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MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
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ION PICTURE HERALD

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The Exhibitors' Opinion on Propaganda vs. Entertainment

In Better Theatres—

NEW THINGS IN SUMMER AIR-CONDITIONING

VOL. 134, NO. 9 In Two Sections—Section One MARCH 4, 1939

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5 BLUE RIBBONS

for M-G-M's Production

"LET FREEDOM RING"

1 FOR NELSON EDDY!

His performance as "The Wasp" is the most exciting on the screen today!

2 FOR THE ALL-STAR CAST!

Imagine these great personalities in one picture: NELSON EDDY, VIRGINIA BRUCE, VICTOR McLAGLEN, LIONEL BARRYMORE, EDWARD ARNOLD, Guy Kibbee, Charles Butterworth.

3 FOR THE GREAT STORY!

It is the most rousing patriotic musical romance that ever set your pulse beating. The original story and screen play is by Ben Hecht. (He gave you "Viva Villa"!) Directed by JACK CONWAY. Harry Rapf, producer.

4 FOR THE MUSICAL THRILLS!

Crammed with soul-stirring fervor is its music. Never such a wealth of love songs, of patriotic songs as Nelson Eddy pours from his singing heart!

5 FOR THE BIG PRODUCTION!

M-G-M has again given the screen a mighty entertainment. One after another they come, the Big Attractions of the screen, winning the public anew for the hits of the Friendly Company!

AS NEVER BEFO

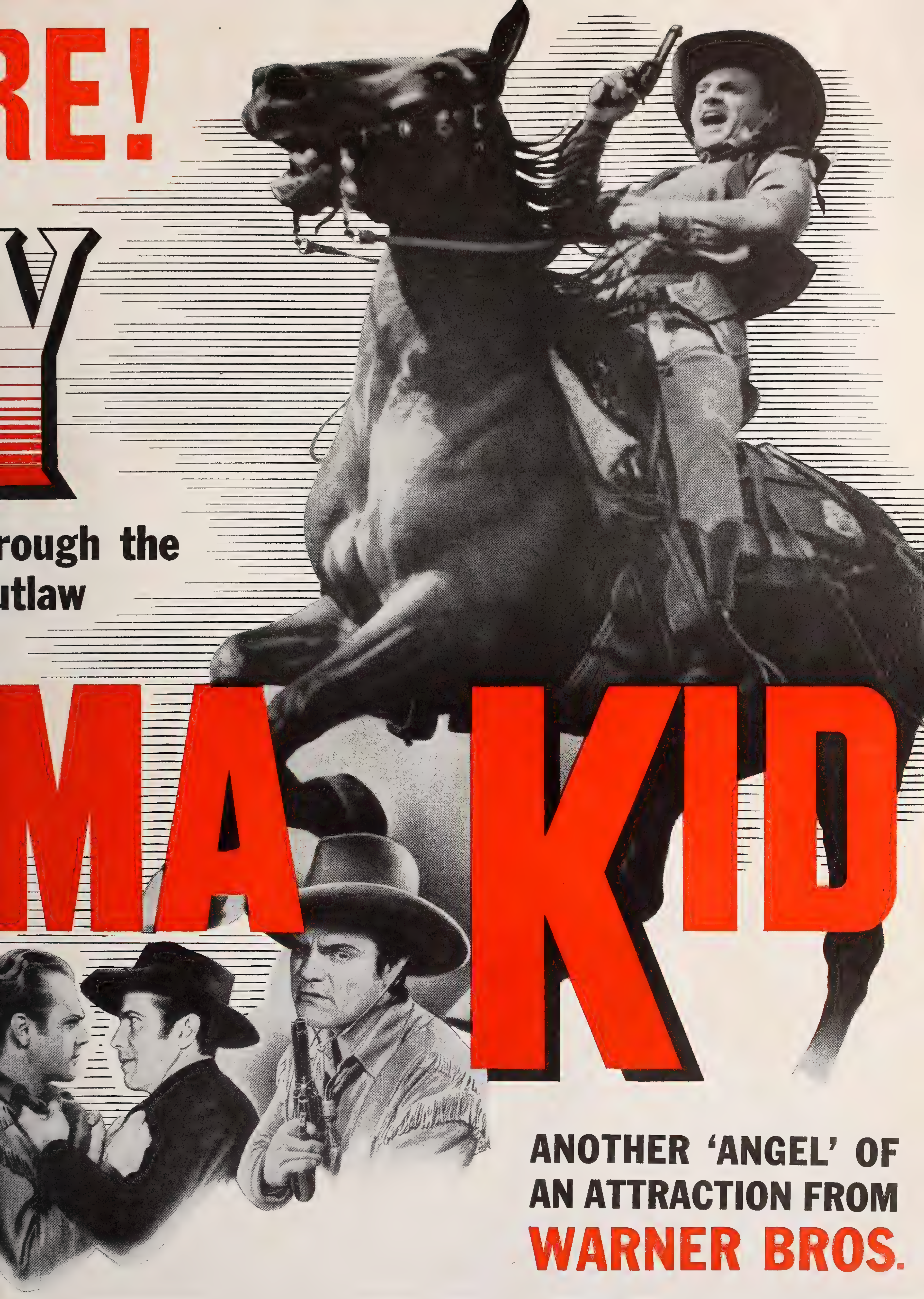
JAMES

CAGNE

Incomparable! Unconquerable! Thundering
bullet-streaked badland as the fierces
the great West ever knew...Th

OKLAHO

with
HUMPHREY BOGART
ROSEMARY LANE
DONALD CRISP • Directed by **LLOYD BACON**
Music by Max Steiner • Screen Play by Warren Duff, Robert Buckner and Edward E. Paramore • From an Original Story by Edward E. Paramore and Wally Klein



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ANOTHER 'ANGEL' OF
AN ATTRACTION FROM
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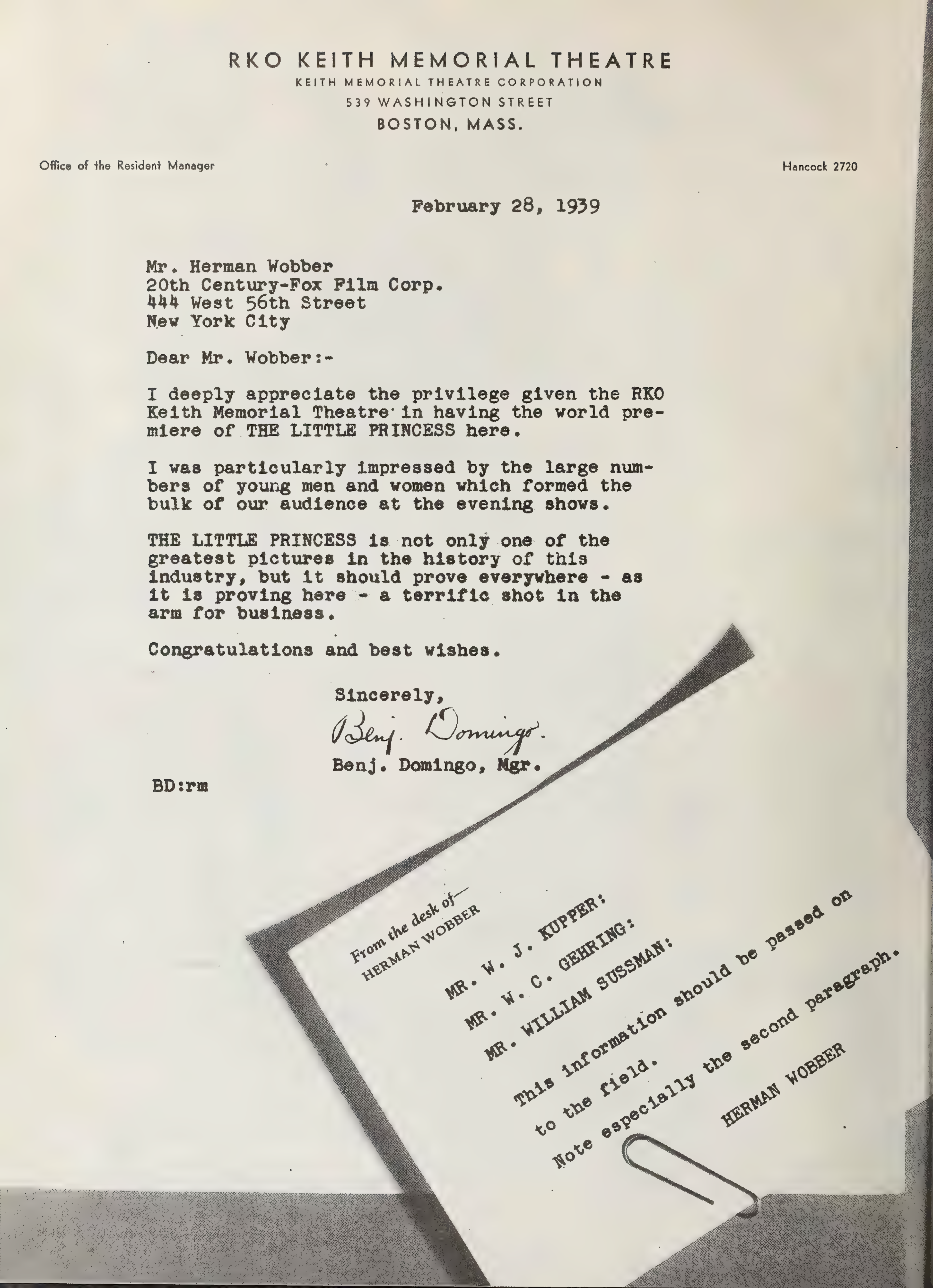

RKO KEITH MEMORIAL THEATRE
KEITH MEMORIAL THEATRE CORPORATION
539 WASHINGTON STREET
BOSTON, MASS.

Office of the Resident Manager

Hancock 2720

February 28, 1939

Mr. Herman Wobber
20th Century-Fox Film Corp.
444 West 56th Street
New York City

Dear Mr. Wobber:-

I deeply appreciate the privilege given the RKO Keith Memorial Theatre in having the world premiere of THE LITTLE PRINCESS here.

I was particularly impressed by the large numbers of young men and women which formed the bulk of our audience at the evening shows.

THE LITTLE PRINCESS is not only one of the greatest pictures in the history of this industry, but it should prove everywhere - as it is proving here - a terrific shot in the arm for business.

Congratulations and best wishes.

Sincerely,

Benj. Domingo.

Benj. Domingo, Mgr.

BD:rm

From the desk of—
HERMAN WOBBER

MR. W. J. KUPPER:
MR. W. C. GEHRING:
MR. WILLIAM SUSSMAN:

This information should be passed on to the field.

Note especially the second paragraph.

HERMAN WOBBER

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 134, No. 9

March 4, 1939

POLITICS .01, LOVE 8.6

THE novice pundits who are bleating about the "escape" quality of the motion picture and pleading that life is earnest, life is real and that we must have "realism" and come to grips with social problems on the screen, might with profit examine the findings of Dr. Pitirim A. Sorokin and Dr. Clarence Q. Berger of Harvard in a certain recent research.

These scholarly gentlemen went prying into the motivations of 103 WPA white collar workers, who kept a detailed daily record of what they did and why.

When the totals were added it was found that twenty-three out of forty-nine activities listed were addressed precisely at the achievement of personal comfort. The average spent not more than a tenth of a minute a day on civic and political activity. Lovemaking seems to have taken an average of 8.6 minutes.

To be sure it is not to be assumed that 103 WPA white collar folk are perfectly representative of the whole people. However, they are likely to be nearer the norm than the professional and amateur hellraisers who clamour in the name of the commonweal for a revolution for the screen which has grown up on the nourishment of the box office support of the masses.

WHEN the shouting is all over the answer will be the box office answer. The motion picture industry will be fortunate if it is not led by the clamouring to invest in unprofitable experimentation in the seeking of special significances and social imports. In the large that is not so likely to happen and obtain for any important period, but meanwhile damage to the amusement status of the institution of the motion picture and many of its screens can be incurred even by the efforts of militant minorities. The course of motion picture history is dotted with the skulls and bones of those who for their little hour were ready to sacrifice the larger interests to a transient self-advantage.

The preponderance of a level-eyed view is indicated in *Motion Picture Herald's* presentation in this issue of a symposium of expressions, from Hollywood, New York and preponderantly the exhibitors of the land, on the issue of propaganda and the argumentative film as opposed to entertainment.

Meanwhile, once again, it may be pointed out that there is no occasion for so much protesting on the part of the exponents of the controversial school of screen production. There is nothing in their way to prevent their engagement now, today, in the making of pictures as poignant as they care to produce. "The Code" and "censorship" so heatedly, directly and indirectly, mentioned inhibits no decent expression, regardless of its import or bias. There are no provisions in the industry's self-regulative measures set down in the Production Code which bear at all on issues political or economic. In the news pages of this issue there will be found an expression on that aspect of the Code from Mr. George Schaefer in the nature of a response to Mr. Walter Wanger's contention that it needs to be made over to give him elbow room.

There has long been, and continues, a dumb, and often purposeful, confusion between the compulsions of moral decency and those other decisions that production makes for sheer commercial expediency.

Exhibitor expression is rather emphatic in saying that experiments in new fields of material are not to be made at the expense of the theatre screen.

△ △ △

ABOUT BUSINESS

STORM beaten grey February passes, mostly a month of controversy, issues, and strife, ending with a dismaying array of unsolved problems, involving fundamental policies of distribution, questionings in production and the waning foreign markets in the usual turmoils.

So it is with a certain cheer that one comes to observe a swift rise of enterprising enthusiasm from the sector of Columbia Pictures Corporation, still very much on its way in the progress of evolution out of the modest beginnings of "C-B-C," not so many years ago.

The exhibitor has already heard more from Columbia in the two months just ended in terms of announcement and discussion of product than through all of the year before. It is made clear from the considerable number of important players acquired, materials bought, that Columbia is committed to a large increase in picture efforts of first rank.

There seems a pleasant presumption that the motion picture business, whatever trade practices and court decisions may be, will go on doing business and that the exhibitor needs to know about it. Perhaps special opportunity is to be discovered in the very uncertainties of the period.

The other day Mr. Sidney Kent wrote a memorandum which became a trade announcement, when he said to his advertising department: "The exhibitor is a salesman, selling our pictures to the public. Consequently he should be given all the information possible about our product."

The biggest news in the picture business is pictures, information about product.

△ △ △

BACK in 1875 over in Philadelphia the late John Wanamaker acquired the old freight sheds of the Pennsylvania railroad at 13th and Market streets. The property was known as the Grand Depot. He leased it to Moody and Sankey for a revival, for a rental of one dollar. When the revival committee ordered 8,900 chairs on the floor and 1,300 on the platform, Mr. Wanamaker demanded the installation of eight more. "Round numbers sound like guessing, exact numbers will be believed," he ruled. He knew his publicity.

△ △ △

ONE of New York's "café life" reporters has found and headlined the proprietor of a Fifty-second Street restaurant who can identify the nationalities of his customers by what they order for dinner, including even Americans.

Terry Ramsaye

This Week

Storm Warnings

Rapidly gathering storm clouds, in court and legislature, had attorneys, executives and sales managers of the organized industry peering toward the horizon this week, and finding everything but rainbows.

Some attorneys held that the United States supreme court decision in the Interstate circuit case did not mean that other clearance systems need be abandoned unless the court decides in any cases to come that the line of reasoning in the Dallas situation follows into other situations. But other attorneys frankly conceded that they didn't know.

The Department of Justice was moving along several fronts. It was considering the filing of more anti-trust suits the while it was winding up its monopoly investigation in the Los Angeles sector. It also saw in what it called"funny business" in the abrupt repeal of the theatre divorcement law in North Dakota a reason that the industry should come under the eyes of the Administration's Temporary National Economic Committee studying monopolies in "big business."

As for divorcement, a bill to bar distributors from exhibition was introduced in Washington State, the Kansas House passed a similar measure, but a like proposal was killed in committee in the Nebraska legislature.

Both the organized industry and the sponsors of the pending Neely bill to prohibit block selling and blind buying were massing their arguments.

Then there was the trade practice program. At press time the draft was almost ready to go direct to exhibitor organizations, just as Allied States Association announced it was disbanding its committee.

The details of all these developments are in an article starting on page 27.

Buying Pool

Formation of a product and equipment buying pool by independent exhibitors in Oklahoma to meet the purchasing power of the large theatre chains in the state is under way, a Motion Picture Herald representative learned this week.

Rumors have circulated in Oklahoma film circles for the past year that dissatisfied independent exhibitors were planning an organization along the lines of Allied as an independent group in opposition to the Oklahoma Motion Picture Theatre Owners.

Dissatisfaction has been expressed by several exhibitors on the subject of varying prices for product and equipment.

It was also learned that a Department of Justice representative at Washington has agreed to come to Oklahoma City during the next month if an audience of at least 50 aggrieved exhibitors bearing complaints can be brought together in Oklahoma City.

Censorship Resolution

The Independent Theatre Owners of New York City, in session at the Hotel Astor Wednesday, unanimously approved a resolution to seek the support of every exhibitor in the state and for its legislative committee to confer with the organization's attorneys, in order to draw up a bill to rid the state of censorship as now constituted. Harry Brandt, president, attacked the censor board as a "one man organization," as responsible for 752 deletions in films during the past year costing about $350,000; as acting only because it has "to show something" to justify its existence; as having been under fire by former Governor Alfred E. Smith, who condemned it by implication when he once asserted that the state should not attack fundamental liberties—"and the exhibition of motion pictures is not far removed from those fundamental liberties."

Paramount Earnings

Paramount Pictures, Inc., estimates its earnings after interest and all charges for the fourth quarter ended December 31, 1938, at $2,220,000, including $340,000 representing net capital non-recurring income and $87,000 profit on purchase of debentures of Paramount. Estimated earnings for the year ended December 31st are put at $4,096,000.

MOTION PICTURE HERALD

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"Professor Mamlock"

For the first time under the Code Administration a Russian film may be shown in the circuit theatres as a result of a Hays office seal granted to "Professor Mamlock," Soviet film of Nazi persecution. Application for a seal was due to the attitude of circuits that cannot book the film without a seal.

This was the first time that Amkino, American distributor of Soviet films, had applied for a Production Code seal. It was granted after Amkino made two minor deletions, according to A. Napoli, Amkino manager. One included a scene involving a girl and the other a third degree scene.

In confirming that a seal had been given the picture, Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, said this indicated merely that "Professor Mamlock" conformed with all the standards of the Production Code and that it has nothing to do with approval or disapproval with the theme of the picture."

The film was screened for Hays office officials in the east.

Television Trailers

The production of special trailers for the exploitation of its product by means of television is under consideration by Paramount, according to Neil Agnew, vice-president in charge of distribution.

Utilizing the sepia tint film which Paramount believes to be better adapted to television purposes than the standard black and white, the trailers would be produced as entertainment vehicles as well as sales media, it was said. First experiments with the trailers may be made within the next few weeks on the Allen DuMont Television Company's transmitter at Montclair, New Jersey. Paramount is financially interested in the company. Transmitters in other sections of the country may be employed later, according to the Paramount statement.

"Abe Lincoln" Bought

Film rights to the Playwrights Company production of "Abe Lincoln in Illinois" have been purchased for $275,000 by Max Gordon, who will produce it at the RKO studios in Hollywood. The show will close at the end of June, and Raymond Massey, the star, and Robert Sherwood, the author, will go to the coast to act in and write the screenplay, respectively. RKO will release it.

The sale of the film rights will cut the gross of the play, as it will close earlier than otherwise, and will not go on a countrywide tour.

The purchase price was one of the highest amounts ever paid for a stage vehicle bought for filming.

Open Battle

The simmering controversy over the Federal Communication Commission's administration of the affairs of radio flared into open battle this week with publication of majority and minority reports of a subcommittee on procedure regarding complaints. Commissioner T. A. M. Craven raised a minority voice in a Commission session for a complete change of procedure and a definite new policy which would insure freedom of speech before the microphone. He urged elimination of what he said were implied threats resulting in censorship of a variety which may be either official, at the hands of the Commission, or private, at the hands of the station licensees, fearful of punishment from Washington. Ignoring Mr. Craven's requests, the Commission approved the subcommittee's majority report, which confined itself to procedural matters in the Commission's law department and set forth no new policy to be followed.

A new Federal Communications Commission of 11 members, with a division of five commissioners in complete charge of the regulation of broadcasting, has been proposed by U. S. Senator Wallace White of Maine as a substitute for the Wheeler-McNinch bill to establish a three-man commission with authority centralized in the chairman.

Ten commissioners, the chairman excluded, would be assigned to one of two divisions, while the chairman would serve as ex officio member of both divisions.

One division is designated to regulate all public communications facilities, chiefly broadcasting, while the other is to govern all "private" or point-to-point communications carriers, such as wire and wireless and telephone industries. Actions of the division would be final, except for the right of review by the United States court of appeals.

Tax Collections

Admission tax collections in January of $1,564,134 have been reported by the Internal Revenue Bureau in Washington.

Although the month's receipts were $456,000 under the $2,020,376 reported for December, the bureau announced they were some $210,000 above the January, 1938, revenue of $1,353,415.

January was the first month since last March in which collections exceeded those of the corresponding period of the preceding year. For the first seven months of the current fiscal year, the bureau reported, collections amounted to $11,878,708, a loss of $928,724 compared with the $12,807,432 collected in the corresponding period a year ago.

Collections in the Third New York (Broadway) district totaled $447,840, compared with $617,721 in December.

Differing Principles

Expressions of opinion on the desirability of mixing controversy and propaganda with what has been the entertainment formula of theatrical motion picture productions came from several quarters this week. Walter Wanger, continuing a campaign upon which he embarked some time ago, told an invited audience of newspaper and magazine writers in New York that in his opinion the Production Code should be changed or abrogated. George J. Schaefer, commenting at length on Mr. Wanger's opinion, said in effect there was nothing in the Code to prevent anyone making patriotic pictures and that, although the motion picture producer should have the right to make controversial pictures, if he wanted to, he should make them with his own money and show them in his own theatres.

Also, opinions representing a cross section of the industry with particular emphasis on exhibition, expressed in letters to MOTION PICTURE HERALD following publication on January 21st of Martin Quigley's "Reply to Walter Wanger's plea for Propaganda on the Screen," showed overwhelmingly that exhibitors are sure their customers want entertainment, not controversy.

Mr. Wanger's expressions and Mr. Schaefer's reply are quoted, starting on page 12, and the letters from exhibitors start on page 14.

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Goldwyn Sues UA

Samuel Goldwyn, Inc., and Samuel Goldwyn late Wednesday launched an action for a declaratory judgment against the United Artists Corporation by the service of a summons and complaint on Edward C. Raftery, secretary of United Artists.

A statement by the United Artists home office in New York on Thursday quoted Murray Silverstone, head of UA, and "speaking for the company and for four of its five owners, Mary Pickford, Douglas Fairbanks, Charles Chaplin and Alexander Korda," as follows:

"Mr. Goldwyn has brought an action against us, asking the Court to cancel his present exclusive contract and to reinstate his previous non-exclusive contract.

"Mr. Goldwyn bases his claim upon three grounds: first, that we have breached our contract with him by consenting to the formation by Mr. Korda and Mr. Fairbanks of separate producing companies to facilitate the production of pictures by them for release through us. Mr. Goldwyn claims that this consent, given to two of our stockholders, constitutes a breach of his contract since such consent was given over his objection.

"The second ground is that under Mr. Korda's contract with our company, Mr. Korda must render his services exclusively to us. Mr. Goldwyn claims that Mr. Korda has become interested in other pictures in England with our acquiescence and that this constitutes a breach of Mr. Goldwyn's contract.

"The third ground is the claim of Mr. Goldwyn that this company permitted Mr. Korda to dispose of certain of his pictures in war-stricken Spain directly, instead of through our company.

"There is no foundation whatsoever in any of Mr. Goldwyn's contentions.

"At the last meeting of our stockholders, Mr. Goldwyn demanded a voting trust of which he or his designee would be the sole trustee, thereby giving him control of the company.

"The remaining stockholders of the company considered this demand ridiculous and they unanimously and promptly turned down Mr. Goldwyn's proposal.

"The stockholders thereupon offered to cancel Mr. Goldwyn's contract and to release him from all further obligations thereunder, if he would turn back to the company his stock interest therein for which he had made no monetary payment. This proposal Mr. Goldwyn turned down.

"In the opinion of the company the suit has no merit whatsoever and will be vigorously resisted.

"The suit will not have the slightest effect on the company or its operations, or on the important program of pictures which it is now releasing and will release in the coming 1939-40 season.

"The company will adhere to its established policy of keeping its doors wide open to all producers of merit whose pictures will be given the same effort and opportunity as given to its present producers. Such pictures will be distributed on the merit plan of distribution now in effect."

This Week In Pictures

ARRIVING in Cairo, Egypt, for the opening of "Snow White," Reginald Armour, center, RKO European manager, is greeted by Gregory E. Georgoussy, left, Near East general manager, and his assistant A. S. Moscanas. The Disney picture, exploited by the first neon sign to grace an Egyptian house, broke all records and inspired a widely noticed political cartoon caricaturing cabinet officers as the Seven Dwarfs.

WINNERS OF THE ACADEMY Awards for the best single performances of 1938: Spencer Tracy and Bette Davis—Mr. Tracy for "Boys Town," Miss Davis for "Julie" in "Jezebel"—which puts Hollywood's artistic choice in considerable contrast with the exhibitors' entirely practical evaluations designating Shirley Temple and Clark Gable topmost among the moneymakers of '38 in the Motion Picture Herald and Fame polls. In those polls, Mr. Tracy was fifth among the moneymakers, and Miss Davis was in the third group of Honor Stars. Oscar is for art, exhibitors for grosses.

By Staff Photographer

NEGOTIATING. Above, Ian Javal, representing the British company, Baird Television, is conducting talent negotiations in New York.

BREAKING opening day house records, right, the Warner Brothers picture "Yes, My Darling Daughter," concerning which there recently has been headline breeding discussion and controversy, opens at the Strand in New York.

KAY KYSER
STRAND
NOW! YES MY DARLING DAUGHTER PRISCILLA LANE JEFFREY LYNN
NOW! YES MY DARLING DAUGHTER PRISCILLA LANE JEFFREY LYNN KAY KYSER AND HIS COLLEGE OF MUSICAL KNOWLEDGE

By Cosmo-Sileo

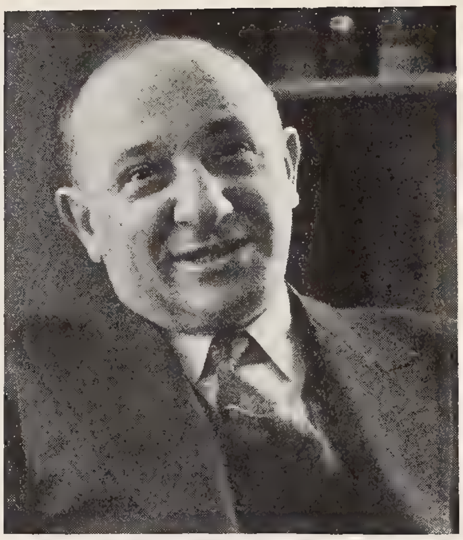
BANZAIS in the RKO office in Tokyo, right, as Richard Spierman, general sales manager for Japan, wishes M. Ohno, sales head of the Tokyo exchange, the best of luck in the George Schaefer Drive. At right is J. Narahara, publicity manager.

JEROME JACKSON, left, managing director of the Warner studio at Teddington, England, arrives with Mrs. Jackson in New York for home office conferences.

OPENING of the Mt. Union theatre in Alliance, Ohio, is signified by the presentation, left, of the key of the city to Dr. Floyd Stamp, builder of the house, by Mayor Floyd Senn.

THE FIVE brothers Brandt, below, all communally active in the operation of the Brandt circuit in New York, gather at Lindy's for luncheon in honor of their mother's 71st birthday. Left to right, Lou, Al, Harry, Mrs. Gusti Brandt, Bernard and William.

SUSPENDED. Dr. Towne Nylander, below, has been relieved as Los Angeles regional director of the National Labor Relations Board because of statements on policy which it was charged were "detrimental." Story on page 30.



By Staff Photographer

RETURNED from a tour of United Artists exchanges, Jack Schlaifer, above, western general sales manager, observes, "The exhibitor is never going to demand anything but entertainment in the pictures he buys."

By Staff Photographer

VACATIONING in Hollywood, Benny Berger, above, Minneapolis circuit owner, in conversation with Gloria Dickson on the Warner Brothers lot.

AIDED and abetted by Ward Marsh, standing left, the motion picture critic of the Cleveland *Plain Dealer*, Col. Harry E. Long, division manager of Loew's Cleveland theatres, writes the newspaper's regular edition review of United Artists' "Stagecoach" on the picture's opening night.

"CHANGE CODE"—WANGER; "HIRE HALL"—SCHAEFER

Has Right to Make Controversial Films but Not with Stockholders' Money, Says RKO Radio President

Walter Wanger, Hollywood producer, called newspaper and magazine writers to New York's Ritz Carlton hotel last Thursday to say he expressed "the views of a large group in Hollywood," besides his own opinion, in asking for changes in the Production Code, to permit the filming of subjects that will "face and deal with the modern world"—"controversial" subjects.

Leaving the Ritz, Mr. Wanger departed for Hollywood, and on a stopover in Chicago said that films of "a political, medical and religious nature" represented the type of subjects he believed would find a "vast audience" which is currently not supporting motion pictures. "Fifty millions" was mentioned as the potential additional market, which, with the 85,000,0000 persons now attending, would mean that the entire population of the United States would be going to the movies.

Mr. Wanger's latest remarks to the New York press did not go unchallenged, for George J. Schaefer, president of RKO Radio Pictures, in answering Mr. Wanger directly, declared, "By all means Mr. Wanger or any other producer should be permitted to make all the controversial films he wants, but he should produce them with his own money (not the stockholders') and exhibit them in his own theatres. It is the privilege of any American to 'hire a hall'."

"Blockade" Met Obstacles

Mr. Wanger has been arguing for the "controversial" in motion pictures, as against entertainment, ever since his "Blockade," concerning the Spanish Civil War, met with obstacles in patronage and otherwise, because of its political nature, on its release, and subsequently, last June.

Mr. Schaefer, at the time of the release of "Blockade," was general sales manager of United Artists, which distributed the film.

Since "Blockade," Mr. Wanger has frequently appeared in press and on the air, from both public and private functions, on the matter of "controversial" subjects versus entertainment for the screens of America.

Because Mr. Wanger saw fit to limit his audience of last week at the Ritz to news writers outside of the business, and because his representatives in New York did not make transcriptions of his remarks available to the motion picture trade press, his observations are quoted herewith as they appeared Friday morning in the New York *Times,* under Mr. Wanger's name:

"I feel I am expressing the views of a large group in Hollywood and not only my personal opinions. This group I am speaking of is proud of the position the motion picture has achieved throughout the world. They are proud and anxious to assume the responsibilities of this position.

"A new Hollywood is appearing on the horizon. The nickelodeon days are over. The motion picture occupies a new estate. We concede that our industry has been built on the escapist film. The industry grew up in an age influenced by the ideas of the nineteenth century. There was seemingly no responsibility for Hollywood beyond turning out this brand of entertainment and making money. To relieve the individual producers of even the slightest trace of responsibility, the Hays code was set up—a code of production geared to that secure and stable world.

"But slowly this world was disintegrating. For a long time Hollywood ignored the fact. Nevertheless the stability of the old world was going down in chaos and a new world was facing us—a modern world in which the preservation of human life and liberty had become the problem of every one. The old American dream was no longer sufficient. Yet the production code, created to avoid responsibility, was still maintained as if nothing had happened. And under this code it is almost impossible to face and deal with the modern world.

"Chained by Code"

"Hollywood found itself controlling the greatest medium of expression the world has known, and yet it was unable to face the responsibility that power carried with it, simply because it was chained to the past by its production code, its traditions, its habits of thinking.

"The industry no doubt felt uneasy about this. To justify itself it formulated the theory of pure entertainment.

"Now I certainly have no quarrel with pictures designed for pure entertainment. They are the backbone of the industry. The most profitable function of the industry is to entertain. There is a great deal to be said for a production code. The production code functions very well in the case of escapist pictures, for which it was designed. But when it comes to the occasional picture which attempts to deal with actuality—with the problems that afflict our modern world—all is confusion. And it can become, and has become, only too frequently an evil, making impossible the honest handling of important truths and ideas.

"Democracy depends upon the easy and prompt dissemination of ideas and opinions. The motion picture is potentially one of the greatest weapons for the safeguarding of democracy. But if it is hobbled and haltered—if it cannot speak truthfully and freely where great issues are involved—then it can be a weapon turned against democracy. Democracies, unwisely fearing the power of the medium, have not allowed it to speak for democratic principles, whereas the totalitarian States, more shrewdly realizing the power of the films, have

(Continued on opposite page, column 1)

"Daughter" and "Blackwell" Approved; Warners Withdraw "Devil's Island"

Censorship and regulation issues, outside the industry and within, this week covered a wide range, highlighting the following developments:

Warners' "Yes, My Darling Daughter," first feature carrying a Production Code Seal to be banned by a censor board, two weeks ago in New York, was finally approved in revised form last Friday by the Board of Regents, on an appeal by Warners.

Chief Censor Irwin Esmond had banned the original on the grounds it "would tend to corrupt morals." The picture had been taken from the Broadway stage play.

Riding into the Broadway Strand last Saturday on the wings of two weeks of newspaper headline attention, "Yes, My Darling Daughter" grossed $36,495 in four days.

Legion Approves "Revised Version"

The National Legion of Decency Thursday issued the following statement on the picture:

"The many and important cuts which were made in the original version of 'Yes, My Darling Daughter' have been deemed sufficient to warrant a change in classification from 'C', or condemned, to 'B', or partly objectionable. The cut version of the film has been rated as partly objectionable because it still contains indications of a light treatment of marriage and parental authority, and allusions that fundamental moral standards are changeable.

"Inasmuch as Legion classifications are national, it was necessary that the Legion be sure that the revised version would be the version exhibited throughout the United States. This assurance was given in a spirit of cooperation by Mr. Jack L. Warner, vice-president in charge of production for Warner Brothers, in a signed letter to the Legion under date of February 28."

Although it was to open at the Chicago, in Chicago, on Friday, "Daughters" was replaced on the theatre's schedule by "Cafe Society." City officials and exchange men were evasive on the exact status of the picture.

The Omaha Welfare Board on Wednesday voted to ban the film.

Complications On Broadway

Warners this week withdrew from exhibition "Devil's Island," after the French Embassy at Washington warned that Warner

[*Continued on opposite page, column* 2]

"SMUGGLING OF PROPAGANDA" HIT

(Continued from opposite page, bottom of column 3)

used them to the nth degree to spread their doctrines. What we who believe in our democracy would like to do is to make films that would counteract these totalitarian ideologies, and make ours more effective by using the truth that is on our side. I do not call this propaganda. I call this a necessary patriotic service.

"These are responsibilities we have come to recognize for ourselves in Hollywood. . . . Not only do we accept our responsibility in ordinary productions, but we must also do our part increasingly to develop the use of the film in education, science and government.

"New Responsibilities"

"We have a large group of able, talented people in the industry today who are eager to take their full share of these new responsibilities. They are bitterly criticized by the old order, by the traditionalists, by people in high places who, unlike the public, are afraid of ideas. This group is attacked by various publications and outside elements, simply for being good citizens as well as artists, writers, directors, producers, technicians. I think no single fact is more promising for the future of the motion picture than the emergence of these first-class citizens who are no longer vagrant, strolling players, but freemen in a democracy, conscious of their social duties—and any one who snipes at them for taking their citizenship seriously invades the basic rights of the American individual in a viciously un-American way.

"We are not afraid to make real sacrifices. We don't want money out of Germany or Italy. In order to keep those markets we had to distort our productions to conform with their tribal taboos. Now that we have withdrawn from those markets, we have automatically freed ourselves from the narrowest censorship with which we had to deal. The result is that we can expand the screen and more than make up our losses by the increased revenues of a more vital product in the home market.

"As an instance of the kind of criticism we are faced with I should like to quote from an important trade paper which denounced Hollywood efforts to make pictures dealing with world problems by accusing us of "turning the motion picture theatre into a house of controversy." Yet the motion picture is a dramatic medium, and what is the essence of drama if it isn't controversy?

"Already Italy and Germany are officially attacking the American motion picture industry and will do everything in their power to undermine this tremendous medium, because they know how vital it could be in support of democracy. The new Hollywood appreciates this situation clearly and pledges itself to fight every individual and group that attempts to keep us from fulfilling our rightful destiny."

Wanger in Chicago

In Chicago, Mr. Wanger elaborated, thus: "It is imperative that we experiment until we find another type of pictures. Pictures that will bring to theatres another audience. This new type of picture would help to bring back the 50,000,000 people who are now staying away from movies. These people will come back if they can have the kind of screen fare that will interest them.

"The one type of picture which we are making successfully today cannot be made in sufficient quantities to guarantee the attendance we require.

"It should be the joint problem of the producer, distributor and exhibitor to cooperate and help solve this problem. Hollywood is ready. Now we want the cooperation of the distributor and the exhibitor."

New Problems of Censorship

[*Continued from opposite page, column* 3]

pictures would be prohibited in France for two months if the picture continued to be shown.

Withdrawal by Warners caused complications on Broadway, where "Devil's Island," playing at the Globe, was replaced by the company's "Blackwell's Island." This, in turn, was replaced by "Darling Daughter," after New York censors withheld a license for "Blackwell's" in the absence of their chief, Irwin Esmond. Upon return of Mr. Esmond the next morning, however, a license was granted. "Blackwell's Island" finally reopened Wednesday. The story deals with corruption unearthed at Welfare Island (formerly called Blackwell's) in New York.

Regents Reject "Puritan" Appeal

After granting Warners' a license for "Darling Daughter," New York's Regents Board last Friday sustained Censor Esmond in rejecting the French-made "The Puritan," presented by Lenauer-International Films, New York. They agreed that the film was "indecent," "immoral," "inhuman" and "would tend to corrupt morals."

Gordon Knox Bell and George J. Ryan, for the Regents, said that "the film depicts solicitation on the streets, lewd dance halls, indecent acts of prostitution," and other objections.

Arthur Garfield Hays, anti-censor attorney and counsel for Lenauer, charged censorship of the picture was not justified.

Grand National Also Appeals

No sooner had the New York board disposed of "The Puritan," than a new argument appeared on the horizon in the form of a Grand National picture in which Sally Rand, the dancer, is featured. Originally called "The Sunset Strip Case," and made last summer by the "old" Grand National, the title was changed to "The Sunset Murder Case" when the "new" Grand National under E. W. Hammons took over a few months ago.

It appears that the appearance of Miss Rand in a dance was the cause of the censors' refusal of a license, and Grand National appeals on the grounds that the board was "influenced and prejudiced" by nationwide publicity from time to time in connection with Miss Rand's "fan dance."

Another Censor Bill Introduced

A state censorship bill was introduced this week in Arkansas, adding to the bills submitted last week, in Delaware, Iowa, Michigan, Missouri and Oklahoma.

Not on Stockholders' Money, Says Schaefer

The home office press department of RKO in New York on Saturday morning issued the following anent Mr. Schaefer's response to Mr. Wanger's remarks to reporters at his Ritz Carlton gathering:

"George J. Schaefer, president of RKO Radio Pictures, in commenting on the reported statements of Walter Wanger, motion picture producer, that the present production code discouraged the honest handling of modern social and political problems, pointed out that there is nothing in the code which denies anyone the opportunity to make a patriotic film, but that when propaganda or controversial themes are disseminated under the guise of patriotic films, the problem becomes a different one.

"The motion picture code, Mr. Schaefer emphasized, was adopted by the industry as a measure of self-regulation and Joseph I. Breen is employed to administer the code as adopted.

" 'The motion picture producer,' he stated, 'should have the right to make politically controversial pictures if he chooses to do so, but he should make them with his own money and show them in his own theatres. If he chooses to be a propagandist for any cause he has that right but he has no right to use his stockholders' money for that purpose, unless they are aware of and in accord with his ideas; but they or he have no right to foist personal opinions upon the paying public under the guise of entertainment.'

" 'That the motion picture could be a tremendous instrument for propaganda no one can deny,' conceded Mr. Schaefer, 'but that it has kept itself practically free from misuse and has stuck to its primary job of furnishing entertainment is a tribute to the common sense and integrity of the industry as a whole.

" 'The right of free speech and a free press is a fundamental of our democracy and this constitutional right can and should be interpreted to include a free screen. But the privilege of a free screen carries with it the responsibility of preserving it. If a producer chooses to use the motion picture instead of the newspaper, the pamphlet or other media for the expression of his ideas, that is his right and I would be the last to deny it, but this privilege does not include the right to smuggle propaganda to those who have paid their admission price for entertainment.'

"Furthermore, the use of stockholders' money, invested for creating entertainment, for any other purpose constitutes an improper use of funds, maintains Mr. Schaefer.

" 'By all means Mr. Wanger, or any other producer, should be permitted to make all the controversial films he wants but he should produce them with his own money and exhibit them in his own theatres. It is the privilege of any American to 'hire a hall'."

A Cross-Section of the Industry Declares Against Propaganda on Screen

THAT the motion picture industry would prefer to attend to its own ordained business of purveying entertainment at the box office is indicated in an array of expressions that have come in sequel to MOTION PICTURE HERALD'S presentation in the issue of January 21 of Martin Quigley's "Reply to Walter Wanger's Plea for Propaganda on the Screen".

Preponderantly in high degree exhibitors express the opinion that their customers are seeking entertainment, not controversy.

The accompanying letters constitute a cross section of the industry representing both distribution and exhibition, especially exhibition. These are expressions of the buying power, the authority of the customers.

—THE EDITOR.

RAY BRANCH,
The Hastings Strand Theatre, Inc.,
Hastings, Mich.

It does seem that so many people these days are delighted to attack someone or something, and I recognize that the screen might be a fine place to air these things out before the public eye, but I agree with Mr. Quigley; that we should fully realize the after effect, and the medium we are using for such a controversy.

Perhaps the producer loses sight of the fact that little or no attention is paid to who wrote the article or produced the picture, but when an exhibitor plays the picture, his public assumes that he sanctions its showing, and he more or less is on the spot.

Frankly, I fear that unless some of this agitation is kept out of circulation we are going to be parties to another conflict and I most certainly have no desire to assist it in any way, and I hope Hollywood will keep out of it, too.

▽

M. R. HARRINGTON,
Avalon Theatre Co.,
Clatskanie, Ore.

I concur most heartily with Mr. Quigley's reply and am happy that at last someone has shown courage to protest an evil which might easily engulf the entire motion picture business.

Theatre screens can be dedicated to but one purpose—that of entertaining the masses. And that entertainment must remain untouched by the stigma of "isms" in any form or other elements which might serve to cause controversy among patrons. Any deviation from such an avowed purpose can bring only destruction of the principles upon which the whole structure of this business has been built.

▽

MITCHELL WOLFSON,
Wometco Theatres,
Miami, Fla.

I wish to acknowledge receipt of your note of January 27, together with inclosure—reprint of Mr. Martin Quigley's letter to Walter Wanger. I have read it carefully and I wish to state that in principle I am thoroughly in favor with Mr. Quigley's remarks.

HARLAND RANKIN,
Plaza Theatre,
Tilbury, Ont., Canada.

Your article has our heartiest endorsement. We feel in Canada, as you do in the United States, the screen is not for propaganda.

▽

FRANK TEMPLIN,
Hudson Enterprises, Inc.,
Kendalville, Ind.

With keen interest, I have read about the different opinions, on the use of theatre screens, between Mr. Walter Wanger and Mr. Martin Quigley.

Personally, I must concur with Mr. Quigley, on the stand he is taking, on this particular issue against political propaganda in the entertainment film. I, too, do not want to see made any picture of a partisan, political character which must be sold to the general public as entertainment.

I do not question the wisdom of an "Americanism" educational program. If produced, let them be made . . . sold . . . advertised and shown as such subjects.

▽

E. W. SAVAGE,
Booneville, Ark.

There is no doubt in my mind but that the one and only purpose of the movie should be to entertain. When any patron digs down into his pocket and pulls out a hard-earned quarter he does it in order that he may spend a few hours away from his daily cares and troubles. If he wants to learn the present status of Communism, Fascism, or Nazism all he has to do is to buy a daily paper for a nickel, thereby saving twenty cents besides getting his information in a much more understandable form. Or better still, he can merely turn on his radio and listen by the hour to the dire predictions and pathetic pleas of the "isms" propagandist.

My customers come into my house for entertainment—and entertainment alone. If any movie producer has any doubts as to the truth of this statement let him compare the box-office receipts of "Alexander's Ragtime Band" with those of "Blockade." For this reason, then, I cannot see why the moving picture industry should enter into competition with newspapers and radio as a medium for spreading political propaganda. However, if Mr. Wanger cannot profit by his first experience with a propaganda picture, then let him try again; for there is no law, not even the Production Code, which prevents him from putting what he likes in a picture. He must be guided only by the forces of an outspoken movie public which insists that it wants—*and will only accept*—entertainment in its movies. And this great body has a way of getting what it wants—very often at the expense of us, the small town exhibitors.

▽

W. H. HARDMAN,
Royal Theatre,
Frankfort, Kan.

I agree with Martin Quigley. We should not be obliged to advertise in our theatres anything that is in any way of a political nature. Let us entertain the public and not preach.

▽

LEO F. WOLCOTT, President,
Allied-Independent Theatre Owners of Iowa-Nebraska, Inc.

We entirely agree with, and heartily endorse the sentiments so ably expressed by Martin Quigley in replying to Walter Wanger on the use of the American screen for political propaganda.

We believe the American motion picture industry, as an industry, should carefully refrain from becoming involved in any political, religious or racial controversy, either national or international.

▽

A. E. HANCOCK,
Columbia City Theatre Co.,
Columbia City, Ind.

I, for one, will not run propaganda or advertising on the screen, and never have.

I am against it in all its phases. You know a while back the government had all kinds of it, F.H.C., Rural Electrification and so on. No dice here. I never ran a foot of it and never will. We are here to sell entertainment and that alone.

When our lights go off the show goes on, and that is what is due the customers who pay their money at the box-office, and that is our policy and always will be.

▽

P. G. HELD,
New Strand Theatre,
Griswold, Ia.

I think Mr. Quigley is absolutely right and Mr. Wanger is wrong. In my 23 years of experience as an exhibitor I always found that any kind of a propaganda picture is poison at the box-office.

"Would Bar Propaganda Under the Code"

HENRY KING,
Twentieth Century-Fox Film Corp.,
Beverly Hills, Cal.

I think it should be suggested to Will Hays that the Motion Picture Producers and Distributors Association add this to their code—to forever keep all propaganda off the screen. I am sure that every American must appreciate your stand in this matter; I, for one, endorse it 100 per cent.

▽

AUSTIN C. KEOUGH,
Paramount Pictures, Inc.,
Times Square, New York, N. Y.

I read the article in the January 21st issue of MOTION PICTURE HERALD with pleasure and satisfaction and think you have stated the case for your side, upon which I find myself, perfectly and beautifully.

▽

NATE B. SPINGOLD,
Columbia Pictures Corporation,
729 Seventh Ave., New York, N. Y.

Your editorial letter on propaganda on the screen could well serve as a handbook and guide. I feel sure that it will be enthusiastically applauded by the exhibitor body of this country and in the studios I am certain the great majority of production thinking will agree with you.

▽

M. LOEWENSTEIN,
Majestic Theatre,
Oklahoma City, Okla.

In my opinion, Mr. Quigley is on the right track. With all the "isms" extant there is a decided inclination on the part of many to use every means to fight out their own prejudices, which attitude is but natural. However, the further the screen can be kept from the bias of either viewpoint the healthier its business will be.

I am not opposed to definite reporting of fact and believe that in this way the public can benefit from its informative value and be able to understand to a conclusive understanding of many problems. In other words, the screens can excuse reportorial more than editorial attitudes.

There is such a short step from *propagandizing* to *subsidization* that it is dangerous to contemplate the surrender of rights that might follow any error in judgment producers might make, however honest their feelings might be.

▽

HOBART H. GATES,
Garlock Theatre,
Custer, So. Dak.

May I congratulate Mr. Quigley on his fine straightforward reply to Mr. Wanger, which I read in the January 21st issue of the HERALD?

I am a hundred percent in accord with his views on the matter of propaganda. We not only suffer from diminishing returns on pictures of this type, but get considerable criticism also, and that is bad for a business that caters to the general public.

"Blockade" did no business and it also caused some very, very adverse comment in my small town. I believe propaganda is pernicious and should be stopped before it creeps into pictures ever so slowly.

Mr. Wanger does not look at the exhibitor's side a particle and the exhibitors have to account to the public, not Mr. Wanger.

JOSEPH M. SCHENCK,
Chairman of the Board,
Twentieth Century-Fox Film Corp.,
Beverly Hills, Calif.

I am in full accord with the ideas and ideals embodied in your reply to Walter Wanger.

There is not and there should not be any doubt in anyone's mind that pictures embracing the support of any of the isms (and that applies equally to the three of them) will tend to destroy the industry.

I cannot conceive that Walter Wanger is serious in accusing you of a suppressive attitude or that he is even serious in raising the entire controversy.

▽

HERBERT J. YATES,
1776 Broadway,
New York, N. Y.

I agree that the screen should not be used for any kind of propaganda, political, social or economic—propaganda is not entertainment.

▽

H. M. GERBER,
Roxy Theatre,
Hazelton, No. Dak.

I read the letter Mr. Quigley addressed to Mr. Wanger with considerable interest and agree with it 100%. I don't know just what sort of propaganda Mr. Wanger has in mind but I do know that the screen is the last place to try it. I try to run my theatre just the way I would like to have it run were I a patron. We not only refuse to run films of a propaganda nature but also advertising films. I hold the opinion that a customer pays his or her admission to the theatre to be entertained, and just because you can compel them to look at an ad after they are inside is no reason they will come back and be bored by watching 30 minutes advertising in which they are not interested. You may believe you are helping to pay the overhead by running these films but I think the people staying away from the theatre as a result of these ads would more than make up the difference.

▽

M. R. WILLIAMS,
Texon Theatre,
Texon, Tex.

Any propaganda that touches on politics, race or religion, whether open or subtle, through medium of the screen incurs the danger of disturbing harmonious conditions and inciting ill feeling and misunderstanding. While it is true that we are immeasurably better informed today than we were twenty-five years ago on what is going on in the world, thanks to both screen and radio, relatively speaking, only a small number are competent to evaluate true causes and effects without being influenced by certain traditions which concern them in some way or another and it is almost impossible to wage propaganda on these subjects without hurting somebody.

Let us concentrate in an effort to have our people better understand the bases of democratic government; let us awaken in our adults a proper and thorough realization of our Constitution, the rights and fredom we enjoy and the obligations it imposes. This is education for those who need it and it is not propaganda.

Mr. Quigley's article is a masterpiece and is but one of many services he has rendered the motion picture industry. It is to be hoped that Mr. Wanger will continue to rant, thus bringing out more and more his own inconsistencies.

DR. A. H. GIANNINI,
8278 Sunset Boulevard,
Los Angeles, Cal.

The waters in which the ship of state is now sailing are too disturbed to take any chances. We must stick closely to old principles, and be guided accordingly. There is too much emotion to be liquidated today to permit of any wide departure from orthodox practices.

▽

BARNEY BALABAN, President,
Paramount Pictures, Inc.,
1501 Broadway, New York, N. Y.

I agree with your views as expressed in your article. Our pictures are made to entertain the public and we should not digress from this purpose by inserting political propaganda material therein.

▽

CHARLES LEE HYDE,
Grand Theatre,
Pierre, So. Dak.

I read and appreciated the answer which you made to Walter Wanger's suggestion of propaganda on the screen.

I had a personal experience with this problem. During the Fall of 1936 the Pathe News contained so much "news" concerning Pres. Roosevelt and his activity that I had considerable complaint and two regular customers absolutely quit coming to the theatre because they felt that they were being mistreated. They thought they were being fed propaganda to re-elect the President rather than just being given "news."

It is very difficult to draw a line on propaganda when it deals with a form of government. I think that today, while we are being fed propaganda from Germany and Italy and Russia, every film which shows in America from these countries should have a rider attached to definitely inform the children and others who might not know of the governmental controls under which the picture was made, that the picture was governmental propaganda. And on the other hand, I do not think it would be propaganda to have a few pictures made in Hollywood portraying life in these countries as being less romantic and "sunshiny." We certainly have been feeding the American public an unbalanced diet of "beauty in Europe." Show a few more scenes of the poverty of the average citizen there and the comparative luxury of the average citizen here. I think there can be a line drawn between patriotism and propaganda, and I think we could have a lot more "pride of nation" instilled into Hollywood and the entire industry benefit.

▽

A. E. ELIASEN,
Rialto Theatre,
Paynesville, Minn.

Martin Quigley's recent editorial answering Walter Wanger's plea for propaganda was very remarkable in the fact that I believe it voiced the opinion of the entire movie going public and the exhibitors I believe as a whole. Propaganda has its place—but I honestly feel that we are in this business for the sole purpose of furnishing entertainment and not for any enlightenment or taking sides on any political or economic issue.

The editorials in the HERALD are very interesting and enlightening and keep us up on the affairs of this mad but interesting business.

(Continued on following page)

"Drives People from the Theatre"

(Continued from preceding page)

R. B. WILBY,
Wilby-Kincey Service Corp.,
Atlanta, Ga.

That letter from Martin Quigley to Walter Wanger being printed in the HERALD was quite naturally read by me.

I liked the letter. I liked Mr. Quigley's statement that exhibitors had come to look upon his publication for honest and intelligent interpretation of industry problems.

I liked his realization that it is the exhibitor who is responsible to the public in a given community for what is shown, block booking arguments to the contrary notwithstanding.

In particular I liked the common-sense statement that when the motion picture becomes propaganda it drives from the theatre those people who do not agree with the theories advanced in pictures. I don't read *The Daily Worker* and our local president of IATSE probably doesn't read *Fortune*. We probably both read the *Post* and unquestionably both read the local dailies.

Of one thing I am sure: Mr. Wanger and the other advocates of motion picture propaganda are doing more to bring about anti-block booking sentiment than even Allied. If he even has almost his way, then I'm for it!

Certainly I want no part of the presentation of political and social arguments in dramatic form or with emotional appeal. God knows, we have had too much of that in the past three years.

▽

ROY W. ADAMS,
Mason Theatre,
Mason, Mich.

Martin Quigley is a solid citizen who keeps his feet on the ground, and no matter how high and wide his outlook, never loses his head in the clouds. To agree with the editorial tone of his publications or his personal expressions of opinion has become as much a matter of custom as to sanction the dictum that two plus two is equivalent to four. So when Martin Quigley says that motion pictures are a form of entertainment, and that the purpose of entertainment is to entertain, we assent to this self-evident proposition and wonder what all the argument is about, until we note that Walter Wanger is one of many who profess to believe that the motion picture screens of the country are a proper channel for the dissemination of political propaganda.

We have listened with strained patience for many years to self-constituted guardians of the public weal who have insisted that the screen teach this, that or the other ism, ignoring the fact that the motion picure theatre is not a classroom, that attendance there is not enforced by the truant officer, and that the moment the hoi polloi begin to think that the theatre is trying to teach them something, they will enthusiastically leave the theatre for the other diversions that are offered them. These would-be mentors are sincere, and we can kid them along without actually telling them to take their good intentions where they can be used for paving bricks, just as we do the other outsiders who daily proffer impracticable suggestions about running our business.

But now comes Walter Wanger, not an impractical theorist, but a real producer of real pictures, and seriously suggests the use of a screen drama as a sugar-coating for political proselyting. Martin Quigley very properly takes issue with Mr. Wanger, and outlines the function of the screen and its responsibility to the public so thoroughly that there is only one thing left to mention, the one thing which the exhibitor never forgets, and which Mr. Wanger will do well to remember—the cancellation clause in the standard picture contract.

To a small town exhibitor, far from the dizzy heights of Rockefeller Center, it has often seemed in the past that many of the topics which excite the denizens of New York to vehement discussion are matters from another world, never touching in any way his life or interests. Not so long ago Communism, for instance, was tagged as a crazy cult of whiskered devotees in Russia, as far removed from the daily round of life in the Middle West, and as unreal and fantastic, as the tales of the Arabian Nights. But when the seed of Communism burgeoned in the sit-down strikes which paralyzed Michigan industry two years ago, and when a mob practicing its principles seized the capital city and the Capitol building itself, while the governor of the state stood on the Capitol steps and gave them his blessing, Communism became at once a very real danger.

We wonder how much weight political or other propaganda really carries in this country, and whether response to its influence is not a symptom of mob hysteria that is more prevalent in crowded centers of population than it is, say, in the rural districts, where opinions and prejudices are tougher and harder to change. As an example of radio's influence over the public mind in our part of the country, Orson Welles and his celebrated *faux pas* aroused some amused incredulity and considerable irritation, but no panic here. Volumes of clever propaganda and a powerful and well-oiled political machine failed utterly here last fall when the voters, harking back to the distasteful memory of the sitdown strikes, and of two years of million-dollar extravagance at the state capital, romped gleefully to the polls and booted Michigan's Little New Deal and its leaders into outer darkness.

▽

LYLE M. WILSON,
Theatre Owners of North and South Carolina, Inc.,
Roanoke Rapids, N. C.

When I first read Martin Quigley's reply to Walter Wanger in the issue of January 21st of the MOTION PICTURE HERALD, I was struck by Mr. Quigley's forceful expression of the exhibitors' true attitude toward various propaganda as it has filtered on our screen.

It is unfortunate that some producers have so completely lost contact with the exhibitors that some of their pictures, hidden under the mask of art, are merely a warped expression of un-American political theories. In my humble opinion, when art ceases to be entertainment it is valueless to the exhibitors. I note that Mr. Wanger recently made the observation and I quote, "We must make more important pictures; more pictures based on modern thoughts, moods and standards. We must support experimental pictures which advance our art." I agree with Mr. Wanger wholeheartedly in the first part of this statement. I disagree with him just as wholeheartedly in the latter part of this statement.

It is fortunate indeed to the industry, and the exhibitors are indeed grateful, that Martin Quigley was one of the first men to note the influx of propaganda and the danger of un-American ideas creeping on our screen.

I trust Martin Quigley will continue his fight to keep the exhibitors' screen free from any political propaganda and do all in his power toward holding wayward producers in line with true Americanism.

GEORGE W. TRENDLE,
United Detroit Theatres Corp.,
Detroit, Mich.

The lack of popularity for propaganda or partisan material of any kind speaks for itself and any producer who attempts it is doomed to oblivion with exhibitors and the public as a source of profitable box-office values.

The industry is supported by the public. Theatre patrons purchase entertainment—not preachment. "Americanism" is the only "ism" that should ever appear in any production, and then only in broad general terms, without regard to parties, creeds or sects. No production could present specific propaganda without being partisan and that means the presentation of only one side of a question or controversy. That is not the function of entertainment.

We have enough difficulty with natural competition to screen entertainment without deliberately creating more and of a kind which definitely and promptly would alienate that portion of the public which is opposed to whatever the screen might foster of a controversial nature.

▽

RUDOLPH COVI,
Covi's Theatre,
Herminie, Pa.

I must, of course, agree that the screen should not be made the battleground for issues controversial in nature. I do not believe that Mr. Wanger has any thought of bringing discredit on the screen. A number of pictures can be construed as propaganda. Fascist nations will consider Warners' Americanism films as propaganda. But from our point of view, because they espouse a just cause, we rightfully applaud.

Hard work and common sense is the path to happiness and economic stability. Too many people of the world, floundering in despair, look to a colored shirt and the outstretched arm as the way to a glorified Utopia that does not exist.

The isms of Europe is the straw which a drowning man clings to in despair and hopeless futility. The duty of the screen is not to glorify these anti-democratic ideologies but to destroy them if possible.

▽

R. NAVARI,
New Liberty Theatre Company,
Verona, Pa.

My compliments for your reply to Walter Wanger. We small exhibitors wants honest-to-goodness pictures for the average and clean-minded American citizen, and not "Blockades." More power to you for keeping propaganda off of our screens. The writer believes that international propaganda has no place in our features and screens.

▽

MORT H. SINGER,
Mort H. Singer Theatres Corp.,
Chicago, Ill.

Mr. Quigley's article is very well written and presents the one side of the subject clearly and convincingly.

I think it would be advisable if a committee was formed, representing the producers and the theatres, to thrash this subject out, or to go into the matter more thoroughly, instead of having various views published. After it has been thoroughly investigated, we will act in unison with all the parties interested.

"Would Find His Audience Divided"

EDWARD M. FAY,
Fay's Theatre,
Providence, R. I.

Martin Quigley's able and forceful reply to Walter Wanger's plea for opening the screen to political propaganda is a fearless document, refreshingly sincere with obvious truth.

It affirms again Mr. Quigley's life-long concept of the proper and competent function of the free screen and clarifies with a certain finality the fact that the screen is for entertainment and education only.

Mr. Quigley says—

"No propaganda, no politics. . . ."

"Keep it free from restrictions."

"Preserve its freedom. . . ."

"Don't plunge it into the forum of political debate. . . ."

These are real, straight-from-the-shoulder, tried and true "Quigleyisms," much more worth while clinging to than all the "Wangerisms."

▽

J. K. BURGESS,
Iris Theatre,
Velva, No. Dak.

I think Mr. Wanger is pretty much right.

People are tired of these so-called sophisticated entertainment.

A good picture taken from a good book, with a real story, with some true to life characteristics about it, is the one that clicks nowadays.

I think Wanger's right in trying to put something into pictures other than, as your editor says, "entertainment." Pictures that have something behind them (some basis of fact) are the pictures for me.

▽

WALTER VINCENT,
Wilmer & Vincent Corp.,
1776 Broadway, New York, N. Y.

I have read Martin Quigley's open letter to Mr. Walter Wanger and I so thoroughly agree with him that I cannot be too out-spoken in my approval of what he has said.

Not only do I believe that the screen is no vehicle for propaganda, and neither do I believe that there is any publication, newspaper or magazine, that should be the vehicle for propaganda. In fact, I am opposed to propaganda of all kinds.

▽

PETER PANAGOS,
Sipe Theatre,
Kokomo, Ind.

Under no conditions should the entertainment screen be used for propaganda. The best security for our industry as well as our country is to mind our own business. The only "ism" that the screen should be concerned with is *"Americanism,"* and we should shout it loud and long. We all know how powerful the motion picture screen can be, in formulating public opinion, therefore anything that we do to embed this one "ism" in the public's mind will be the most sensible move the industry ever made. With the vividness the screen can present its subject matter, there is no question that it would be the most powerful weapon anyone with dictatorial aspirations could control. Of one thing we can be certain—if "Americanism" ever did collapse, this great industry of ours would be the first to crumble.

Just as we carried the slogan "Motion Pictures Are Your Best Entertainment" in the recent Movie Quiz Contest, so we should carry some similar slogan at this time pertaining to *"Americanism" as the only "ism" of security.* If producer and exhibitor got behind such a drive with all they had, we would nip at the bud all the other "isms" that are trying to become rooted in our country.

It is my belief that there is no possible way of giving the public an objective picture of the different "isms." Our uncensored press in this country plays up the sensational, so that our people regard the dictators as egotistical monsters, who don't consider others. Of course, this is not true. On the other hand, their censored press regards us as selfish, money hungry, ignorant people with no regard for the rest of the world. Therefore, in any problem where an understanding is so far apart, the industry is leading with its chin if it allows itself to become involved. I again say that the screen should be used for entertainment only. At any time that we deviate from this course and get mixed up in any political propaganda we can rest assured that we will get in a helluva mess.

I regard Mr. Quigley's letter as a masterpiece in rhetoric and more revelations of this sort will make the producing end of the industry think twice before making any radical moves.

▽

JIM HANEY,
Milan Theatre DeLuxe,
Milan, Ind.

I have read your article very carefully regarding propaganda on the theatre screen and I am in favor of everything you say. There is no place for it in the theatre where people go for amusement. If we were at war with another nation then it might be a different matter.

I am a World War veteran, lived in New York with all races of people as friendly neighbors, spent thirty years of my life playing vaudeville all over the world, so I feel as though I am a fair judge of human nature.

Surely the producers want to get business for their pictures, so I think the picture screen should be free of all propaganda at all times.

▽

R. M. BEATTY,
Crescent Theatre,
Red Deer, Alta., Canada.

We are quite in accord with Mr. Quigley's article and for our part think that propaganda on the screen for political or any other selfish motive should be nipped in the bud, therefore we do not hesitate in commending the article. In the future Wanger productions will be watched carefully for the slightest trace of propaganda (isms), and for our part will not get playing time. We feel we live in a democratic country and until something has proven better to take its place we are satisfied with it and I do not think that any of the (isms) have come even near approaching the point.

▽

MRS. ANN STONE,
Star Theatre,
Unity, Sask., Canada.

I have been following with interest the pros and cons for "Films for Democracy." I read with interest Mr. Quigley's reply to Walter Wanger. I disagree with the stand the MOTION PICTURE HERALD has taken and also Mr. Quigley's reply to Walter Wanger does not satisfy me.

I disagree with Mr. Quigley's stand that motion pictures are for entertainment only. Films I think have always to a certain extent been measures of propaganda of one type or another. For instance the type of film that shows the evils of gangsterism, for example "Racket Busters," "Angels with Dirty Faces," Edward G. Robinson films, etc. You might say these are constructive examples of propaganda. But for a more glaring example of film propaganda you have 9 out of 10 British films, which are constantly extolling the virtues of British imperialism. From a very enlightening article in *Esquire* (Spring issue) the author went so far as to say that unless pictures produced in Britain were not definitely imperialistic propaganda the films would not be produced. I understand that is the reason Paul Robeson is making his pictures independently.

That is why I contend there is plenty of room for democracy in films. Why not extol the virtues of democracy? Why not sink the idea into the millions of theatregoers that we have a system to be proud of, contrasted with the fascist countries? I see on page 17 of Jan. 28th issue of the HERALD of the further squeeze fascist countries are putting on Hollywood films. Surely under conditions like these there should be some counter attack, or are you people going to wait until the squeeze is put on in our own country?

I also wish to state how much I disagree with Mr. Quigley's viewpoint regarding Walter Wanger's "Blockade." May I say I think it was a grand attempt to bring to the screen the horrors of the Spanish war. I don't think it went quite far enough. My hat's off to Walter Wanger for making the attempt. I would like to see more attempts of the same sort. As far as being a successful picture, perhaps as far as B.O. it wasn't a success, but most of the better films are not B.O. hits.

▽

E. E. WEBBER, JR.,
Kansas-Missouri Theatre Association,
128 W. 18th St., Kansas City, Mo.

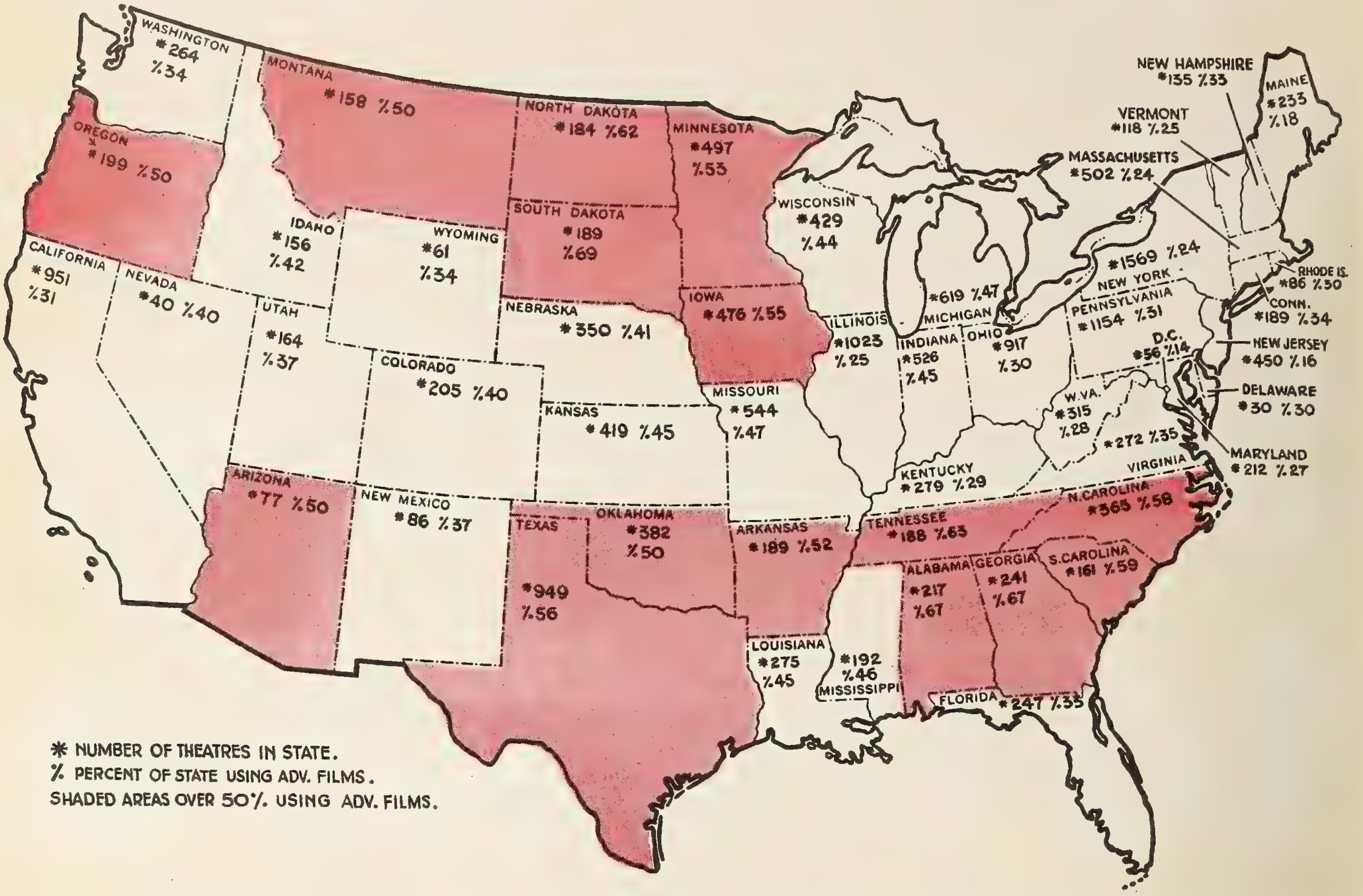
I heartily concur in what Mr. Quigley has said in reply to Mr. Wanger. The newspapers, radio, motion pictures, and the debate platform and church are all mediums for the expression of the beliefs by the American people. However, the motion picture differs from the others in that the audience has no opportunity for rebuttal or argumentation, therefore, it is my opinion that the motion picture can only rest upon a purely entertainment basis. In political beliefs of the present day we can find many interesting stories, experiences, trends, etc., which are of vital concern to all people; but the people concerned should have a voice in expressing the pros and cons of these facts.

The motion picture exhibitor is the responsible publisher of entertainment alone; if he should endeavor to educate, to control or to influence his patrons by the screen, he would immediately find his audience divided into groups. The exhibitor is in business to entertain the masses only, and must continue to do so if his business remains a profitable one.

I do believe the motion picture is the greatest educational medium yet devised: it can be used in schools, colleges, forums, lectures, etc., to excellent advantage. The arts, sciences, can be taught, but politics and government should remain a function of the newspaper.

I do not believe that the picture "Blockade" failed because of the political issue involved—the reaction of the patrons in our theatre was disinterested. The voice of the American people can more easily be heard in the legislatures of the various states.

6,787 SCREENS SHOW ADS



Graphically shown above are statistics indicating that 6,787, or 38.6 per cent, of the 17,541 theatres operating in the United States present advertising films and that in 15 states 50 per cent or more of the theatres display them. South Dakota appears as the leader with 69 per cent of its houses using advertising films, but Texas is credited with the greatest number, 534. Use of the films is most general in the South and Middle West, while the East appears least susceptible.

Renewed reports of extensive plans being discussed by national advertisers and their agencies for production and theatrical distribution of motion pictures, and reiteration by S. Charles Einfeld of Warner Brothers of affiliated circuit opposition to the use of the screens for advertising, again have focussed the attention of the industry on advertising and sponsored films.

Occasional Users Boost Total

The statistics on the map above, taken from the lists currently carried by field agents of a major advertising film distributor, are said to number only those houses which use advertising films, either minute movies or longer, regularly. Other distributors claim occasional access to additional theatres so that the total could be expanded, it is estimated, to 8,000.

The Alexander Film Company, distributors of minute movies, puts its total disbursements to theatre owners over a period of 20 years at $12,000,000. Average annual payments at present are said to be $1,000,000.

Calls Films "Menace"

Mr. Einfeld, in a statement to the press in Hollywood and in an interview with MOTION PICTURE HERALD, attacked the growing use of advertising films in theatres as a menace which, he said, if developed to its logical goal would stifle exhibition.

Loss of Effectiveness Feared

Urging that the screen cannot go into the advertising business without limiting its effectiveness as an entertainment medium and eventually as an advertising medium, Mr. Einfeld said: "The theatre patron buys a ticket with the implied understanding that he is to receive an evening's amusement. If we sandwich in a film advertising what to take for his next hangover . . . he will resent it. If the practice continues the day will come when he will decide he can get just as good advertising on his radio for nothing."

Control Threat Seen

The Warner advertising executive pointed out that the screen as an advertising medium differed from radio in that exhibitors must maintain a certain weekly revenue to operate their theatres. If a major proportion of this revenue comes from advertisers, as it must if the use of these films progresses to a point where the public refuses to pay present admission prices to look at advertising, he argued that the exhibitor eventually would be under the complete control of the advertisers.

"Within reasonable limits," he said, "the screen today is free to present any subject it wishes. We can foresee that possibly an exhibitor who has taken on say one commercial a week, which may bring him $15 extra revenue, might eventually increase the footage until his income from this source would be $150 or more. Then along comes a feature picture which may tread on the toes of his heaviest advertiser. The advertiser need only suggest 'I wish you wouldn't' and the chances are the exhibitor would turn down the picture.

Request to Command

"Another time it might be pointed out to the exhibitor that he is giving too much time to newsreels and short subjects for the import of the screen advertising to register well.

"From handcuffs to straitjacket is not far."

Seal To Be Required

Characterized by a spokesman for the MPPDA as a step to prevent the palming off of advertising films as entertainment, a ruling was approved by the directors of the organization last week ordering possession of a seal to be issued by the Advertising Advisory Council and insertion in the main title of the words "This is an advertisement" as requisites for the showing of any advertising films of 200 feet or greater length in the theatres of circuits affiliated with MPPDA distributors. Affiliated circuits control about 2,500 houses.

You don't need the United States Supreme Court to make a decision on This →

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1938-39

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..SO YOU KNOW WHAT TO EX
WARNERS ARE MAKING

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OF THESE ARE CLASS 'A'

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FOR 1939-1940

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OF THESE ARE CLASS 'B'

T PICTURES 24

ctions Every Month!!

DECISION:

"Warner Bros. are so far ahead it's hard to tell who's second!"

ATTORNEYS "IN AIR" OVER FATE OF CLEARANCE; MORE SUITS AHEAD

Some motion picture lawyers hold that other existing clearance systems in exhibition need not be abandoned as a result of the United States supreme court decision in the Interstate Dallas case, unless and until the court rules in some future case that the line of reasoning taken in the Dallas situation holds in corresponding situations slsewhere. Other attorneys of the majors frankly admit they are "up in the air" over the possible effect of the decision on clearance.

Reputedly determined to intensify its "campaign" against the organized industry, the Department of Justice is considering the filing of still more anti-trust suits against the majors, adding to its civil action now pending in New York and its criminal action in Chicago.

The Department of Justice is bringing to a close its two-year investigation into monopolistic practices attributed to the majors in and around Los Angeles.

Court procedure continues in at least two anti-trust suits instigated by independents against the majors. A score of such suits are pending.

"Funny business" charged by the Department of Justice in the abrupt repeal of the North Dakota divorcement law is seen in Washington as bringing the motion picture business within the scrutiny of the Administration's Temporary National Economic Committee investigating monopolies in "big business." The Department has membership on the Committee.

The majors this week lost two points and gained one in state divorcement legislation: A divorcement bill was introduced in the State of Washington; the House in Kansas passed a divorce bill and sent it on to the Senate; Nebraska killed a divorcement proposal in legislative committee.

The organized industry and Congressional sponsors are both working quietly on the arguments they will present shortly before a Senate subcommittee considering the pending Neely bill to prohibit block selling and blind buying of motion pictures.

More immediately involving the operations of exhibitors is the trade practice program for self-regulation of distribution-exhibition, upon which both lawyers and sales managers of the majors have been working for weeks. At press time, the draft was nearly completed, final forms going direct to exhibitor organizations in the field without any further meetings in New York between the distributor-exhibitor negotiators.

Abram F. Myers, general counsel of Allied, Wednesday night was invited by Secretary of Commerce Harry Hopkins to attend conferences March 14th–15th for consideration of improvements in the "census of distribution", which is to be made next year.

Three conferences are to be held, each dealing with different phases of the 1940 census, at which industrial representatives will be asked to submit recommendations as to what information should be collected. The census will cover the film industry, of which Mr. Myers was the only representative invited to the conference.

by JAMES P. CUNNINGHAM

The organized industry that is represented by executive management and sales supervision in New York stands today in a state of concern and confusion unlike any seen in two decades over problems of the day. And there still are more problems on the horizon.

Day and Night Conferences

Times Square hotel suites, board rooms of Broadway home offices, lawyers' private chambers and the 21st floor headquarters of the MPPDA at 28 West 44th Street in New York are the scenes of day-and-night conferences between corporate executives and their sales managers, company and outside lawyers, over one or another of the many pending legal, legislative and other matters that seem to point to pronounced changes in the present system of selling motion pictures to exhibitor customers.

On Monday, February 13th, the United States supreme court at Washington ruled that admission prices cannot be controlled or double bills prohibited at subsequent-run theatres when such restrictions are by the concerted action of distributors or by the collusion of distributors with prior runs. The decision, a sweeping one, was the first by the highest tribunal in the land affecting motion picture distribution-exhibition practice, and immediately presented threats of some extraordinary disturbances to the status quo, not the least of which was the potential effect on clearance systems that are based on admissions charged.

Still Studying Significance

Now nearly three weeks on the books of the court, the lawyers of the distributors still are trying to determine the actual significance of the decision on clearance other than in the Interstate Dallas situation, where, the lawyers concede without argument, the contracts involved are illegal. Possibilities of the court agreeing to a rehearing are very remote, Irving Kohn, of Paramount's legal staff, for one, pointing out that "a rehearing is granted in only one of 1,000 cases." A petition for rehearing must be filed by March 13th.

The immediate reaction to the decision within the trade was that it would mean the end of clearance—"protection"—as presently constituted in a dozen or more cities where admissions charged govern the clearance given.

In this, however, both the lawyers of the companies and their outside advisory counsel disagree.

One group frankly admit that they "wish they knew" the general effect of the specific decision on clearance. Again expressing typical opinion, Paramount's Mr. Kohn said, "There are as many different opinions as there are lawyers," and from RKO's legal staff came the opinion that not only have they been unable to establish the full significance of the decision in its relation to other territories, but that "no one else knows, either."

The main group of lawyers, however, holds that, while the opinion accompanying the decision sets forth clearly the views of the court in this particular instance, and infers what the court's reasoning will be on similar cases in the future, there can be no final interpretation at this time until another such case is decided by the court to show that this line of reasoning will continue.

The subject was entirely new, in a field new to the court, the lawyers hold.

Regardless, both groups of lawyers still are arguing over the definite meaning of the decision and over how far the court will go in future decisions, both admitting that, in the final analysis, the opinion accompanying the present decision can be altered with other circumstances in other cases.

If and when the court establishes that it will continue its present line of reasoning, it is certain that existing clearance systems based on admissions charged will have to be abandoned, including those in Chicago, Kansas City, Omaha, Denver, Los Angeles, San Francisco, St. Louis and some other territories.

The majors' home offices privately admit that they expect to receive many requests from independents for adjustments in clearance schedules as a result of the Interstate decision.

Allied, Too, Studying Effect on Clearance

Abram F. Myers, general counsel of Allied States, last Friday urged Allied members to study the possible application of the supreme court's reasoning in the Interstate Case to existing restrictions on independents. He indicated that clearance generally may be affected by the decision.

"Regional associations of Allied should review carefully all complaints made by members during the last several years relative to restrictions of all kinds written into their contracts or imposed upon them by distributors at the behest of the chains or other prior run exhibitors," Mr. Myers said in a bulletin from Washington headquarters.

"The commonest restriction imposed on independent exhibitors is that of clearance or protection."

Mr. Myers said he believed the Interstate decision recognizes the principle of clearance in

(Continued on following page)

FINISHING MONOPOLY SPADE WORK

(Continued from preceding page)

agreements between an individual distributor and exhibitor as to the time of his run, while barring concerted action.

He continued: "The decision also seems to preclude agreements or conspiracies between individual distributors and individual prior run exhibitors to impose protection on subsequent run exhibitors. The majority opinion does not say so in so many words, but it would be hard to distinguish such a restriction in principle from the restrictions involved in the Interstate case."

New Trust Suits Are Threatened

The Department of Justice at Washington is about to intensify its monopoly drive against the motion picture industry and in the near future may initiate as many as ten more trust suits against the major distributors, it was disclosed in Washington Tuesday.

Officials of the Department admitted they had had such action in mind for a considerable time.

In informed Washington circles it was the consensus that the Government will make further moves against the film industry within a few weeks. At the Department it was said a large number of new complaints recently had been received with reference to exhibition.

Determination of Thurman Arnold, assistant attorney general, to proceed with "unabated vigor" against the distributors is said at Washington to be due to two factors: one, the "run around" which Department officials declare the majors are attempting to give the Government in its New York trust suit by a continued effort to delay trial and, two, the repeal of the North Dakota theatre divorcement law, which repeal the Department feels was actuated by the distributors in an effort to avoid a supreme court test.

The general feeling at the Department is said to be that certain leading figures in the film industry are "flouting" the authority of the Federal Government, and there is a rapidly crystallizing determination within the Department to bring about a "show down." To achieve that end, the Department will continue its campaign of prosecution and, if necessary, will appeal to Congress for legislation giving it a prohibition against block booking and integration.

The suits to be brought against distributors by the Department will interfere with neither the pending New York case nor with the program of Harry Hopkins, secretary of commerce, for improved Government-industry relations, it was said in Washington.

Department of Justice officials while refusing to discuss their plans in detail, indicated that new prosecutions will deal specifically with situations in particular territories, and will involve infringement of anti-trust statutes each violation of which may be made the subject of a separate prosecution.

In New York it was said Wednesday that another reason the Department was considering a series of several anti-trust suits might be the Department's desire to use this means of attack against the majors' demands for lengthy bills of particulars in the "main" trust suit pending in New York.

Department's Coast Report Almost Ready

A two-year-old investigation by the Department of Justice into complaints of monopolistic practices by Fox West Coast in Los Angeles and thereabouts will be concluded within two weeks, according to Harold Collins, special U. S. assistant attorney general, who with Albert J. Law has been conducting the inquiry into the circuit's activities since the issuance of a consent decree eight years ago.

Mr. Collins said that the "finishing touches" are now being put on the report of the investigation's results, which included a study of the records of all major film exchanges. The report will be sent to Washington.

SPECIAL LICENSE FOR STAGE SHOWS

Paul Moss, New York City license commissioner, this week said that film theatres in New York cannot have stage shows without obtaining a special license.

He suspended the license of the Granada, a Skouras theatre in Corona, Long Island, for 24 hours because of an unlicensed stage show. The theatre had scheduled a "jitterbug" dance team, then canceled it for a 12-scene Italian play. Mr. Moss ruled this a violation.

He said that under the law motion picture theatres can only present a band, vocal music and lectures and recitations by performers in street clothes. If performers wear costume, a stage license must be obtained. The purpose is to comply with fire prevention requirements, among others.

Next Step Pends in New York Case

Federal Judge William Bondy, in district court, New York, is studying the petition of the major company defendants in the Government's New York anti-trust suit for bills of particulars from the Department of Justice. A requested two weeks ago by Attorney General Frank Murphy, Judge Bondy is giving precedence to this case. There is no indication, however, when he will decide on the petition.

If he orders the Department to submit bills of particulars, the case will be delayed for months, as required to prepare the bills. If the petition is rejected, the defendants will have 60 days to submit their answers to the original complaint.

Meanwhile the possibility of a "consent decree" is more remote than ever.

On February 4th, at Washington, the Department disclosed the text of an agreement with the defendant distributor-circuits pertaining to theatre expansion pending disposition of the suit. The five circuit defendants did not accede to the original demand of the Department for an absolute status quo agreement on circuit expansion, but they did agree to inform the Department regularly of any new circuit activity.

At the same time, Thurman Arnold, assistant attorney general, informed reporters that absolute divorcement of production and distribution from exhibition is the primary ambition of the Government in the prosecution of its suit against the organized industry in the New York case.

Majors Win a Point In Chicago Action

In Chicago, the quashing of subpoenas served on major film companies and major theatre executives ordering them to appear and bring certain documents with them was considered a severe blow to the federal court case of the Government against Balaban and Katz and the majors.

Without access to the documents the Government prosecutors probably will be unable to get the material they wish upon which to base their case. The court last week ordered the Government to supply a bill of particulars within 60 days and gave the defense counsel 20 days in which to file an answer.

The likelihood that the Government will try to get federal grand jury indictments charging Sherman anti-trust violations is growing fainter, it is understood.

Action on Three Suits By Independents

The civil trust suit of V. U. Young, of Gary, Ind., against Balaban & Katz, Warner Bros. Theatres and the major companies will be given a "pre-trial" hearing before Federal Judge Holly, in Chicago on Monday. Plans for continuance of the case will be made at that time. This conference is a new procedure in anti-trust cases.

Federal Judge Edward Conger has directed Isaac Miller, Philip Sherry, Mrs. F. Sussman, Conrad Fontaine, officers of Orange County Theatres, Inc., and Miller and Sherry Enterprises, to appear for examination before trial on application of Twentieth Century-Fox Film Corp., Paramount Pictures, Joseph Lee, George Walsh, Eugene Levy and Netco Theatres Corp. Applicants, with RKO Radio Pictures and United Artists, are defendants in a $225,000 Sherman anti-trust suit brought by Orange County Theatres, which charges restraint of trade in distribution of films in Newburgh, N. Y.

Federal Judge Holland on Wednesday heard defense motions to dismiss the anti-trust suit brought against the majors, Paramount and Wometco by the Cameo, Surf and Drive-in Theatres, in Miami. Decision was reserved.

TNEC, Too, May Look Into Motion Pictures

The manner and method of the abrupt repeal by state legislators of the North Dakota theatre divorcement law, ten days ago, "practically assures" that the Administration's Temporary National Economic Committee will investigate the motion picture industry. The Department of Justice has membership on the committee.

Motion pictures were generally conceded in Washington to be a subject in which the TNEC had no investigating interest, in view of the Department of Justice's New York trust suit, and other Governmental "studies" of films. The North Dakota incident, however, now appears to have changed the situation.

The Economic Committee has for months been holding hearings into the "monopolistic" aspects of "big business," in practice and patents, with a view to recommending to Congress changes in the Federal trust suits. To date the Committee has held hearings on automobiles, on glass, insurance, et al. Next month it will take up oil. Washington opinion is that films will follow.

Following the supreme court decision in the Interstate Circuit case, repeal of the North Dakota statute brought upon Washington a flood of complaints of "funny business," as the Department of Justice termed it, in the manuvers which led up to the state legislature's action.

The Department of Justice immediately initiated an investigation of the North Dakota matter, later extending it to cover also the events incident to enactment of the law in 1937 and since there is nothing the Government can

NEW DRAFT GOING TO EXHIBITOR UNITS

do unless it can develop evidence of a violation of Federal law—difficult in the case of a situation entirely within a single state—it is now evident that Assistant Attorney General Thurman Arnold is heading toward a TNEC inquiry.

Since the activities of the reported integrated companies is expected to be a feature of the oil investigation, it is pointed out that logically motion pictures, where integrated operations also are a dominant factor, would follow.

In a series of hearings started before the TNEC this week, the Federal Trade Commission began the presentation of evidence to get which it went back into its files for seven years. In the insurance company study concluded last month, the Securities and Exchange Commission went back to 1906; in the oil investigation which is to come in April, the FTC and Department of Justice are expected to go back to the old Standard Oil dissolution case of 1911, so Washington observers feel that it will not be far-fetched if the Trade Commission digs up its material on the old Famous Players case of a decade ago and the Department of Justice goes back equally far to relate what has been done and left undone in the film industry.

Major features of the motion picture investigation, it is expected, will be block booking, theatre divorcement, the North Dakota situation and the New York U. S. trust suit.

Three New Moves in State Divorcement

Originally inspired by Allied States Association, state laws to divorce production-distribution from exhibition now occupy no little attention of the organized industry.

With the repeal of the North Dakota divorcement law—a law that has been passed but was not enacted pending a supreme court test on constitutionality—spread upon the statute books, other state legislators this week turned to same subject.

The State of Washington this week was the latest to receive such a proposal, House Bill No. 506, introduced by Representative Cecil A. Gholson, Republican, of Yakima, prohibiting producers or distributors from owning, operating or having any interest in theatres within the state. Prospects of the bill are uncertain, due to an unusual "jam" of legislation in the limited session.

In Kansas, a theatre divorcement bill (HB. No. 226), introduced by Blake Williamson, of Kansas City, was passed last Friday by a vote of 79 to 13, and sent to the Senate for consideration.

Passage came after Representative Williamson, on the floor, declared: "Under the present dictator-like regime promulgated by motion picture men, an independent operator hasn't a chance. Producer-owned theatres get all the good pictures, get them first, and the independents are forced to take whatever is allocated to them."

He told his colleagues that the Kansas bill would do for Kansas what the federal Government's suit against producers is expected to do for the nation—divorce all producers from theatre operation.

The only circuit which Williamson's bill would affect in Kansas is Fox Midwest, which operates about 50 houses in the state.

Opponents of state divorcement won a complete victory in Nebraska Tuesday when a dual divorcement and film-sales regulation measure was killed in committee.

Farley Young, deputy county attorney, attacking the proposal, declared that sales regulation would put distribution under the supervision of the state railway commission and would require each exchange to pay $1,000 tax annually and $1 per reel, which would be passed on to local exhibitors.

SHUTINS WOULD SHUT OUT FILMS

Ben Murray, a New York advertising man, who has been an invalid since 1936, is organizing a movement for movie-less Thursdays as a protest against Hollywood producers' withdrawal of its stars from radio. He calls his organization the Shutin Radio Fans' Guild.

The guild represents about 500 hospitalized or home bedridden invalids who derive most of their entertainment from broadcasts. Members are to ask their friends, their friends' friends and the public at large to refrain from attending film shows on Thursdays until the "producers are brought to their collective senses."

He said that exhibitors in the state do not want divorcement, feeling that they can best deal with the companies when the distributors have exhibition interests in the state.

Oklahoma, Arkansas, Illinois, Massachusetts, Minnesota and Indiana still present possibilities of divorcement legislation.

The Program on Trade Practices

Sales department executives of every major distributor and their attorneys were in session on the eighth floor of the New York Astor hotel from early Monday finishing the draft of the program which they were about to present to all exhibitors for self-regulating distribution-exhibition differences.

"Something definite is due before the weekend," answered a sales manager to a question as to the when and where of the draft. William F. Rodgers, general sales manager of MGM, and S. R. Kent, president of Twentieth Century-Fox, the two leaders in assembling the program, leave New York Friday for Hollywood and 1939-40 production conferences at their companies' studios, to be gone one month.

Submission by Abram Myers, for Allied States, of suggestions for a trade practice program, and the possible effect of the U. S. supreme court decision in the Interstate case, and the court's interpretation of contractual limitations, have been the cause of no little argument between the conferees as to the nature of the program to be presented.

One executive came out of the Yacht Room in the Hotel Astor, where the majors were conferring on Wednesday, and canceled a reservation he had that evening to attend the New York Metropolitan opera (Kirsten Flagstad and Lauritz Melchior were singing "Tristan and Isolde").

"They are trying very hard," the executive confided, "to get all the companies to agree on all points. They are still arguing but an agreement is in sight."

Whether the adjudication of distributor-exhibitor disputes should be by arbitration or conciliation was the subject of most of the arguments.

Taking an unexpected course, the distributors in all probability will send the completed draft direct to the various exhibitor organizations instead of meeting with them to negotiate.

The MPTOA, which differed but slightly with the first and "tentative" draft, is expected to agree to the final pact. Allied States, after presenting more suggestions for changes, decided that on midnight of Wednesday its negotiating committee should cease to exist—according to previous instructions of the directors—and in the absence of any invitation from the distributors to negotiate further, announced that "the distributors are free to submit any further proposals to the general counsel (Mr. Myers) for such action as the Allied directors may see fit to take." Allied intends to take a telegraphic or mail poll of directors on the acceptance of the majors' program.

Exhibitors Back Philippine Bill

Philippine exhibitors are supporting a measure that would put film distribution in the public utility class with the administration of sales operations under a national commission.

The support of the measure by exhibitors follows their dissatification with the proposal that they contribute 60 per cent of the gross receipts derived from showing first-run native pictures produced by the Motion Picture Producers Association of the Philippines to that organization.

The Philippine MPPA group was organized last fall. At that time the proposed increase in rentals, from 50 to 60 per cent of gross receipts from showing native product, was attributed by the MPPA to the "fast increasing costs of the local Filipino talking picture production and the desire for all members to constantly improve the quality of their respective productions."

The proposal also calls for a fine of 1,000 pesos to be paid to the MPPA if "any association member is found deliberately violating the terms of an approved uniform contract with an exhibitor."

In anticipation that some circuit operator might disagree with the association's resolution a paragraph says: "Association members have agreed to reserve the right to play in the best box office record theatre in any town, although an opposition theatre is operated by a circuit in the same town. In case any member exercises this right and a circuit attempts to penalize said member by not playing this member's pictures in any of his other circuit houses on account thereof, the other members shall withhold serving pictures to all theatres of said circuit, aside from those contracts already made previous to the report of the incident."

The new measure before the Philippine National Assembly, which would void the MPPA proposal, calls for a scale of rentals that would reduce the average charge of 50 per cent of the gross to 30 per cent. Additionally, the measure would compel the importation of three or more prints of each subject, of which a minimum of two would contain superimposed titles in Spanish.

Regular quarterly dividend of 50 cents a share on the common stock was declared Wednesday by directors of Loew's, Inc., payable March 31st to holders of record March 14th.

NLRB SUSPENDS COAST FILM LABOR ARBITER

Nylander Dropped for "Expressions Damaging to Board's Work"; Other Union Moves

The many-sided controversies waged for weeks among union and guild talent and technical groups of the large studios in Hollywood were interrupted this week when the National Labor Relations Board at Washington abruptly suspended Dr. Towne Nylander, NLRB regional director in Los Angeles, who has been in charge of hearing the studio labor arguments.

The Washington office of the NLRB announced Dr. Nylander's suspension with the cryptic observation that he has been "expressing views which obviously are in no sense the views of the Board, and the expression of which by an agent of the Board is damaging to its work." The NLRB will investigate further. Meanwhile it has placed Aaron Warner, NLRB regional director of Denver, in charge of the film cases in California.

Newspaper Article a Factor

Dr. Nylander was suspended because of a newspaper's account of one of his speeches, according to Los Angeles press dispatches, which quoted him as saying he had tried to correct what he termed "the garbled nature of the story."

Dr. Nylander's address was delivered February 6th in suburban Inglewood. A report of it in the Inglewood *News* by Roy Rosenberg, managing editor, was placed in the Congressional Record last Friday by Representative Ford (Rep., Cal.).

Mr. Rosenberg said that the official had not questioned his quotations of the speech, which included one to the effect that "when we go into a hearing, the employer hasn't got a chance."

Dr. Nylander, however, produced a carbon copy of a letter he said that he had written February 9th, protesting to the managing editor against "flagrant violations of journalistic ethics."

Company Unionism Charged

Mr. Warner has before him charges of company unionism leveled at the producers and the IATSE, by Jeff Kibre, chairman of the motion picture technicians' committee, member of Local 37, and head of the minority group fighting the IATSE ascendancy. The charges are opposed by the producers and by Locals 695 and 659. Discussed Tuesday were Mr. Kibre's charges and proposals for "settlement" which would involve the return of $3,000,000 reported to have been assessed against the local IATSE members by the international officers; recognition of the local units as collective bargaining agents; admission by the producers that they violated the Wagner Act.

However, even Mr. Kibre's "front" is not without dissension. Last Saturday James E. Shaw, a minority leader of Technicians Local 37, obtained a temporary injunction restraining officers of the local from spending organization money, except for expenses. He also charged the officers were illegally elected. Mr. Shaw further asked for a receiver, and charged money had been illegally spent.

The Screen Writers Guild battle tiff with the producers, which resulted in the filing of complaints before the Board, charging coercion and refusal to recognize the guild as the sole bargaining agent, this week took a new turn, Paul Price being hired by the Guild to handle its "publicity," which will stress the ill pay of script writers, compared with that of technicians.

The Guild already has been certified by the NLRB as the bargaining agent, but a proposed contract failed of signature when producers would not rescind their bargaining contract signed two years ago with the Screen Playrights, Inc., which the Guild claims is a company union.

Meeting Actors' Group

This week also, a committee of producers is meeting a committee from the Screen Actors Guild, to talk over the Guild's demand that pay for unit managers and directors, and time for directors to cut and prepare scripts, be increased. These demands were backed with the threat of a strike, by the Guild membership. The producers have a tentative "three weeks" in which to meet the Guild proposals, or submit to a strike. They last week granted recognition to the Guild.

On the producers' committee are Y. Frank Freeman, chairman; Pandro Berman and E. J. Mannix. On the directors' committee are Frank Capra, president; W. S. Van Dyke, Rouben Mamoulian, Roland Lee, Howard Hawks and John Ford.

Also meeting on the coast this week will be Kenneth Thomson, executive secretary of the Screen Actors Guild, and representative of the Artists Managers Guild, the sole point of argument hampering the signing of a contract put forward by the Actors being disagreement over a one-year limitation of individual contracts. The actors board of directors met Monday night, smoothed out the remaining 18 points in their plan.

Hearings at St. Louis

St. Louis hearings were scheduled this week in circuit court in the case in which 19 members of the St. Louis motion picture projectionists' union, Local 143, of the IATSE, seek to oust from office John Nick, president of the organization and a vice-president of the IATSE; George E. Browne, the IATSE president, and Clyde Weston, the local union's business agent. Hearings had been delayed by the defendants' application for a writ to prohibit the court from proceeding on the grounds that the complainants had not exhausted their means of redress within the union.

In New York, a meeting was held Sunday between representatives of the major circuits and Local 30, stationary engineers, on a new contract. Signatures of both sides were expected soon.

In Ohio, the legislature is considering a bill which would exempt from the state unemployment compensation law any one employing less than eight persons. This would relieve many small houses from paying the present two and seven-tenths per cent tax on persons employing three or more.

Although the motion picture business has been notably free of sit-down strikes, the United States Supreme Court decision last week applies to it, as well as to any other business.

The court ruled that the National Labor Relations Board has not the power to reinstate employees discharged because of involvement in a "sit-down" strike, and that the "sit-down" is "illegal in its inception and prosecution." The cases which resulted in the rulings were those of the Fansteel Metallurgical Corporation, the Columbian Enameling and Stamping Corporation and the Sands Manufacturing Company.

ASCAP Bills In Three States; Other Legislation

Measures designed to outlaw the American Society of Composers,, Authors and Publishers have been introduced in three more states, Ohio, North Dakota and Kansas. The Kansas bill, similar to other anti-ASCAP measures, would require filing with the secretary of state a description of each musical composition for which performing rights are to be sold or licensed within the state. The list would give prospective users of such copyrighted material information regarding rights of copyright holders in order to "avoid committing innocent infringements."

The Independent Theatre Owners of Ohio has not yet determined whether to support the anti-ASCAP bill introduced in that state. "We want to be absolutely certain that the cure is not worse than the disease," Pete J. Wood, organization leader, said.

The United States supreme court did not deliver the past-due decisions this week on the constitutionality of the Florida and Washington anti-ASCAP laws.

Governor Prentice Cooper of Tennessee has signed a bill which will permit Sunday motion pictures in municipalities by a mere major vote of the city council. The Nashville council, meeting a few hours after the bill was signed, passed the ordinance providing for films on Sunday. Chattanooga and Memphis has previously enacted laws which got around the state law.

A bill in the Iowa House which would legalize the showing of prizefight pictures in theatres has been placed on the Senate calendar with a recommendation for passage.

A bill has been introduced in the New York legislature for the licensing of contractors engaged in the construction, installation, alteration, maintenance and repair of air conditioning systems.

Wolcott, Brown, Join March of Time Staff

The appointment of James L. Wolcott and Alan Brown to the staff of The March of Time was announced Tuesday by Louis de Rochemont, producer and publisher of the newsreel.

Mr. Wolcott was with Twentieth Century-Fox, for four years in Hollywood with Darryl Zanuck in West Coast production. In joining March of Time, Mr. Wolcott and Mr. de Rochemont renew a one-time association, as five years ago both worked together when Mr. de Rochemont was producer of Movietone short-subjects in New York.

Alan Brown formerly was in the Hollywood studios of Metro-Goldwyn-Mayer. He was for several years West Coast editorial representative of *Time* and *Life* magazines before going with MGM.

An agreement under which Paramount-Publix Corporation settled two claims totaling $1,388,368 filed against it by the City Bank Farmers Trust Company, was approved Tuesday by Federal Judge Alfred Coxe.

Curtain going up!
PARAMOUNT'S ★★★★ Spring SHOW!
They're HONEYS . . . and they're all from PARAMOUNT!
Paramount Pictures

IT'S A
PARAMOUNT SEASON!
PARAMOUNT'S 4 STAR DRIVE FEB. 26 TO MAY 27.

CAFE
SOCIETY

"THE
BEACHCOMBER"

"CAFE SOCIETY"

It's new . . . it's news . . . it's the screen's first story of the glamorous "400" of the night clubs. With a big-name cast headed by MADELEINE CARROLL, FRED MacMURRAY, SHIRLEY ROSS. Directed by Edward H. Griffith.

"THE BEACHCOMBER"

CHARLES LAUGHTON'S triumphant comedy of romance in the South Seas—now blazing a box-office trail from coast to coast. A Mayflower picture with Elsa Lanchester, produced and directed by Erich Pommer.

"MIDNIGHT"

. . . CLAUDETTE COLBERT and DON AMECHE head the prize cast of the season in "Midnight," the prize romantic comedy of the year. With JOHN BARRYMORE, Francis Lederer, Mary Astor, Elaine Barrie. Directed by Mitchell Leisen.

"SUDDEN MONEY"

Hilarious story of sweepstakes winners, sure to get big money. With a hand-picked comedy cast, built for laughs, including Charlie Ruggles, Marjorie Rambeau, Charles Grapewin, William Frawley. Directed by Nick Grinde.

"KING OF CHINATOWN"

AKIM TAMIROFF, whose roles have made screen history, delivers his best performance as Frank Baturin, strong man of a city of sin. With Anna May Wong, J. Carrol Naish. Directed by Nick Grinde.

"I'M FROM MISSOURI"

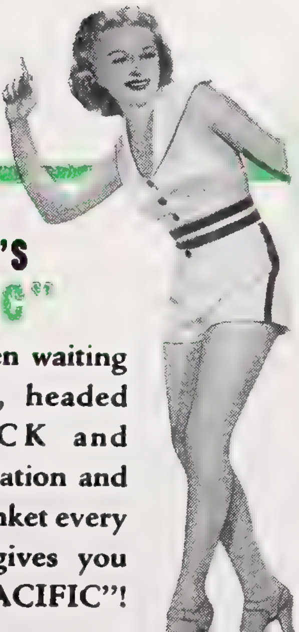
. . . Starring the one and only BOB BURNS . . . and topping "The Arkansas Traveler" in every department. With GLADYS GEORGE, Gene Lockhart and Samson, the only mule ever to spend a night in a Turkish bath. Directed by Theodore Reed.

"BACK DOOR TO HEAVEN"

The first of the much-heralded, long-awaited Bernard Steele eastern presentations . . . already winning the plaudits of the critics. "Hit as box-office melodrama. A triumph!" says Hollywood Reporter. With Wallace Ford, Stuart Erwin, Patricia Ellis, Aline McMahon. Produced and directed by William K. Howard.

"NEVER SAY DIE"

The laughs come fast and furious when MARTHA RAYE and BOB HOPE go on a funny-honeymoon...with ANDY DEVINE along as chaperon, and Alan Mowbray as jealous lover. Gale Sondergaard and Ernest Cossart round out a perfect cast. Directed by Elliott Nugent.



CECIL B. DeMILLE'S
"UNION PACIFIC"

. . The BIG picture you've been waiting or, with a cast of thousands, headed oy BARBARA STANWYCK and OEL McCREA...and an exploitation and dvertising campaign that will blanket every own in America. Paramount gives you Cecil B. DeMille's "UNION PACIFIC"!

PARAMOUNT SPRINGS SOME
MORE SPRING SURPRISES!
PARAMOUNT'S 4 STAR DRIVE FEB. 26 TO MAY 27.

"THE LADY'S FROM KENTUCKY"

. . . GEORGE RAFT and ELLEN DREW, beautiful star of "Sing You Sinners" and "If I Were King" in a heart-pounding, pulse-racing story of the turf . . . with Hugh Herbert and ZaSu Pitts in support. It's one for the money. . . sure to lead the field. Directed by Alexander Hall.

"UNMARRIED"

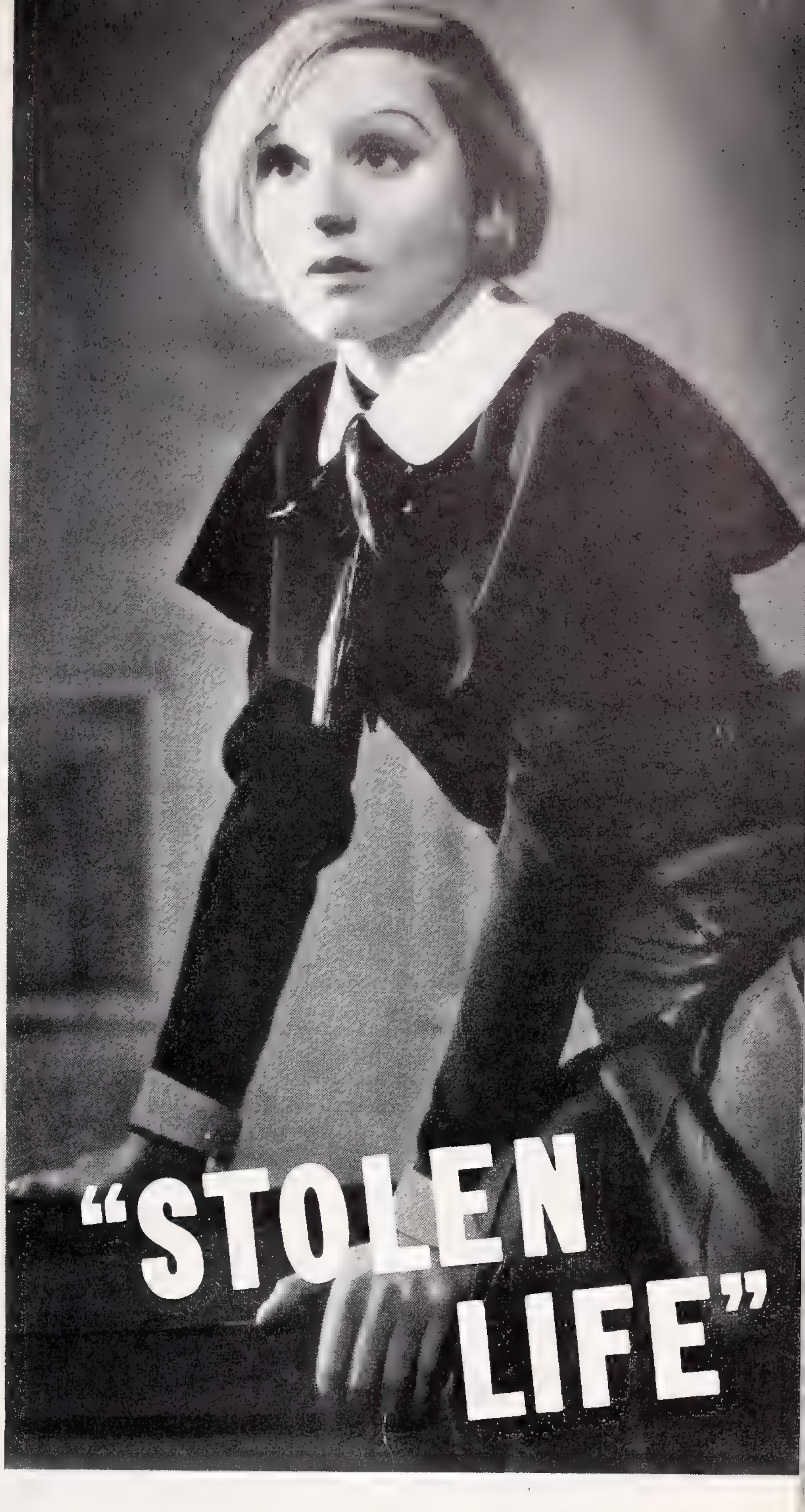
. . . Paramount showmanship stars BUCK JONES, most popular of cowboy stars, in his first dramatic role. A hard-hitting action drama of down-to-earth folks, with HELEN TWELVETREES and DONALD O'CONNOR, kid star of "Sing You Sinners." Directed by Kurt Neumann.

"HOTEL IMPERIAL"

. . . . . Glamorous, exciting ISA MIRANDA, in her first American screen role . . . co-starred with RAY MILLAND in a powerful drama of strange adventure and strange people behind the gates of Hotel Imperial. With Reginald Owen, Gene Lockhart and J. Carrol Naish. Directed by Robert Florey.

"STOLEN LIFE"

ELISABETH BERGNER, the magnificent . . . the incomparable . . . the first dramatic actress of our time — in her greatest triumph . . . a picture for every woman in America, and the men they bring with them to your theatre! A Paramount release, produced and directed by Paul Czinner.



EXHIBITORS' SPRING SONG:

IT PAYS TO PLAY A PARAMOUNT PICTURE!

PARAMOUNT'S 4 STAR DRIVE FEB. 26 TO MAY 27.

PARAMOUNT PRESENTS
POPEYE THE SAILOR
in
"ALADDIN and his WONDERFUL LAMP"

A Double-Length Max Fleischer Cartoon in TECHNICOLOR! . . . By arrangement with King Features Syndicate, Inc., and Segar

100%
BOX-OFFICE
tested

Max Fleischer's Popeyes, Betty Boops · Paramount Paragraphics, Pictorials, Unusual Occupations (in full color), Popular Science (in full color), Headliners, Color Classics, Color Cruises Grantland Rice Sportlights Paramount News

Paramount Pictures

THE HOLLYWOOD SCENE

Midwest Spokesman

"People in our territory want action pictures. They don't have much time for anything else. They want to see their moving pictures move. Only a few of them evince any desire to be educated via the screen. Most of them don't even want to think. When they feel they will be amused they come to the shows."

The speaker was Howard E. Jameyson, division manager of Fox West Coast Theatres out of Wichita, Kansas.

"For instance," said Mr. Jameyson, as he prodded his curried shrimp in the Twentieth Century-Fox Cafe de Paris, "our folks know all about Jesse James. He did considerable operating in our country, but 'Jesse James' broke all records in the Wichita division, even those set by 'Snow White.' Many of them knew that there were lots of inaccuracies in the story. But they didn't care. They saw the kind of action picture they liked to see and the box office figures are emphatic demonstration of their approval.

"Good as the business was on 'Jesse James,' I have a feeling that 'Dodge City' will top it.

"The smart or sophisticated shows that do heavy business in the big cities don't do so well in our farm communities, in comparison. Recent experiences with a couple of this type have been disappointing. But there are exceptions. 'The Citadel' didn't do so well in its first engagements, but we sent it around the circuit a second time and it came back to gross fair returns. Nevertheless, if producers insist on making class pictures, I think special houses, in country territories particularly should be established in which to show them. Probably these theatres wouldn't be profitable, but they could be subsidized somewhat in the manner in which grand opera and symphonic orchestras are subsidized. At least the people would know the kind of picture they were going to see in this kind of theatre."

On Film-Radio Competition

News that Darryl F. Zanuck had bought up Alice Faye's radio broadcasting contract brought this comment from the showman:

"That's good. They all should do it. Everybody seems to have a solution to this problem and mine is just as impracticable as the next man's. It would be fine if pictures and picture personalities were discussed in the right way over the air. That's good advertising. But picture performers should stay off the air. I don't know whether the same condition exists all over, but we have found that grosses have been slipping on pictures in which regularly broadcasting picture stars are featured. Radio has many bad effects on theatre business. The Sunday radio carnival has just about cut our business in half on that day. But the worst effect is the manner in which radio commentators have shattered all illusions about Hollywood and its stars.

REPORTS ADVANCES IN AIR-CONDITIONING

The more recent developments in air-conditioning methods and equipment that have special bearing upon the costs of plant operation in summer, are reported in an article by Carl F. Boester, air-conditioning engineer, in Better Theatres, *with this issue of* Motion Picture Herald.

Included in Mr. Boester's survey of the field is a method of arched wall and roof construction which reduces the area of an auditorium substantially with corresponding reduction of required air-conditioning plant capacity.

The Interstate circuit's new Lakewood theatre in Dallas, Texas, with its many modern lighting devices, is also featured in this issue of Better Theatres.

Among other special and departmental features is the story of how the Glen Dickinson circuit developed its profitable lobby confection business.

In the Modern Projection department final sound trouble-shooting charts are presented to conclude this series of handy maintenance guides.

Exclusively Action

Action is the keynote of the 10 pictures started and the five finished during the Washington's Birthday holiday week. Love stories, fables, a legend, melodramas, westerns and comedies are included, but all have action.

Republic started two productions. Charles Bickford, Harry Carey, Mabel Todd and Guinn Williams will be the principals in the melodrama, "Street of Missing Men." "Frontier Express" is a western, in which Roy Rogers, Mary Hart and Raymond Hatton will be seen.

Two pictures also went into work at Universal. "The Family Next Door," a comedy, will feature Hugh Herbert, Ruth Donnelly, Joy Hodges and Eddie Quillan. As the title denotes, "Big Town Czar" will be a melodrama. Barton MacLane, Tom Brown, Eve Arden, Frank Jenks and the newspaper correspondent, Ed Sullivan, are the top name personalities.

The leading players in Columbia's "Missing Daughters," a melodramatic romance, are Richard Arlen, Rochelle Hudson and Isabel Jewell.

For Grand National distribution, Arcadia Productions started "Everything Happens to Annie." A comedy romance in which many amusing situations are evolved, it will present Heather Angel, John King, Emma Dunn, Constance Collier and Tom Dugan.

Monogram started "Undercover Agent," the character of which is explained in the title. The romantic leads of the "Jones Family" series, Shirley Deane and Russell Gleason, will be featured. J. M. Kerrigan and Maude Eburne head the supporting cast.

Baxter to Old Favorite

Twentieth Century-Fox launched "The Return of the Cisco Kid." Warner Baxter, who created the Cisco Kid role in 1932, is the star. He will be supported by Lynn Bari, Henry Hull, Kane Richmond, Cesar Romero and Robert Barratt.

A comedy romance, "It's a Wonderful World," is Paramount's contribution to the new work. Claudette Colbert and James Stewart will be starred, with Ernest Truex, Edgar Kennedy and Nat Pendleton featured.

After considerable research, Edward Small Productions started the cameras turning on "The Man in the Iron Mask," one of Alexandre Dumas' most famous stories. It will feature Joan Bennett, Louis Hayward, Warren William, Alan Hale, Joseph Schildkraut and Miles Mander. Many more names will be added.

Completed Product

Two of the five completed pictures are credited to Twentieth Century-Fox. "News is Made at Night," an action melodrama, will present Preston Foster, Lynn Bari, George Barbier, Minor Watson and Russell Gleason. "Charlie Chan in Reno," second of the new series, again will feature Sidney Toler, with Sen Yung, Phyllis Brooks, Ricardo Cortez, Kane Richmond, Slim Summerville, Pauline Moore, Robert Lowery, Kay Linaker, Louis Henry and Iris Wong.

Automobile racing is the thrill action background of Warners' "The Roaring Road," in which Pat O'Brien, John Payne, Ann Sheridan, Gale Page, Frank McHugh and Granville Bates are the principals.

MGM finished "Tarzan in Exile." Johnny Weissmuller will be in the title role and Maureen O'Sullivan will be seen for the last time as his mate. The role of "The Boy," or "Tarzan, Jr.," will be assumed by Johnny Sheffield. The supporting cast lists Ian Hunter, Frieda Inescourt, Henry Wilcoxon, Henry Stephenson and the ape, Cheeta.

"Fixer Dugan," RKO-Radio, a circus story, formerly titled "What's a Fixer For?", will return Lee Tracy to the screen in the company of Peggy Shannon, Virginia Weidler, Rita LaRoy, William Edmunds, Bradley Page, Jack Arnold, Ed Gargan and Edythe Elliott.

Loew's Is Sued In Formation of 20th-Fox, Selznick

A bill of complaint, charging Loew's, Inc., and its officers and directors with conspiracy and fraud in the formation of 20th Century Pictures, Inc., which is now the Twentieth Century-Fox Film Corporation, and of Selznick International, Inc., at the expense of stockholders of Loew's, was filed in Wilmington chancery court on Tuesday, by Arnold Hermann, New York stockholder, on behalf of himself and all other stockholders "who may desire to join in this action."

Defendants named in the bill, in addition to Loew's, Inc., are David Bernstein, Isadore Frey, Leopold Friedman, William A. Phillips, J. Robert Rubin, Nicholas M. Schenck, David Warfield, David Loew, Arthur Loew, Louis B. Mayer, Darryl F. Zanuck, Joseph M. Schenck, William F. Goetz, J. E. Searle, J. R. Hazel, George N. Armsby, and William A. Parker.

Establishing Competitor Charged

It is charged in the bill that the defendants willfully violated their duties, and "acted fraudulently and in bad faith" in forming, promoting, and aiding in the successful establishment of a competitor in Twentieth Century; in using their best efforts and services to induce Mr. Zanuck and actor George Arliss and others to enter the employ of Loew's; in advancing, directly or indirectly, and in causing to be advanced, millions of dollars which were necessary for the formation of Twentieth Century; in using their influence and position in the industry to get it such producing and other facilities as needed; in causing Loew's, for "grossly inadequate considerations," to depart from well established policy and to lend its featured stars, directors, and writers to 20th Century; and in other ways using efforts to build up this competitor of Loew's.

Seeks Injunction

The plaintiff asks (1) a preliminary injunction restraining the defendants from disposing of stock of Twentieth Century-Fox until further notice of the chancellor;

(2) That a writ of sequestration be issued, sequestering and seizing all stock of Loew's, in the names of the defendants, until the final determination of the suit;

(3) That all stock of Twentieth Century-Fox in the names of the defendants be impressed with trust, in favor of Loew's, and be decreed to be Loew's property;

(4) That the defendants be decreed to transfer back to Loew's all stock of Twentieth Century in the defendants' names;

(5) That they be directed to account to Loew's for all sums of money misappropriated by them in connection with the transactions charged;

(6) That they account for all damages by virtue of lending stars and other facilities, for inadequate considerations, and also for all profits made by Twentieth Century as a result;

—

Mr. Hermann is the owner of 300 shares of common stock, and of 100 shares of the preferred. Nathan Ende is the New York counsel for Mr. Hermann, and Ivan Culbertson the Wilmington attorney.

FATHER FLANAGAN GETS FILM AWARD

Father Edward J. Flanagan—"Father Flanagan" to the boys in his famous home, Boys Town, Neb.—opened a package from Hollywood this week and found Spencer Tracy's Motion Picture Academy of Arts and Sciences' award.

The statuette, awarded to Mr. Tracy for his enactment of the role of Father Flanagan in the film "Boys Town" had been sent to the priest by the actor and carried this inscription:

"To Father Flanagan, whose great human qualities, timely simplicity and inspiring courage were strong enough to shine through my humble efforts."

W. Virginia, Jersey Allied Meet; Syracuse Prices Set

Allied organization news this week includes the general meeting Tuesday, at the Waldo Hotel, Clarksburg, of the Independent Theatre Owners of West Virginia; the meeting and subsequent steak dinner on Thursday at the Tavern, Newark, of the New Jersey Allied; and the restoration of harmony in the Syracuse territory between the Schine circuit and independent interests.

Colonel H. A. Cole, newly elected president of the national Allied States Association, was scheduled to address the West Virginia meeting. R. J. Hiehle, president of the ITO of West Virginia, presided. Many exhibitors from western Pennsylvania attended, as well as representatives of film and supply companies. Discussed were legislative problems, those imperative being the projects before the legislature or to be introduced, for the licensing of projectionists, for two-men-in-a-booth, against giveaways, on blue laws, censorship, admission taxes, and so on.

The Syracuse squabble developed from the breakage by certain theatres of a minimum price agreement, the Syracuse unit of the New York Allied last week returning to a Syracuse theatreman his check for dues, with a request that he withdraw from the Allied. The RKO-Schine "downtown" houses have a 15-cent minimum for children, and a 10-cent minimum in the neighborhoods. The independents enforce the 10-cent minimum among themselves. Last week the New York Allied discussed legislative bills, shortage of prints in Buffalo exchanges, and appearance of film personalities on the radio. They elected as a grievance committee the following: Frank Allen, of the Allen Theatre, Solvay; Jack Karp, of the Cameo, Syracuse; N. Pearlman, of the Cameo, Binghamton.

Forty-seven theatre projects, including new buildings and extensive remodeling, were undertaken in January, with a total expenditure of $811,000, according to the Dodge Reports Division of the F. W. Dodge Corporation, New York. The projects covered a floor area of 152,000 square feet.

In January, 1938, there were 43 projects, covering 153,000 square feet, and valued at $1,187,000, while in December, 1938, the 41 projects involved 164,000 square feet, and and an expenditure of $1,279,000.

Monogram Plans 30 Features and 16 Western Films

Monogram's production program for 1939-40 was discussed during the meeting Wednesday, in New York, of the company's stockholding and board of directors. Final decision will wait until the sales meeting in New Orleans May 1st, according to Scott R. Dunlap, vice-president in charge of production. Mr. Dunlap and W. Ray Johnston, president, leave New York Friday for the coast.

Monogram probably will make 30 features and 16 westerns, Mr. Dunlap said, adding that he did not think Monogram would produce in England next season, though urged to do so, nor would the company change the present quota arrangements.

At the company's stockholders and board of directors meeting Wednesday in New York Mr. Johnston was reelected president, George W. Weeks was elected a vice-president in charge of sales, Mr. Dunlap retained his post as production head and vice-president, and Edward Golden was named vice-president in charge of exchanges.

Other officers elected were Leon Fromkoess, treasurer; Hugh G. Davis, assistant treasurer, and Ben S. Agren, comptroller.

An amendment to the company's by-laws was passed changing the business year of the corporation from a calendar year to a fiscal year ending June 30th and the date of the annual stockholders meeting was changed to the first Wednesday in October.

Mr. Dunlap addressed trade press representatives Tuesday and passed upon a variety of subjects affecting production, Monogram's program and the industry generally.

"Murder in the Big House," Monogram's "biggest," or "one of the biggest," productions, starts in May, he said. It is based upon a story by Father Patrick O'Neill.

Labor, according to Mr. Dunlap, is in constant unrest on the coast. "A new guild is being formed every minute."

Mr. Dunlap said the "trade press" and its writers of critiques had "done a lot for picture companies," but that the newspaper critics should be merely "emissaries of the public, not egoists; constructive, not merely clever."

The future of motion pictures, he declared, "rests upon entertainment, only on entertainment." He paid tribute to those who had succeeded in retaining entertainment value in patriotic pictures.

Monogram will emphasize star names. He said Marcia Mae Jones and Jackie Moran, in "Barefoot Boy," had been signed as potential box-office personalities. Jackie Cooper and Boris Karloff will be used considerably for next season, as will John Trent, the aviator protege of B. P. Schulberg.

National Starts Film Buying This Month

Spyros Skouras, head of National Theatres, who arrived in New York last Friday from the coast, said that the circuit's film buying will get underway this month. While on the coast Mr. Skouras had indorsed Darryl Zanuck's action in withdrawing Tyrone Power and Alice Faye from radio.

J. J. Sullivan, Fox West Coast film buyer, is due March 7th for his annual session with William Powers, chief buyer.

HOLLYWOOD'S WORLD DOMINATION REDUCED FROM 70 TO 65 PER CENT

Intensification of Obstacles Analyzed; Studios Are Urged to Stick to Quality to Maintain Their Present Position

by N. D. GOLDEN
Chief, Motion Picture Division,
U. S. Department of Commerce

American motion pictures continue to enjoy widespread popularity in almost every region of the world, but there was a decrease in the quantity and value of our film exports in 1938. The intensification of difficulties abroad has resulted in a falling off, from 70 per cent to 65 per cent, in America's domination of the world's motion picture screens.

Local Businesses Demoralized

The diverse obstacles at the same time have more or less demoralized the local amusement businesses in the regions affected. Transfers of territories have involved drastic changes. Apprehension has had an appreciable effect. In many cases the spirit of nationalism has been heightened, to the disadvantage of American films and advancement of the domestic industry, usually with government support, in production and play dates.

Quota systems show a tendency to spread. Taxes are usually high, and the trend is unmistakably upward. "Racial" theories and campaigns continue to bring difficulties. Foreign exchange controls and censorship are continuing problems.

Certain foreign governments have been resorting more vigorously to diplomatic intervention with neutral governments in order to prevent the local showing of American features which authoritarian states choose to regard as objectionable.

Legislative Restrictions

Restrictive measures enforced in Europe included a new 10-year quota system in Great Britain to compel distributors and exhibitors to utilize a proportion of British-made films, and to force foreign companies to produce in British studios quality films for both domestic and world distribution.

Italy on Jan. 1, 1939, placed the distribution of all films under a Government monopoly, the Ente Nazionale Industria Cinematografica. On that date all American companies having their own distribution branches in Italy, and those distributing films through Italian agents, ceased doing business in Italy. This is the first time a government has gone into the business of distributing motion pictures for the outward purpose of profit. Italian exhibitors unquestionably will feel the pinch of the lack of an assured supply of films. At best, the receipts from Italian films average about half those from American films.

Germany's Moves

Germany widened its influence by absorbing Austria and the Sudeten territory of Czechoslovakia. Not only did the Anschluss of Austria and the partition of Czecho-slovakia bring some 1,100 additional motion picture theatres under the German Swastika but the quota laws of Germany were applied—virtually shutting out American films. "Compensation" agreements between Germany and other countries also materially decreased the showing of our American pictures. This restrictive tendency is spreading over those countries that look to Germany for economic assistance.

NATHAN D. GOLDEN

Switzerland

On Oct. 12, 1938, a federal decree went into effect in Switzerland making the importation of motion pictures subject to an import permit to be issued by the Federal Department of Interior, which has also been empowered to fix import contingents.

Czechoslovakia

A new agreement effective June 1, 1938, in Czechoslovakia permits of greater facility of American film distribution. It has removed certain threatening restrictions, decreased the cost of introducing features and dubbed versions, and established the right of American companies to establish their own distribution organizations.

Denmark

The Danish Parliament on April 13, 1938, created the Film Central to distribute Danish films not rented by the producer or by independent Danish distributors. The law prohibits the distribution of domestic films by foreign companies' branches.

Countries such as England and France (even with their legislative barriers), Belgium, Denmark, the Netherlands, Finland, Norway, Poland, and Sweden still remain important outlets for our American pictures.

Japan

The ban on American imports into Japan was lifted in October, 1938. The new plan permits the entry of 200 American films into Japan during 1939, and the transfer of Yen 3,000,000 of frozen funds in Japan to the United States through the Yokohama Specie Bank at San Francisco, where such funds are held without interest for three years. It provides for importation of $30,000 worth of films on a fixed valuation of 1.5 cents per foot. It allows distributors to remit these funds on a monthly basis, on the same basis as for the frozen assets.

At the same time there was uncertainty over expected passage of a measure this month for rigid control over all phases of the industry.

New South Wales

On Dec. 22, 1938, the Governor of New South Wales approved an amendment to the Cinematograph Bill of 1938, providing for a theatre and films commission to supplant the Film Advisory Committee, and providing for a 15% quota on exhibitors for British quota films, and a 2½% quota on exhibitors for Australian pictures. Exhibitors have a maximum rejection right of 25% plus 2½% for Australian films, a total of 27½%.

Latin-America

Latin America appears to be the market American distributors are seeking to offset the restrictions elsewhere, with its 5,239 potential theatre outlets, and with new construction increasing. American companies are beginning to produce in Hollywood Spanish-dialogue films employing stage favorites brought from South America. The decline of showing of American films in Peru from 70% in 1937 to 49% in 1938 was attributed to the augmented number of Spanish-dialogue pictures from Mexico, Argentina, and Peru itself.

Argentina

The one important market in Latin America which may become beset with difficulties is Argentina. A bill introduced late in 1938 would give regulation and control to the Instituto Cinematografico Argentino, would encourage a national industry, establish a central censorship board, with Argentine films exempt from censorship taxes; would exempt import duties on raw film and equipment accessories in the production of Argentine films; would encourage the future establishment of a Government studio. American companies now must print their posters and lithograph material in Argentina.

Guatemala

A new tax was levied against American distributors in Guatemala, amounting to 10% of the distributors' share of entry receipts, minus 25% of the distributors' share to cover expenses.

Cuba

Cuba attempted to pass an exhibitors' quota providing that for seven imported films one Cuban picture must be shown. The House failed to pass this quota. Only two Cuban films were produced in 1938.

American Film Exports

American film exports to all countries for the 12 months declined 13,000,000 feet in positive and negative sound and silent films. A total of 202,526,821 feet with a declared value of $4,519,594 was exported, compared with 215,721,956 feet of film, $4,797,641, in 1937. This is a decrease of 6.1%.

The valuation of these exports merely represents the declared value of the raw film cost at 2 to 3 cents per foot and does not represent the true value in dollars received by American distributors for rentals.

The foreign exchange situation has not changed perceptibly. In 57 out of 94 countries up to Dec. 31, 1938, foreign exchange was liberal and easy, ranging from prompt to re-

(Continued on following page, column 1)

Production Rises In Latin America; Drops In Europe

(Continued from preceding page)

tarded payment. In the remaining 37 countries, foreign exchange is "tight and normal" in 9 countries, "tight and slow" in 15 and "restricted" in 13 countries.

Censorship

Censorship abroad was not unusually troublesome during 1938. In certain instances, though, the literal terms may be regarded as unduly stringent. For example, films were banned occasionally on such grounds as mere "banality" or "the conveying of prejudicial illusions." In one country of southeastern Europe, pictures portraying stories of the French Revolution are taboo. One great nation forbids all films that it considers "horrific." In another region, one is forbidden to show pictures of "organized knuckle fights" or "profuse bleeding."

Foreign Film Production

Foreign production approximated 1,706 features, as against 1,809 features in 1937. The countries of the Far and Near East led in production, with 967 as compared with 959 in 1937. Japan with 575 was followed by India with 200.

Production in Europe fell off sharply, to 609 features, primarily as a result of England's decline in production. The following countries produced features: Germany 137, France 122, England 85, Russia 51, Italy 47, Czechoslovakia 41, Sweden 30, Hungary 26, Poland 25, Finland 20, Denmark 9, Norway 4, Turkey, Belgium, and Portugal 3 each, Netherlands 2, and Switzerland 1.

Latin American feature production took an upward jump of 40 films, to 130. Mexico turned out 60, Argentina 50, Brazil, Cuba and Uruguay 2 each, and Venezuela 1.

Plainly American companies must emphasize to the utmost the contrast in quality between our good American pictures and the typical product of local producing industries abroad.

Enrollments Rise In Rogers Drive

With circuit cooperation assured, enrollments of independent theatres for the Will Rogers National Memorial Week are ahead of the same period last year, according to Major L. E. Thompson, chairman. In 1938 the total enrollment was 6,019 theatres, of which 3,548 were independents and 2,741 circuit theatres, as follows:

Paramount, 1,295; National Theatres, 508; Warners, 441; Loew, 123, and RKO, 104.

Independent theatres enrolled last year, by territories, were: Albany, 80; Atlanta, 75; Boston, 178; Buffalo, 133; Charlotte, 68; Chicago, 120; Cincinnati, 92; Cleveland, 158; Columbus, 12; Dallas, 137; Denver, 84; Des Moines, 24; Detroit, 56; Indianapolis, 78; Jacksonville, 17; Kansas City, 121; Los Angeles, 151; Memphis, 90; Milwaukee, 56; Minneapolis, 60; New Haven, 61; New Orleans, 158; New York, 538; Oklahoma City, 68; Omaha, 25; Philadelphia, 264; Pittsburgh, 171; Portland, 32; St. Louis, 70; Salt Lake City, 35; San Antonio, 20; San Francisco, 159; Seattle, 44; Sioux Falls, two, and Washington, 111.

Exports of Sound and Silent Film, Positive and Negative, in 1938

	1938		Percentage Increase or Decrease of Footage Exports for 1938	1937	
	Quantity-feet	Value		Quantity-feet	Value
Negative:					
Silent films.........	2,009,143	$95,344	—33.9%	3,038,623	$113,689
Sound films........	1,498,012	300,351	—11.4	9,586,631	354,578
Positive:					
Silent films.........	5,280,549	155,432	+85.2	2,851,039	87,362
Sound films........	186,739,117	3,968,467	— 6.7	200,245,663	4,242,012
TOTAL	202,526,821	$4,519,594	— 6.1	215,721,956	$4,797,641

SMPE Convention Committees Set

Homer Tasker, chairman of local arrangements for the annual spring convention of the Society of Motion Picture Engineers, to be held from April 17th to the 21st, in the Roosevelt hotel, Hollywood, has revealed the names of those serving on the various committeees for the convention. They are as follows:

Papers Committee: L. A. Aicholtz, chairman; West Coast; O. O. Ceccarini, G. Chambers, L. D. Grignon, W. A. Mueller, H. G. Tasker, W. H. Robinson, Jr.

Reception and Local Arrangements: H. G. Tasker, chairman; Nathan Levinson, K. F. Morgan, Peter Mole, A. H. Gundelfinger, H. W. Remerschied, G. S. Mitchell, G. F. Rackett, H. W. Moyse, W. Miller, J. A. Ball, W. A. Mueller, C. L. Lootens, Emery Huse, L. L. Ryder, J. O. Aalberg, R. H. McCullough, J. M. Nickolaus, E. H. Hansen.

Registration and Information: W. C. Kunzmann, chairman; S. Harris, E. R. Geib, C. W. Handley, W. R. Greene.

Hotel and Transportation:G. A. Chambers, chairman; W. C. Harcus, G. Hough, R. Kreuzer, N. W. Remerschied, C. Dunning, E. C. Richardson, K. Struss, J. C. Brown, W. E. Theisen, D. P. Loye, O. O. Ceccarini, C. J. Spain.

Convention Projection: H. Griffin, chairman; J. O. Aalberg, C. W. Handley, W. E. Rudolph, J. M. Nickolaus, J. K. Hilliard, H. A. Starke, L. W. Clarke, W. S. Leshing, A F. Edouart, I. Serrurier, J. Durst, R. H. McCullough, H. C. Silent, H. I. Reilskind, W. W. Lindsay, Jr., and officers and members of Los Angeles Projectionists Local No. 150.

Banquet and Dance: Nathan Levinson, chairman; H. T. Kalmus, Emery Huse, L. L. Ryder, C. Dunning, G. A. Mitchell, G. S. Mitchell, Peter Mole, H. G. Tasker, W. Miller, R. H. McCullough, G. F. Rackett, J. O. Aalberg, K. F. Morgan, H. W. Moyse, J. L. Courcier

Women's Reception Committee: Mrs. Nathan Levinson, hostess, assisted by Mesdames E. E. Richardson, G. F. Rackett, H. W. Moyse, H. G. Tasker, Peter Mole, C. W. Handley, K. F. Morgan, W. Miller, Emery Huse, L. L. Ryder, J. O. Aalberg, R. H. McCullough, A. M. Gundelfinger.

Publicity: Julius Haber, chairman; L. A. Aicholtz, W. A. Mueller, W. R. Greene, G. Chambers, S. Harris, A. M. Gundelfinger.

New Equipment Exhibit: J. G. Frayne, chairman; Peter Mole, J. Durst, C. R. Daily, S. Harris, H. W. Remerschied, C. N. Batsel.

Officers of the SMPE are E. A. Williford, president; Nathan Levinson, executive vice-president; W. C. Kunzmann, convention vice-president; Loren Ryder, chairman of the Pacific Coast division; and Mr. Tasker, in charge of local arrangements.

The semi-annual banquet will be held the evening of April 20th.

New York Supreme Court Justice Samuel Roseman has denied the request of John D. and Eugene T. Tippett for a dismissal of the complaint against them by Universal Pictures Co. The suit claims profits were made on contracts for the sale of raw film stock awarded to the defendants on which, it is charged, Carl Laemmle, former president of Universal, split commissions with the defendants.

Unions to Act On 'Vode-Vision'

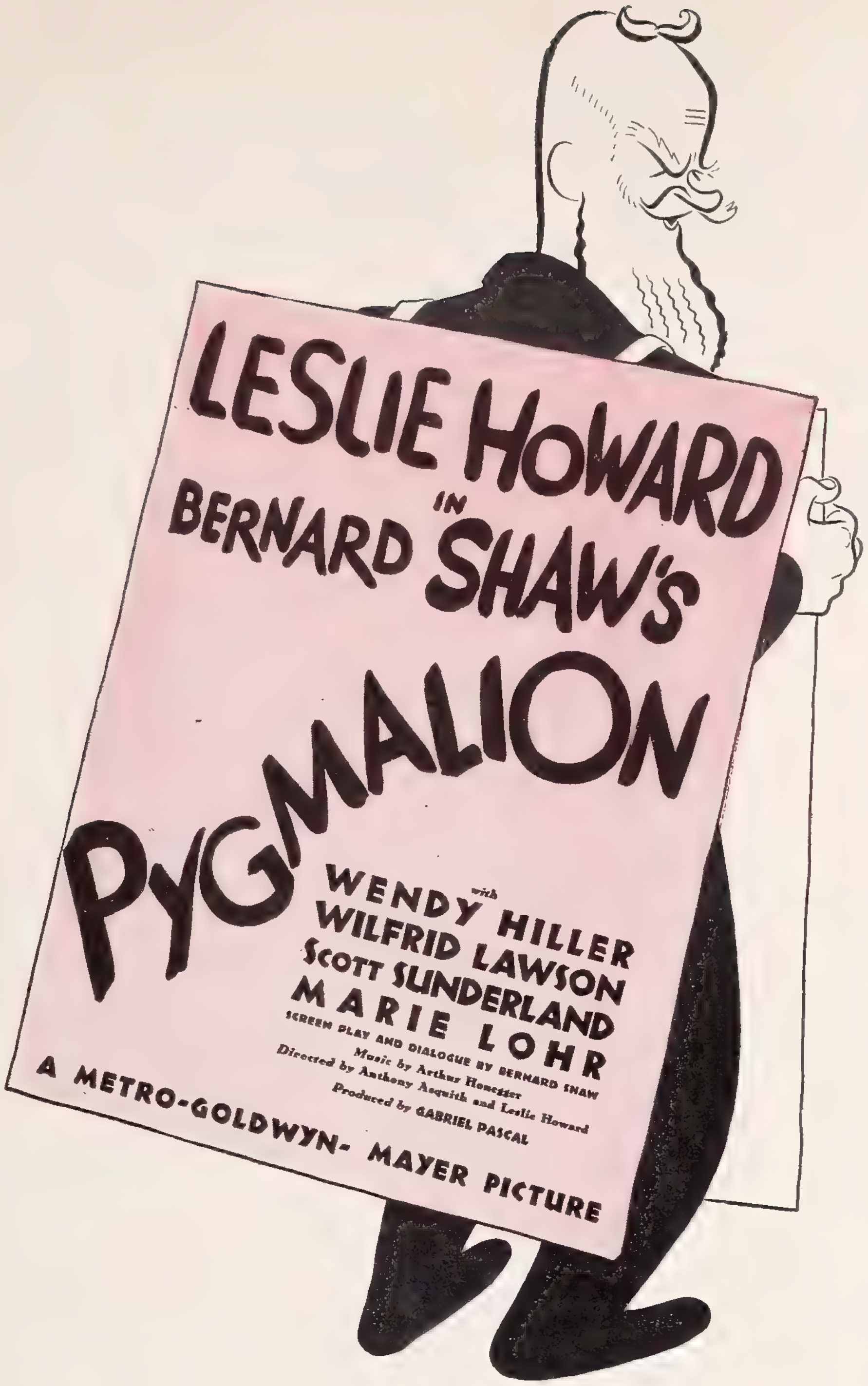
The New York Local 802, American Federation of Musicians, was to act this week upon the contract submitted to it on Monday by the backers of Vode-Vision, a vaudeville project using "live" talent and "canned" music. Possible rejection of the contract by the musicians' local and by Joseph Weber, president of the American Federation of Musicians, is expected to bring about a court battle similar to that which terminated four weeks ago in New York, in a victory for the Opera on Tour, Inc., another similar project using "canned" music, against the AFM and the International Alliance of Theatrical Stagehands and Employees.

The Vode-Vision company had put out a road show last summer; this was successful in a tour of Pennsylvania cities; but drew the wrath of the AFM because of its recorded music. The AFM interdicted its members from making further recordings for the company; Vode-Vision found itself unable to produce further units. Rather than incur further action by the AFM, Vode-Vision stopped functioning. Its backers filed a complaint with the Department of Justice, charging undue "interference" with their business; but the complaint has not been acted upon.

In late January, New York Supreme Court Justice Kenneth O'Brien, ruling on the appeal for an injunction by the Opera on Tour company against the AFM and the IATSE to restrain the latter from interfering with its shows, declared that the AFM had no right to ask the IATSE to order its stagehand members not to work for the opera company; and further, that he saw no "legitimate labor dispute" between the AFM, IATSE, and the opera company. The ruling, widely quoted by the press as a deterrent to "sympathy" strikes, and subject to an appeal by the two unions' lawyers, has been taken by Vode-Vision proponents as a basis upon which they may proceed, if the reaction of the New York musicians' local, and of Mr. Weber, makes it necessary to go to court.

A suit, filed by Vode-Vision, would ask for an injunction to prevent the local 802 officials, or Mr. Weber, from ordering musicians not to make recordings for Vode-Vision.

The Vode-Vision contract, for the employment of musicians for recording, may be acted upon this week by the local 802. If it is rejected, Vode-Vision will then hand it to Mr. Webber, with five days' notice, after which they will sue.


LESLIE HOWARD
IN
BERNARD SHAW'S
PYGMALION
with
WENDY HILLER
WILFRID LAWSON
SCOTT SUNDERLAND
MARIE LOHR
SCREEN PLAY AND DIALOGUE BY BERNARD SHAW
Music by Arthur Honegger
Directed by Anthony Asquith and Leslie Howard
Produced by GABRIEL PASCAL
A METRO-GOLDWYN-MAYER PICTURE

SHOWMEN ARE BECOMING SHAWMEN!

HERE ARE A FEW QUICK HINTS ON HOW TO HANDLE THE HOTTEST HIT OF YEARS!

● "PYGMALION"—*30 Days In Advance* ●

In the first ten test engagements on "Pygmalion"—theaters unleashed their first blast 30 days in advance. In the lobby and on the screen they used a teaser like this: "IT'S FUN TO BE A PYGOMANIAC! WATCH! WAIT! 'PYGMALION'S ON THE WAY!'"

● "PYGMALION"—*20 Days In Advance* ●

By now—inner lobbies bloomed with "Pygmalion" art posters, stills and set-pieces! Jumbo easel cards shouted: "FLASH! EIGHT OUT OF NINE NEW YORK CRITICS HAVE JUST VOTED 'PYGMALION' ONE OF THE '10 BEST PICTURES OF 1939!' WATCH FOR ITS OPENING DATE HERE—SOON!"

● "PYGMALION"—*15 Days In Advance* ●

On to the air waves! Spot announcements—from 5 to 15 times a day—often promoted with passes and promotional screen credits for the station. Copy was largely inspired by the million dollar critical raves already accessible. Theaters didn't have to toot "Pygmalion's" horn. Outstanding authorities did it for them. *For example*: "Don't miss it!" shouted Louella Parsons, top syndicate writer and radio personality; "Not only good—but practically perfect," said famed Time Magazine; "'Pygmalion' is one of the swellest pictures ever made!" cheered Damon Runyon; "Drop everything and rush to see it! A first rate entertainment—high among the achievements of the year!" voted Wm. Boehnel of the important New York World Telegram. These and a score of other available critical hurrahs were pounded into the minds of the huge radio audience in every city.

BOYS, YOU'LL HAVE A GRAY BEARD 3 FEET LONGER THAN MINE— BEFORE YOU FIND AN EASIER FILM TO SELL THAN "PYGMALION"!

MORE TESTED SUCCESSFUL EXPLOITATION FOR 1939'S BOX-OFFICE BONANZA!

LESLIE HOWARD
Never Better!
His Most Romantic Role!

### ● "PYGMALION" ●

14 Days In Advance

Heading for the home stretch! Advance trailers on every test engagement screen! Changes of lobby material–with emphasis on "story" poster or still layouts—hitting at the human, modern appeal of "Pygmalion"—the comedy of a man who undertook to transform a street girl into a society beauty in 90 days and then fell in love with her. Most art layouts adopted the "Before And After" angle on Wendy Hiller as depicted on the last ad page of M-G-M "Pygmalion" press book which is headlined "Crash Society!"

### ● "PYGMALION" ●

13 Days In Advance

Teaser underlines in all ads! Rafts of stories planted on a wide variety of angles: About Shaw's first authorized film; how he had refused huge checks from almost every Hollywood studio and capitulated to an utter stranger whose principal possession was an idea and a grand personality; Shaw's own signed statement on his first picture (which was gobbled by every first-line paper in the country!); yarns on Leslie Howard; yarns on the brilliant new star, Wendy Hiller; scores of stories available in the press sheet.

### ● "PYGMALION" ●

12 Days In Advance

Larger newspaper teasers. Some took the "IT'S FUN TO BE A PYGOMANIAC" theme. Others adopted another press book suggestion in which thumb nail caricatures of Shaw were used with copy such as: "This Guy Wrote: 'It's A Woman's Business To Get Married As Soon As She Can—And A Man's Business To Keep Single As Long As Possible.' See 'Pygmalion'!" (A variety of Shaw caricatures and Shaw sayings are in the "Pygmalion" press book).

### ● "PYGMALION" ●

11 Days In Advance

Now the big exploitation guns were set up for action. The drive for contests was on! *And "Pygmalion" is a contest picture!*

Topping them all is the "Miss Peg Maleon" stunt, first done by Manager M. C. Burnett of Dayton, O. Taking his cue from the picture's theme in which a street waif is made over into a beauty in 90 days—Burnett sold the strong Dayton Journal-Herald on duplicating the idea loc The search for a "Miss Peg Maleon' gan on January 12 with art of W Hiller "before and after" her transfo tion. For the next 10 days "Miss Maleon" and her adventures were tered all over the paper. Shopping t Beauty parlor yarns! Front page — smart art—when Dayton's Mayor inv "Peg Maleon" to be his guest at the miere! Bigger and better space as the made her debut at the opening! M publicity when "Peg Maleon" was a tioned as s singer at Dayton's Biltm Hotel Kittyhawk Room! And a final sp when "Peg" was given a contract to tinue with the hotel's orchestra. This only one phase of Dayton's 30 ring ci campaign—but it was a ticket-sell dramatic human-interest highlight. M it for yourself as an "XXX" special.

WENDY HILLER
Brilliant English Star "Find"...
The Critics' Choice!

(Continued Next

"ONE OF THE 10 BEST PICTURES OF 1939" SAY 8 OUT OF 9 N.Y. CRITIC

H-H! U. S. "PYGMALION" GROSSES 71% OVER AVERAGE! GO GET IT AND HERE'S MORE WAYS TO SELL IT!

(11 Days In Advance continued)

Chicago, Atlanta, Pittsburgh also can testify to the box-office appeal of the intriguing "Miss Peg Maleon" promotion.

Recommended, too, is Manager Ward Farrar's Indianapolis contest. Here a Bachelor's Club (of 10 prominent Society men) sponsored a newspaper search for a Wendy Hiller type of "street girl" whom they could adopt as their "Cinderella." And wham! Down came the newspaper breaks! The Indianapolis Wendy Hiller Cinderella was groomed and dressed to within an inch of her happy young life, with a climactic debut at a Cinderella Ball set for the night of the Indianapolis "Pygmalion" premiere.

Contest twist No. 3 originated in Houston, Tex., with Manager Francis Deering. Again bearing down on the Wendy Hiller 'poor girl to riches" approach, the Houston Post went to town to discover the city's Six Most Popular Working Girls. Up popped columns of space, culminating again on the night of the "Pygmalion" premiere when the "Pygmalion Working Girls" were feted at a hotel dinner dance—and, of course at the opening. Take your pick of contests. They're all swell—and can be done in any town!

● "PYGMALION" ●
10 Days In Advance

Quoting one manager's report: "We used 2000 New York Hotel Wellington post cards (mailed from Manhattan) with the correspondence portion reading–'Just saw "Pygmalion" at the Astor Theater for the third time. Don't miss it when it comes to Dayton'." Any town can do it! The Hotel will do the New York mailing for you, after you've addressed and stamped your cards locally.

● "PYGMALION" ●
8 Days In Advance

Philadelphia: Staged a contest for a better title explaining "Pygmalion". If you're doing the "Peg Maleon" contest—sell your motion picture critic to do a story on this angle.

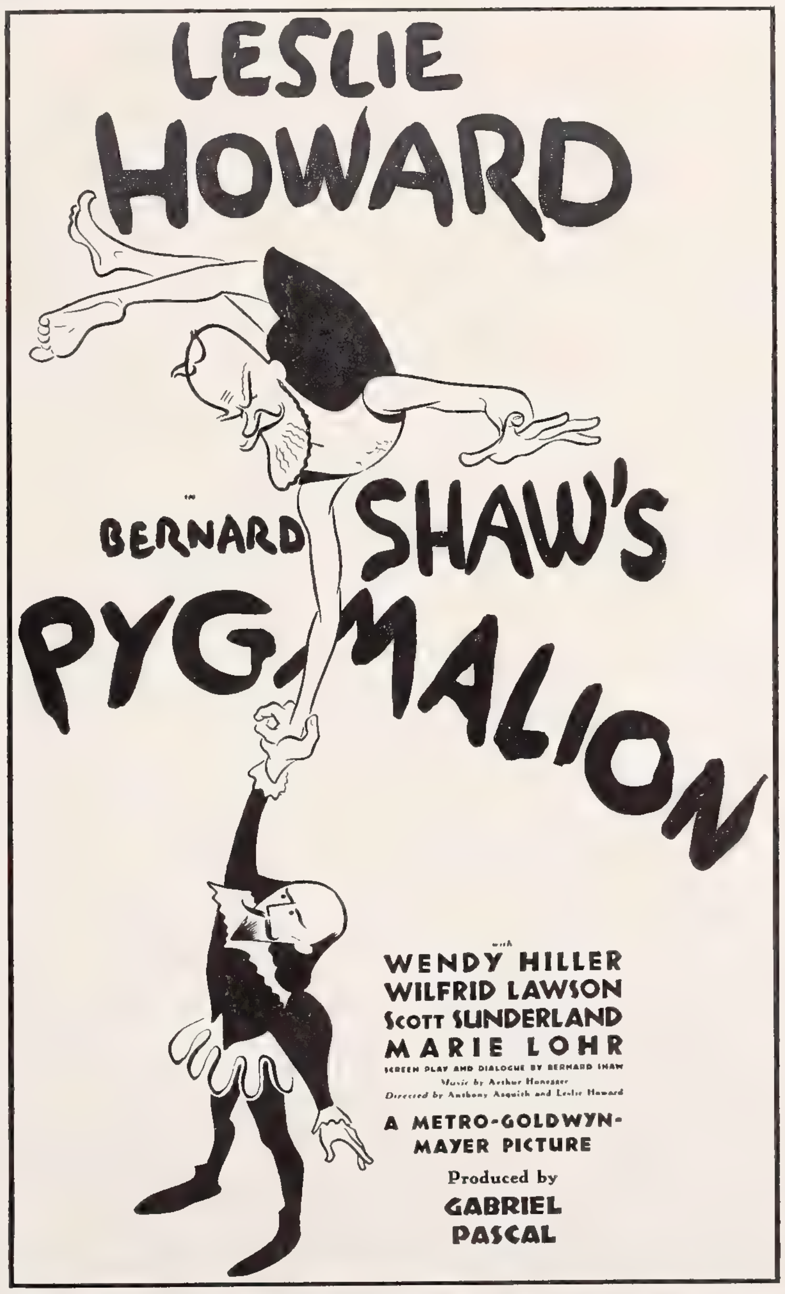
Also, out came the mailing lists! Women's Clubs, Schools, Library Book Marks, Junior League, Garden Clubs, College Groups, Merchants and Manufacturers Association. Dayton, for example, issued 2500 personalized invitations together with return requests for seats for the reserved seat premiere. They got more than 900 reservations!

● "PYGMALION" *7 Days In Advance* ●

The big push for window displays, tieup ads and special sections. Again the transformation of Wendy Hiller theme! And gobs of results—thanks to the practicality of the approach. And to the undoubted above the average prestige of Bernard Shaw and Leslie Howard. Houston wrote: "We got commercial tieups with 'Pygmalion' from advertisers who won't normally cooperate on anything. We attribute it all to the dignity of the Shaw-Howard combination!"

● "PYGMALION" *5 Days In Advance* ●

The first large-sized display ad! Suggested: the long two column press book ad, 839-A60, captioned: "Bernard Shaw—A Picture Of Success" and featuring a group of marvelous critical reviews!



Check Premiere Plans!

And this is the day to check on your plans for your reserved seat preview premiere! Have you lined up bands for your parade? Ordered lights? Cleaned the red carpet? Got a permit for flares and bombs? Arranged for a radio broadcast from the lobby?

Preview for Critics!

You know that 8 out of 9 New York critics voted "Pygmalion" "One Of The Ten Best Pictures Of 1939!" This *is* a critics' picture for all of the tea in China. Every test run previewed this film for their local gentlemen of the press. Here's an authentic breakdown of the resultant reviews: Raves: 97%. Fair notices: 3%. Bad reviews: None! It's no gamble to show "Pygmalion"! It's like betting on War Admiral against a livery stable nag!

USE THIS SWELL CRITICAL QUOTE: "NOT MERELY GOOD—BUT PRACTICALLY PERFECT!"—Time Magazine

IT'S BEEN TRIED AND PROVEN...

30 cities have done it.

SO CAN YOU!

...DON'T BE AFRAID TO SPEND MONEY ON THIS ONE. IT'S A SOUND INVESTMENT!

RAVE REVIEWS —To Use On Ads, Screen and Lobby!

"'Pygmalion' magnificent . . . a thoroughly enjoyable entertainment."
—**HOWARD BARNES, *Herald Tribune***

"Joyously told . . . A grand show!"
—**FRANK NUGENT, *N.Y. Times***

"Drop everything and rush over to the Astor without delay . . . first rate entertainment . . . high among the achievements of the year."
—**WILLIAM BOEHNEL, *World-Tel.***

"Shaw's 'Pygmalion' is not merely good—but practically perfect!"
—**TIME MAGAZINE**

"'Pygmalion' is one of the swellest pictures ever made!"
—**DAMON RUNYON**

"A grand movie. You really shouldn't miss it!"
—**BLAND JOHANESON, *Daily Mirror***

### ● "PYGMALION" ●

4 Days In Advance

Dayton, O., advises: "With the cooperation of an RCA engineer, an RCA Cathode-Ray Oscillograph was placed in the lobby of the theater. This device enables the patron to see his voice transformed into light rays. Patrons were requested to see their voice as does Wendy Hiller in the picture!" So—see RCA!

Another Big Ad!

From this point, "Pygmalion" test engagements cracked down with larger space. Suggested on this day: Ad mat 839-A64 captioned: "IT'S THE SENSATION OF THE NATION!"

### ● "PYGMALION" ●

3 Days In Advance

Arrange with a local air line or local aviator to bring your print of "Pygmalion" into town by air. The can should be appropriately lettered with "Pygmalion" signs. Five test towns used the idea. And everyone of them got a swell newspaper break, with art.

(3 Days In Advance Continued)

Now For A Story Ad!

Up to here the test campaigns had sold Shaw to the hilt. Now the ads became "story interest" first, Shaw second. Suggested: 3 col. ad mat 839-A30, captioned: "SWEAR AT ME, EVEN BLACK MY EYE—BUT WHEN YOU'VE MADE A GIRL LOVE YOU—DON'T YOU DARE IGNORE HER!"

Last Minute "Search"!

Wendy Hiller is an English "glamour girl". Who is the most glamorous local American girl an "Inquiring Photographer" can find on the streets in the stores of your town? Offer a cup to the winner in Leslie Howard's name. Good for grand last-minute art break.

● "PYGMALION" *2 Days In Advance* ●

Test towns sent their "Pygmalion" valances and vertical string flags into action on this night. Many used locally made banners with Shaw caricatures appliqued on silk or bunting with "BE A PYGOMANIAC" copy lines, plus simple billing for the picture.

More Big Ad Copy

Suggested for this day: 3 col. ad mat 839-A39 captioned "SHE'S SOCIETY GLAMOUR GIRL GIRL No. 1" —with a caricature of Shaw saying: "OF COURSE THERE'S LOVE. PYGMALIONS OF IT!"

● "PYGMALION" *1 Day In Advance* ●

Try for an art layout of Leslie Howard in stills from his greatest roles in hit pictures. Series of seven—available at your Exchange. If you wish make it 1 day "Identification Contest."

Test town ad this day: 4 col. ad mat 839-A41 captioned: "CRASH SOCIETY" with illustration featured Wendy Hiller "before and after."

● "PYGMALION" *Reserved Seat Late Preview!* ●

Hollywood opening! Batteries of lights! Multi-colored flares! Deep throated bombs! Gay bands! Drum and fife corps! Red carpet to the curb! Broadcasting from the lobby! Canvas of critics and prominent patrons for short reviews and comments! Then an ad to the papers with every blessed local rave you can crowd into a deep 3 column ad!

PRINTED IN U.S.A.

P. S. DO ALL OF THESE THINGS! AT LEAST A FLOCK O
THEM! BE SURE THEY KNOW "PYGMALION'S" I
TOWN—THEN . . . OOPS, KATY, UNBAR THE DOORS

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Society Smugglers

(Universal)

Crime Melodrama

With a background of Treasury Department operatives attempting to break an elusive smuggling ring, Universal's "Society Smugglers" is melodramatic screen fare competent in its budgetary niche. Preston Foster, Irene Hervey, Walter Woolf King, Frank Jenks, Fred Keating and Regis Toomey head the cast.

The smuggling ring operates a luggage shop and stages a contest, with five prizes, trips to Europe. Foster as "Sully," Treasury Department agent, manages to substitute an aide for one of the voyagers. The aide discovers how diamonds are being smuggled into the United States and is killed. "Sully" unmasks the ring finally, but not without personal danger to "Joan Martin."

The screenplay was written by Arthur T. Horman and Earl Felton. Joe May directed, under the guidance of associate producer Ken Goldsmith.

Previewed at the Alexander theatre, Glendale, Cal., to a mildly enthusiastic audience.—V. K.

Produced and distributed by Universal. Associate producer, Ken Goldsmith. Directed by Joe May. Screenplay by Arthur T. Horman and Earl Felton. Photographed by John Doyler. Production Code Certificate No. 5115. Release date, February 24, 1939. Running time when seen in Glendale, 70 minutes. General audience classification.

CAST

Sully	Preston Foster
Joan Martin	Irene Hervey
Lawrence Kearns	Fred Keating
Massey	Walter Woolf King
Emery	Frank Jenks
Johnny Beebe	Regis Toomey

The Flying Irishman

(RKO-Radio)

Biography of Douglas Corrigan

The life of Douglas Corrigan, or a reasonably accurate facsimile, is acted out here by the young man himself and a supporting cast of professional actors, in a unique and practical manner. The technique employed is that of the March of Time, an off-screen narrator picking up the story and telling it crisply whenever the histrionic burden becomes too heavy for the aviator's modest talent, and a matter-of-fact cameraman pointing a level lens straight at the subject matter a la newsreel. These devices are wholly congenial to the production task in hand and impart to the picture a singularly realistic quality.

Mr. Corrigan is, of course, no actor, so director Leigh Jason has not sought to deceive anybody on that point. He has him playing himself, by name and deed, which is doubtlessly what the paying public will be paying to see. The principal acting chore falls to Paul Kelly, who feelingly plays a shell-shocked aviator, and to Dorothy Peterson and J. M. Kerrigan, who start the picture off soundly before death takes them out of it. Robert Armstrong and Donald MacBride have some good moments.

The screen play by Ernest Pagano and Dalton Trumbo opens with Corrigan as a boy interested in airplanes and takes him along through years of hard work and personal privation to the start of his trans-Atlantic flight, from which point forward the story is as of the front pages. There is no incidental romance and there are no minor melodramatics. There is a measure of quiet humor.

Quite frankly an attraction built for the box office, the film is a business-like effort, unpretentious and unstrained. It offers a headline personality as himself, doing the thing that made him a headline figure. Since he happens to be Irish, St. Patrick's Day has been chosen for release date. Reasoning throughout is as direct as that.

Previewed at the Pantages theatre, Hollywood, where occasional titterings from the gallery gave way to cheers as the flier brought his crate down in Ireland.—William R. Weaver.

Produced and distributed by RKO-Radio Pictures. Producer, Pandro S. Berman. Director, Leigh Jason. Based on true life story of Douglas Corrigan. Screen play, Ernest Pagano, Dalton Trumbo. Musical score, Roy Webb. Photographer, J. Roy Hunt, A.S.C. Special effects, Vernon L. Walker, A.S.C. Art director, Van Nest Polglase. Associate, Carroll Clark. Wardrobe, Renie. Montage, Douglas Travers. Sound recorder, John E. Tribby. Editor, Arthur E. Roberts. P. C. A. Certificate Code No. 4894. Release date, March 17, 1939. Running time, when seen in Hollywood, 75 minutes. General audience classification.

CAST

Douglas "Wrong Way" Corrigan	Himself
Butch	Paul Kelly
Joe Allen	Robert Armstrong
Harry Corrigan	Eddie Quillan
Roy Thompson	Donald MacBride
Sally	Joyce Compton
Maybelle	Dorothy Appleby
Evelyn	Peggy Ryan
Mrs. Thompson	Cora Witherspoon
Messenger	Derry Noisom
Workman	George Magrill
Doctor	Roy Gordon
Clyde (9 yrs.)	Gene Reynolds
Mr. Corrigan	J. M. Kerrigan
Harry (8 yrs.)	Scotty Beckett
Smedley	Spencer Charters
Flower Woman	Tiny Jones
Salesman	Grady Sutton
Credit Manager	Charles Lane
Plane Owner	Jack Rice
Mechanics	Phillip Morris, Lee Phelps
Bill	Ed Gargan

My Wife's Relatives

(Republic)

Domestic Comedy

Second in the "Higgins Family" series, "My Wife's Relatives" is good amusement capable of livening up any family theatre program. Fun, down-to-earth, sometimes semi-pathetic, sometimes pure hokum, is its entertainment and exploitation merit. While telling a story of home life and business misadventures, the picture makes use of several correlated situations and episodes to build its comedy. All that happened set the preview audience smiling, tittering and laughing heartily.

While the "Higgins" family are preparing to celebrate their parents' wedding anniversary, "Joe" loses his job. The diamond ring which he bought on the installment plan as a present for "Lil" is to become the item that drives the family frantic when it is believed lost. Then, as the romance between "Jean" and "Bill Ellis" is menaced, "Widow Jones" threatens to ensnare "Grandpa." Meanwhile Joe has set himself up in the candy business as a rival of Ex-boss "Ellis." Relations between families having been further strained by "Sid's" antics with the plumbing "Joe" is in real hot water when the ring is lost and the installment collector hollers. "Sid" offers a big reward for the gem, believed hidden in a candy bar. Business booms as patrons buy bars in carload lots, but even though the ring is found, "Grandpa" would make the great sacrifice of marrying the rich "Widow Jones" in order to get funds to rescue "Joe" from his predicament. Now the family turns its attention to rescuing "Grandpa" from the "widow's" clutches.

Fast moving, full of laughs in characterizations, situations and dialogue, the film is a collection of those elements which ordinary folk look for when they want to be amused. The gag of the missing diamond believed hidden in a candy bar should prove good exploitation material.

While the cast is not overly impressive in name value, it makes available the worthy personalities of James, Lucille and Russell Gleason, along with Harry Davenport, Purnell Pratt, Maude Eburne, and Republic's promising young player, Mary Hart.

Previewed at the Forum theatre in Los Angeles. The patrons of this house, which ordinarily have attention for little else than the regular Tuesday cash prize night festivities, seemed to forget their desire for sudden wealth while the preview was on the screen.—G. M.

Produced and distributed by Republic. Associate producer, Sol C. Siegel. Production manager, Al Wilson. Director, Gus Meins. Screen play, Jack Townley. Original story, Dorrell and Stuart McGowan. Photographer, Jack Marta. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. Costumer, Adele Palmer. P. C. A. Certificate Code No. 5071. Release date, March 20, 1939. Running time, 65 minutes. General audience classification.

CAST

Joe Higgins	James Gleason
Lil Higgins	Lucille Gleason
Sid Higgins	Russell Gleason
Grandpa Higgins	Harry Davenport
Jean Higgins	Mary Hart
Mr. Ellis	Purnell Pratt
Widow Jones	Maude Eburne
Mrs. Ellis	Marjorie Gateson
Tommy Higgins	Tommy Ryan
Bill Ellis	Henry Arthur
Lizzie	Sally Payne
Jarvis	Edward Keane

Spirit of Culver

(Universal)

Legion Contact Show

Because of the laudatory manner in which "Spirit of Culver" treats American Legion philanthropic activities, the picture affords opportunities for cooperative tieups.

This production practically repeats the "Brown of Culver" story. Its noticeable departure is the way in which Legion influence is emphasized. With the exception of one woman, who is in for a brief bit, the cast is made up of many boys and four or five men. There is no love interest other than father-and-son affection. Hence the appeal substantially is to boys. Jackie Cooper and Freddie Bartholomew are the stars. Andy Devine, Tim Holt and Henry Hull head the support.

Basically "Spirit of Culver" is an inspirational story. It preaches the moral that fortunate boys should be appreciative and unfor-

(*Continued on page 42*)

NOW IN 2ND SMASH

Socko night trade . . . as world premiere audiences

IRVING BERLIN
"A picture you'll enjoy seeing again and again!"

L. A. EXAMINER
"Adult entertainment, filled with suspense and never-abating interest!"

AL JOLSON
"Mammy! Whatta show!"

HOLLYWOOD REPORTER
"Should build up great grosses here and throughout the world!"

DOROTHY KILGALLEN (N.Y. Journal-American)
"For everyone — mothers, fathers, grandfathers and jitterbugs!"

DAILY VARIETY
"Goes to the b. o. with all the auspices for heavy grosses!"

SPENCER TRACY
"It's a *new* screen thrill!"

L. A. EVE. NEWS
"Had Hollywood audience dabbing at its eyes!"

M. P. DAILY
"As fine as anyone could desire . . . equal appeal for adults and children!"

BOSTON POST
"Capacity crowds ring the bell for Hollywood's No. 1 Star!"

WALT DISNEY
"Magnificent entertainment for everybody . . . everywhere!"

BOSTON HERALD
"Packed Keith Memorial Theatre to the doors!"

THE LITT

WE HAVE BEEN TELLING YOU IT'S SHIRLEY TEMPLE'

WEEK . . . BOSTON!

echo cheers of reviewers and Hollywood 'celebs'!

FILM DAILY
"Sure fire boxoffice . . . headed for exceptional grosses!"

L. A. TIMES
"Designed for the most widespread popularity. Plenty of tears are due to be shed!"

JOAN CRAWFORD
"You will cherish its memorable moments . . . its dramatic beauty!"

N. Y. DAILY MIRROR
"Acclaimed the proudest achievement of Darryl F. Zanuck."

TYRONE POWER
"You'll join in the tears and the cheers!"

N. Y. JOURNAL-AMERICAN
"One of the screen's finest achievements! Inspired cheers!"

L. A. EVE. HERALD
"Shirley Temple . . . the baby Bernhardt!"

BOSTON RECORD
"Just about perfect!"

HEDY LAMARR
"A delightful entertainment experience!"

BOSTON TRANSCRIPT
"It's easy to agree that motion pictures are your best entertainment!"

BOSTON GLOBE
"Adult audience screamed with excitement!"

BOXOFFICE
"Sockeroo! Will win Shirley a new army of fans, young and old!"

E PRINCESS

GREATEST — BOSTON KNOWS IT!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

(*Continued from page 39*)

tunate lads should feel that they have a chance. Picked off a bread line, "Tom," whose father is believed to have died a war hero, is given a job in a Legion soup kitchen and later awarded a Culver Military Academy scholarship. At first the lad has little respect for the institution's traditions (all of which are graphically pictured), but learns to know and love them, the hard way.

Then it turns out that the father, "Doc Allen," is alive, a shell-shock victim who believes he is a deserter. "Tom" would desert school, but is dissuaded by an upper classman, "Wilson," a roommate, "Bob," and "Tubby," who has War Department papers which prove "Doc" is a real hero.

The martial spirit, parading pageantry, music, school life episodes, instances of character regeneration which are set against the background of Culver, are of the stirring type that arouse youngsters. Although somewhat heavily handled the melodramatic episodes concerning the boy and his dad also have a quality that appeals to minors.

Previewed at the Pantages theatre, Hollywood. The unusually large number of kids in the audience, all the scores of extras, their families and chums and quite a few of the adults evinced considerable interest.—G. M.

Produced and distributed by Universal. Burt Kelly associate producer. Directed by Joseph Santley. Screen play by Nathaniel West and Whitney Bolton. Story by George Green, Tom Buckingham and Clarence Marks. Ralph DeLacy film editor. Photographed by Elwood Brendell. P. C. A. Certificate No. 5132. Running time at the Pantages, 90 minutes. Release date: March 10, 1939. General audience classification.

CAST

Tom Allen	Jackie Cooper
Bob Randolph III	Freddie Bartholomew
Captain Wilson	Tim Holt
"Doc" Allen	Henry Hull
"Tubby"	Andy Devine
Carruthers	Gene Reynolds
June Macy	Kathryn Kane
Perkins	Jackie Moran
"Hank"	Walter Tetley
Captain Wharton	Pierre Watkin
Major White	John Hamilton

Murder in Soho

(Associated British)

Nightclub Murder Story

The first perplexity to face audiences, on both sides of the Atlantic, will be to decide why Associated British, with a purlieu so rich in murders as Soho, had to pick upon an American gangster for the slaughter in this. Early in its development, however, the film becomes a deliberate and derivative essay in the manner and mood of the Chicago gangster drama, complete with a night club boss awed in homage to "class," two trusties, guns and pearls. The casting of Jack La Rue dubbed in this film with the familiarly ringing name of Steve Marco is a straw in the wind.

There is little about the film, however, to suggest Soho beyond some library shots of Shaftsbury Avenue and a closeup of a Greek Street sign. Even the club is called "Cotton Club," though the immaculately garbed Inspector does sport a black derby and an unrolled umbrella. Comparison thus inevitably is provoked with the elder Hollywood model with the probable conclusion that Hollywood does not come off second best.

Norman Lee shows a maturer hand than heretofore and makes his dramatic best of this story of the selfmade "class"-idolizing gangster who kills his partner and offers the stolen string of pearls to his new cutie. Later passages reveal the girl's willing work as a stool pigeon for the Yard, the ruthless intervention of the two distressingly anemic yesmen, the jaunty manipulation of a penurious reporter, and the final slaying of Steve by a jealous "moll."

Sandra Storme's pale and uninspired portrayal probably helps into relief the quaint and refreshing work of Googie Withers as a dumb vaudeville performer. Martin Walker's "Inspector Hammond" is probably more original than photographic, while Bernard Lee's personality makes an attractive morsel of "Roy Barnes," down at heel newspaperman who only gets a crack on the head for his trouble in plumbing the deeps of crime.

Technically "Murder in Soho" is a capable production, its settings and photography being especially effective. F. McGrew Willis wrote the screenplay.

Shown to an all-trade audience in London, the film was the subject of critical comparison with the innumerable Hollywood originals, but was never accused of provoking boredom. Most criticized of elements was the casting.—Aubrey Flanagan.

Produced and distributed by Associated British Pictures. Produced by Walter Mycroft and directed by Norman Lee. Screen play, F. McGrew Willis. Photogrophy, Claude Friese-Greene. Film editor, E. B. Jarvis. Running time, 70 minutes. Adult audience classification.

CAST

Steve Marco	Jack La Rue
Ruby Lane	Sandra Storme
Roy Barnes	Bernard Lee
Inspector Hammond	Martin Walker
Nick Green	James Hayter
Lola Matthews	Googie Withers
Myrtle	Drue Leyton
Lefty	Arthur O'Connell
Spike	Edmon Ryan
Joe	Francis Lister
Mike	Alf Goddard

Champs Elysees

(Tri-National)

History of a Street

In recording cinematically the history of the famous Parisian avenue, Champs Elysees, from its inception in 1617 up to now, Sacha Guitry, the author of the screenplay, the director, the narrator and interpreter of at least five separate roles, is his usual droll self, cautioning the audience in a foreword that much of the photoplay is yet another figment of the versatile and prolific Guitry's imagination.

Monsieur Guitry appears first as a teacher of small boys. When they demur over an unimportant mathematical problem, he accepts their decision and proceeds to instruct them anent Les Champs Elysees.

When not referring to his family, Guitry continues his dissertation on the Champs Elysees as the historical figures come and go. He seldom strays long from the love affairs of his characters and this is especially true of King Louis XV.

Portrayed more or less briefly are such figures of French court intrigue as Madame de Pompadour, Madame DuBarry, Marie Antoinette and Josephine.

The film is strictly adult fare and is presented with the same tongue-in-the-cheek manner as Guitry's previous "The Story of a Cheat," which had a long run in New York. The Guitry humor is always in evidence.

Reviewed at the intimate Little Carnegie Playhouse, New York. The film was well received by an opening day audience. A large number were conversant with the French tongue and chuckles were frequent. The English titles are also lively.—Paul C. Mooney, Jr.

Distributed by Tri-National Films. Produced at Studios Pathe-Cinema, Joinville, France. Written and directed by Sacha Guitry. Music by Adolphe Borchard. English titles by Forrest Izard. Running time, 89 minutes. Release date, February 27, 1939. Adult audience classification.

CAST

The Schoolmaster	Sacha Guitry
Louis XII	Raymond Galle
Louis XV	Sacha Guitry
His son, Ludovic (younger)	Jean Davy
Ludovic (older)	Sacha Guitry
Ludovic's son (younger)	Jean Davy
Ludovic's son (older)	Sacha Guitry
Marquis de Chauvelin	Lucien Baroux
Louisette	Lisette Lanvin
The Fortune Teller	Jacqueline Delubac
Jean-Jacques Rousseau	André Laurent
The Puppeteer	Pierre Minguand
Madame de Pompadour	Jeanne Boitel
Madame DuBarry	Arianne Pathé
Marat	René Fauchois
Marat's servant	Mila Parély
Marat's daughter	Mila Parély
Bonaparte	Claude Martin
Napoleon (older)	Emile Drain
His daughter, Léone	Josseline Gael
Richard Wagner	Robert Pizani
Joinville	George Grey
Montpensier	Maurice Schultz
Napoleon III	Sacha Guitry

Mechanix Illustrated (No. 3)

(Vitaphone)

Color Parade

The manufacture of shotgun shells, production of artificial flowers from wood pulp and processing of gold leaf are the three scientific items of this newest of the Mechanix Illustrated offerings from the Color Parade classification. The theatre-wise patron should be particularly interested in the initial sequence, in which champion skeetshooters, including Gradwell L. Sears, general sales manager of Warners and president of Vitagraph, Inc., offer examples of marksmanship. The middle portion illustrating the posy production has much for the feminine fanciers of flowers. The concluding portion, on gold leaf development, is given the most interesting and detailed study. Color makes the subject eye appealing, while the informative and matter of fact commentary simplifies the complex nature of the scientific matters.—Running time, 10 minutes.

The Champagne Music of Lawrence Welk

(Paramount)

Headliner

Tunes as gay and as bubbly as the title of this orchestra number in the Headliner category are shaken into pleasing musical cocktail. The program includes "Ain't She Sweet," "Kinda Lonesome," "I Go for That" and "When Paw Was Courtin' Maw." An accordion and an electric organ dress up the renditions. Lois Best and Parnell Grina offer the vocals in clear diction. Background mountings and camera angles polish off the short into a well turned musical interlude.—Running time, 10 minutes.

Stranger Than Fiction (No. 59)

(Universal)

Oddities

Seven items from points scattered over the globe contribute to this number of the series. They are a demonstration of the lightness of Balsa wood, which hails from Ecuador; a mystic who greets ships arriving in Hamilton, Bermuda; peach picking in California to the accompaniment of a piano; a miniature railroad in Central Europe; a doll house shrine in Alabama; a new type pipe, and a de-froster airplane used to protect fruit trees in Ohio.—Running time, 9¼ minutes.

Stranger Than Fiction (No. 60)

(Universal)

Oddities

The oddities here compiled consist of model and minature motor construction, a hobby of a crippled boy in Ohio; a female mail carrier, who for 20 years has delivered the mail to 800 patrons in Osborne, Kan.; the moulding of animals and statues in cement, a hobby and a business of a man in Miami; a cat walk; New York's narrowest house, found in Greenwich Village; and paintings in salt by a Buffalo artist. Running time, 9 minutes.

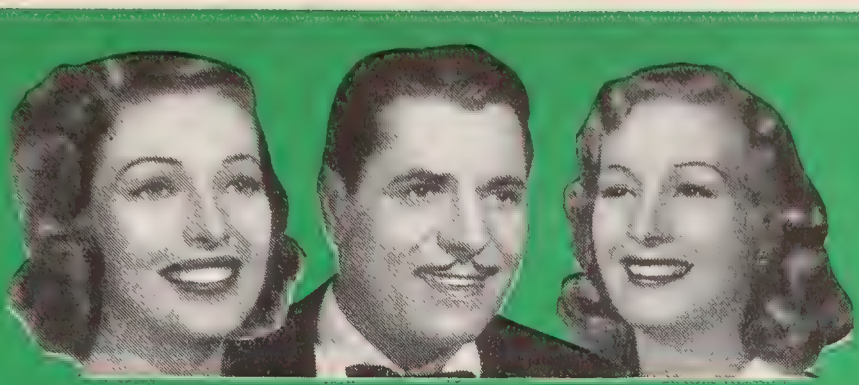
That's Africa

(Paramount)

Paragraphic

A welcome change from the usual gun and camera expedition into Africa's jungles is presented in this screen record of the adventuresome trek of two explorers, Margaret and Lawrence Thaw. Without once offering a glimpse of dense veldt country or the sound of a howling beast, the subject travels across a section of the African continent just as characteristic and exciting as the underbrush lands, visiting lonely oases, walled cities and the strange barbaric people. Among the items are the frying of an egg in the great heat, the

(*Continued on page 44*)



"WIFE, HUSBAND and FRIEND"

IS S-R-OLLING THEM IN THE AISLES AT THE ROXY, N. Y.

So...

IT'S HELD FOR THE 2nd ROARING WEEK!

That's right...

IT'S THE *funniest* PICTURE YOU WILL PLAY THIS YEAR!

20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

EVEN OUR FRIENDS, THE CRITICS, JOINED IN THE FUN!

"One uproarious situation after another!" —*N. Y. Daily Mirror*

"As delightful an entertainment as you can ask for!" —*N. Y. World-Telegram*

"A happy evening for practically everyone!" —*N. Y. Sun*

"Good fun all the way through! Pleasantest of the week!" —*N .Y. Times*

"Delightfully amusing! Completely captivating!" —*N.Y. Daily News*

(Continued from page 42)

ferrying of the autos and the military spectacle in honor of the visitors by picturesque desert chieftains, with Negro soldiers in fighting regalia modeled after the style worn by the warriors of the Middle Ages. The material could have been given a more detailed treatment. —Running time, 10 minutes.

New Roadways

(MGM)

Passing Parade

Not roadway construction, but some of the latest pathways of research scouted by men of science is the subject. First is a study of some of the synthetic products developed from coal, glass, wood and corn. Most interesting, however, is the laboratory work in the field of dietary evaluation. White mice are subjected to experimentation, to interest the non-scientifically inclined spectator. The final division deals with the physical and psychological benefit derived from plastic surgery. The three items add up to an instructive and entertaining reel.—Running time, 10 minutes.

Russ Morgan and His Orchestra

(Vitaphone)

Melody Master

Orchestrations labeled as "Music in the Morgan Manner" are offered in this latest Melody Master turn. Besides the ensemble renditions there are vocal interludes by Gloria Whitney and Carolyn Clarke. Concluding the sequences is a gala girl number presented by the Paradise Girls, who, though decorative, distract the spectator from Maestro Morgan's piano solo. The net result of the recital, however, is smooth syncopation sure to delight the modern tune fanciers.—Running time, 10 minutes.

The Sporting Irish

(Paramount)

Grantland Rice Sportlight

Timed for the day of shamrock wearing, March 17th, is this Gaelic Grantland Rice Sportlight study of the sportive ways of the Emerald Isle. Beginning with a road bowling contest, there are the following of the hounds, to grand scenic effect, and the attendance in Dublin at a national contest of hurling, a cross between hockey and lacrosse. The pace of the reporting is swift and exciting. An odd shot or two showing some enthusiastic Hiberian onlookers engaged in what looks like a drunken brawl will not be enthusiastically received by sensitive Celts.—Running time, 10 minutes.

Ancient Egypt

(MGM)

FitzPatrick Travel Talk

The stopoff in the world-wide FitzPatrick travel trek is along the historic shores of the river Nile. Archeological ruins and burial mounds of the ancient Egyptian kings are offered for inspection, and in contrast some evidences of modern living as indicated in trim buildings and beautifully landscaped gardens. The coloring is particularly attractive, especially in scenes of the sun setting behind the waters. Editing and musical background match the pictorial beauty.—Running time, eight minutes.

A Dream of Love

(MGM)

Musical

Titled from the immortal "Liebestraum" of Franz Liszt, this mellow musical, written and directed by James A. FitzPatrick, treats sympathetically an episode in the career of the music master that served as an inspirational background for his romantic composition, his love for his beautiful pupil, Caroline. The girl's aristocratic father objects and the lovers are separated. Each year on the celebration of Liszt's natal day there comes from Caroline a white rose in memory of their love. Besides the orchestral treatment of the melody, there are piano and vocal renditions of the piece. During a gypsy sequence there are strains of "The Second Hungarian Rhapsody." Mr. FitzPatrick has applied the craftsmanship associated with his wellknown travel journeys.—Running time, 17 minutes.

Porky's Movie Mystery

(Vitaphone)

Looney Tune

Porky is cast in the role of Mr. Motto, to apprehend a phantom spectre, the Invisible Man, who has been disrupting the shooting schedules of a motion picture studio. The menace is laid to the stagey resentment of the mystery character because the powers-that-were had failed to utilize his distinctive screen personality. Porky finally foils the fiend by using some of his Oriental training, jiu jitsu. Then, through the use of some mysterious chemical, the incorporeal being blooms into the physical likeness of Hugh Herbert. The sound effects and humorous dialogue help make it a likeable cartoon.—Running time, seven minutes.

Heroes at Leisure

(MGM)

Pete Smith Specialty

Pete Smith's private investigation has unearthed the fact that the professional lifeguards do a "busman's holiday" on a vacation. The camera watches the lads earn a bit of pocket money diving for oversized undersea fish to be sold to yachtsmen. Sub-surface scenes depict the divers spearing evil looking eels and in battle with a giant octopus. The homeward bound trip of the swimmers on their surf boards through some rough looking breakers is another beautifully done piece of thrill stimulation. The high tone of tension through the reel has had a rather subduing effect on Mr. Smith.—Running time, 10 minutes.

High Peril

(Vitaphone)

Gibbons' "True Adventure"

Another chapter from the thrills and chills adventure diary, spun under the direction of Floyd Gibbons' "Your True Adventure," is set forth in a style to present one of the most tension tightened finales ever presented in a short subject. A steeple jack, at work, becomes temporarily deranged from a sun stroke. He teeters dangerously on the high perch and hurls objects to the ground far below while his would-be rescuer attempts in vain to pacify him. The lunatic finally is felled with a well placed blow. The material may be a little too realistic for a young folk's matinee and the women may squirm in fluttery fidgets, but the more robust trade should react most positively and favorably.—Running time, 12 minutes.

Robin Hood Makes Good

(Vitaphone)

Merrie Melody

An effective color translation into Merrie Melody terms has been devised on the Robin Hood and Sherwood Forest theme. Three squirrels are playing out the story of the romantic robber. The tiniest of the "chippies" is assigned the thankless role of the villain. When a wily fox, disguised as the heroine of the fable, Maid Marion, traps the two older squirrels, the under-squirrel proves his right to be the "good guy" by preventing a translation of the two bunnies into a dish of hasenfeffer. The tinting is of the gayest tones, the animation sprightly, the voice dubbing clever. —Running time, seven minutes.

Academy's Report Predicts a Wider Use of 'Process'

So important will the projecting of backgrounds in motion picture production become, and so economical, that "some day, it will be the exception, rather than the rule, to send a cast on a distant location"—this is one of the conclusions drawn in the report on process projection equipment, issued by a committee, headed by Farciot Edouart, of the Research Council of the Academy of Motion Picture Arts and Sciences.

The "recommendations," appearing in the Council's Technical Bulletin, are distinguished, according to Council members, by "the 2,000 man hours of technical effort" that went into them; by the fact that they represent "the coordinated viewpoint" of a majority of the Hollywood studios; by the study of 50 experts in the field; by the fact that the committee devoted 13 meetings to the subject, since its appointment in March, 1938.

In his preface to the recommendations, Major Nathan Levinson, acting chairman of the Council, outlined the following as reasons for process projection equipment methods' growing importance.

"*Economically,* they offer opportunities for still greater savings in production costs.

"*Technically,* developments in equipment and technique continue to expand the possibilities in their field until, some day, it will be the exception, rather than the rule, to send a cast on a distant location.

"*Artistically,* as this equipment and technique is further developed the extent of its use will be limited only by the imagination of the production personnel; whereas, up to the present time, the equipment has been the limiting factor and only the ingenuity and resourcefulness of the technicians have made its wide use possible."

Hammons Names Edwards, Saphier

E. W. Hammons, president of Grand National, this week appointed Sol Edwards sales manager for all territory east of Chicago and Morris Saphier to handle sales west of Chicago. Mr. Edwards, long associated with Mr. Hammons, will make his headquarters in New York, and Mr. Saphier, formerly in charge of the Los Angeles and San Francisco territory, will have headquarters in Los Angeles and Chicago.

The two appointments follow the resignation of Edward L. Alperson last week as vice-president and general sales manager.

Seeking additional deals for product, Mr. Hammons extended his stay on the coast one week. He said he hoped to straighten out the company's release schedule before his return to New York.

Economy measures, including the layoff of several exchange salesmen, are being enforced to curtail expenses until pictures are delivered, Mr. Hammons said.

The campaign of the Motion Picture Group in the 22nd roll call of the New York chapter of the American Red Cross, has raised $5,910. W. G. Van Schmus, director of Radio City Music Hall, is chairman.

Columbia thanks the Academy for selecting as the best picture of 1938

FRANK CAPRA'S

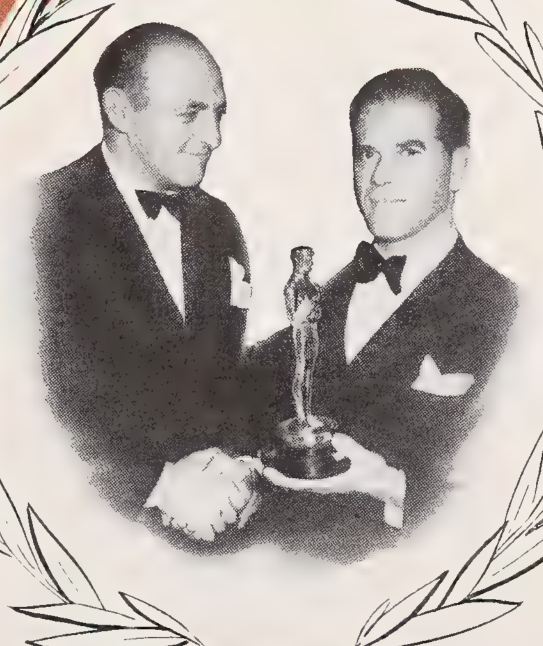
YOU CAN'T TAKE IT WITH YOU

JEAN **ARTHUR** · LIONEL **BARRYMORE** · JAMES **STEWART** · EDWARD **ARNOLD**

MISCHA AUER · ANN MILLER

Based on the Pulitzer Prize Play by GEORGE S. KAUFMAN & MOSS HART • Screen play by Robert Riskin • Directed by FRANK CAPRA

★ THE PUBLIC WILL THANK EXHIBITORS WHO RE-BOOK IT!



Harry Cohn congratulates Frank Capra for winning again the Award for Best Direction

Capra's Next: MR. SMITH GOES TO WASHINGTON

Sold Exclusive From Any Columbia Group

REORGANIZED RKO NAMES OFFICERS; RCA AND ATLAS LIST RKO HOLDINGS

Radio Investment in Film Company Put at $6,614,434; Odlum Company Lists Total Holdings as $3,884,014

The Radio Corporation of America and Floyd Odlum's Atlas Investment Corporation, the two controlling interests in Radio-Keith-Orpheum and its film and theatre companies, this week showed that their holdings in RKO stand as follows: RCA, $6,614,434; Atlas, $3,884,014.

The RKO investment is represented by 55,254 one-tenth shares of common stock and $4,485,550 of ten-year debentures. During 1938, the company received $500,000 from the sale of RKO securities, under the Atlas option agreement. On these sales, according to the RCA annual report to stockholders, there was a loss of $101,312.

The New Plan

Under the new reorganization, the report claims, RCA would receive and hold 44,855 shares of the new RKO preferred, 316,820 shares of the new common, and 555,254 option warrants.

The report also deals with Photophone. This division, it is asserted, has registered a 24 per cent increase over 1937 in the number of houses whose sound equipment it is servicing.

Appertaining only to RCA, the report reveals that the company's gross income was $99,968,109 and its net income $7,412,072. This is equivalent to 30 cents a share on the outstanding common stock. RCA stockholders during 1938 received $5,993,466 in dividends. Its earned surplus at December 31, 1938, was $19,061,504, compared with $16,528,905 the preceding year.

Last week David Sarnoff, president of the RCA, announced that a quarterly dividend on the corporation's outstanding shares of $3.50 cumulative convertible first preferred stock, and a quarterly dividend on the outstanding shares of "B" preferred stock, were declared.

This amounts to 87½ cents per share on the first preferred stock and $1.25 per share on the "B" preferred stock. The payments are for the period from January 1, 1938, to March 31, 1939, and will be paid on April 1, 1939, to those stockholders of record at the close of business March 8, 1939.

A breakdown of the whole RCA situation reveals that the net profits of its manufacturing company were 11 per cent more in 1938 than 1937. Revenues from RCA activities in radio communications and patent licensing decreased during 1938.

Atlas Investment

The Atlas Corporation's financial report, issued annually, declared that its investment in RKO has increased $700,000 since April 30 last, bringing its total investment to the figure already mentioned. Its RKO holdings include $2,169,850: six per cent debentures at a value of $1,594,840 on December 31, 1938; $135,776 of six per cent debentures with a market value of $99,795; 310,412 shares of common, market value of $737,229; 17,400 shares of common, at a market value of $41,325. The increase in the debentures since April was $113,000 in principal, the market value being $85,000. Atlas' holding of common stock remained the same, but depreciated about $92,000 in market value.

WILCOX-RKO UNIT NAMED "IMPERADIO"

Imperadio Pictures, Ltd., will be the name of the new producing company in which Herbert Wilcox, British producer, will work, and which will be under joint British and RKO ownership, it was announced in New York Saturday, before Mr. Wilcox's departure on the Queen Mary, for London.

The company will make several pictures in Hollywood, and about four a year in England. Ana Neagle, Mr. Wilcox's chief starring personality, is scheduled to sail for the United States in two weeks, to be starred in the first production, in Hollywood. The first English picture will be a life of Lord Kitchener, to be made with governmental cooperation.

The board setup for the new producing company follows: RKO and the British financial interests to each have three members. These will include George Schaefer, RKO chief executive, Mr. Wilcox, and Dr. A. H. Giannini, who, as a seventh and neutral member, will act as chairman.

The report continues: upon completion of the reorganization of RKO, it will receive for its present holdings $2,786,600 of new RKO preferred stock; 381,928 shares of the new common, and 327,812 of option warrants for common stock. The report admits that no profit was derived from its RKO holdings, during 1938; but rather a loss incidental to the reorganization, of several hundred thousand dollars. Still on RKO, the report lists holdings of $1,106,000 of RKO past due gold notes, and an unsecured claim against RKO of $1,254,626 principal amount.

Judge Bondy on Monday, is expected to hear the application of the Irving Trust Company, as trustee, for the Radio-Keith-Orpheum Corporation, and William Donovan, general counsel for this trustee, for interim allowances of $85,000 and $85,000 for services during the year ending September 30, 1938. Irving Trust has received $155,000, and counsel $245,000 for services from July 1, 1934, to September 30, 1937.

Nuzzo Succeeds Luporini

Oreste Nuzzo has succeeded Mario Luporini as president of Artisti Associati, representing United Artists in Rome. Vincenzo Genesi was named counsellor delegate.

Stewart with Grand National

Si Stewart has been appointed manager for Grand National in Cincinnati, succeeding Nick Shafer, who resigned to devote his time to his theatres.

Lewis Ginsburg, former assistant to Charles Stern, eastern district manager for United Artists, has joined the United Artists sales staff in New Haven under Lou Wechsler. Mr. Ginsburg has been with the company six years.

Schaefer as President, Odlum as Chairman Head Roster of Directors Approved by Court and Voting Stockholders

This week, as expected, finally, the majority of RKO voting stockholders approved the election of George J. Schaefer as president and director of the company now undergoing legal reorganization; the list of directors for the "new company" was submitted in finality on Monday to Federal Judge Bondy; and the Judge himself, in New York City Federal Court, reserved decision on the reorganization plan, submitted to him by the Atlas Company and its adherents, and so long delayed by various groups of minority stockholders, and by the straightening out of legal formalities and the mutually satisfactory re-assignments of stock among the interested parties. The judge also indicated his acceptance, shortly, in the form of a confirmation order. Judge Bondy has already approved the plan.

Objections from Minority

As before, objections by minority stockholders formed the reason for delay in confirmation. The immediate objections under consideration this week are those by John S. Stover, attorney for Ernest Stirn, of Milwaukee, a holder of old Class A shares of RKO, which were not "Converted" in 1931; and by Nathan Rosenberg, attorney for H. Cassell and Company.

Judge Bondy approved 12 of the 13 names submitted to him as members of the new directorate. He took under consideration the name of Ferdinand Eberstad, chairman of the RKO stockholders' protective committee, and president of F. Eberstadt, investment bankers.

Simpson, Thacher and Bartlett, attorneys for the Atlas Company, announced that the RKO voters had also approved the selection of Ned Depinet as vice-president and director of the new company, and that of William Mallard as secretary and treasurer. They approved the following directorate:

Odlum Chairman

Floyd B. Odlum, president of Atlas Corporation and vice-president of Electric Bond and Share, as chairman of the board; Thomas P. Durell, of White, Weld, and Company; Ferdinand Eberstadt, president of F. Eberstadt and Company; Frederick L. Ehrman, of Lehman Brothers; L. Lawrence Green, attorney for the unsecured creditors, who have been allowed claims of $420,000; Major General James G. Harbord, of the Radio Corporation of America Communications, Inc.; Conde Nast, president and chairman of the board of Conde Nast Publications, Inc.; John E. Parsons, attorney; N. Peter Rathvon, president of Peter Rathvon and Company, Inc.; W. G. Van Schmus, managing director of the Radio City Music Hall Corporation; Lunsford P. Yandell, assistant treasurer of the RCA.

This is the list that was submitted to Judge Bondy.

Mr. Nast, Mr. Eberstadt, Mr. Durell and Mr. Parsons were added to the board last week, the others having always been regarded as certain members. Mr. Durrell's company represents Time, Inc., the holder of about $1,250,000 in unsecured RKO notes. Mr. Eberstadt, as mentioned above, is representative of the RKO stockholders' protective committee. Mr. Nast is an Atlas representative.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

On the eve of the announcement of the public winners of the "Movie Quiz" contest of the "Motion Pictures' Greatest Year," came word that India's industry is about to engage in a similar drive—a "silver jubilee." And, in planning the campaign, Bombay's "Moving Picture Monthly" got the idea that the producers over there "can force the newspapers to devote at least one full page" to the occasion—"more or less" on the lines of the "Motion Pictures Are Your Greatest Entertainment" in America—(which cost our producers and exhibitors three-quarters of a million to advertise.)

"For the purpose of the Jubilee," the "Moving Picture Monthly" editorializes, "it is necessary that the right type of people—and not mere bluffers—should be selected."

▽

MOTION PICTURE HERALD the other week disclosed the extent to which Uncle Sam is adopting the more modern method of motion pictures for training his soldiers for warfare. This is now followed by the United States Army's decision to embrace further modernization by abandoning Morse Telegraphy, supplanting it entirely by radio and tape-code systems for Army communication—after using Morse for 80 years.

▽

The Russian accent of Norma Shearer in MGM's "Idiot's Delight" is described by *Life* Magazine as "thick as canned borscht."

▽

And now that the WPA Federal Writers' Project in New York has finished its bibliography of the motion picture business, they are turning their attention to the writing of a book on the folklore of labor in the metropolis, the songs and sayings of the city's workers—union and non-union, AFL and CIO. This, they say, "will nourish the nation's formal literature"—like that Hill-billy stuff on the air?

▽

That "Hall of Fame" radio program which kids everybody and everything kidded movie trailers the other day, using "Jesse James" trailer "copy" to cite the 20th Century-Fox picture as one with which "You'll be so thrilled that you'll walk right out of the theatre and stick up the box-office!"

▽

Charlie Chaplin in his next, "The Dictators", will play two parts. So the Minneapolis Tribune reports he will play a "duel" role.

▽

In MGM's "Huckleberry Finn," now showing, little Mickey (Huck) Rooney threads a needle in two and three-quarter seconds flat. Metro's Capitol theatre in New York is offering $25 to any boy or girl who can beat that.

▽

Heywood Broun denies that he has ever been introduced thoroughly to Zeppo Marx, now an internationalist by virtue of Mussolini's edict barring Marx Brothers' pictures on grounds of their being "exemplars of the full flower" of anti-Fascistic culture.

Mr. Broun said that, while he has enjoyed Zeppo's dramatic performances on many occasions, and was allowed to stand in the wings and pinch the chorus girls as they went by, he hardly considers that an introduction.

For reasons not apparent, persons and press within and outside the motion picture industry disclosed at the time of last week's awards presentation much more than the usual curiosity in the reason why the Academy of Motion Picture Arts' awards statuettes are called "Oscars". One reason given is that Warners' Bette Davis unconsciously called them "Oscars" when she won in 1935, and that the name stuck at once. However, real identity of the origin of the name is lost in the mazes of Hollywood. One authentic source says that it started in a bit of badinage between Donald Gledhill, Academy executive secretary, and his wife.

According to this story, Mrs. Gledhill and Don would exchange flippant remarks, such as "How's your Uncle Oscar?"

One time, Mrs. Gledhill visited Don at his Academy office, and he asked, "How's your Uncle Oscar?"

Mrs. Gledhill, the story continues, hesitated for a bit, and then pointed to one of the Academy statuettes: "There's Uncle Oscar now. Why don't you ask him?"

An Academy staff member happened to be in the room, and soon the whole staff took up the word. It spread, until now virtually everyone in Hollywood knows the name refers to the statuette.

Occasionally, a free lance or studio publicity man would put out a story claiming the credit of naming the statuettes for one of his clients, but they were all "hoke" stories.

Academy awards officials this year were quite perturbed by the continuance of the use of the word "Oscar" but couldn't do anything about it.

▽

Mrs. Pernecia Taliafeno Farley, a daughter of Mayfield, Kentucky, postcards a request for information concerning the submission of scenarios for movie-making. True to her nativity, she uses a card with a picture of "Mule Day Market, Mayfield," showing some several scores of prize-bred mules of Kentucky soil.

▽

The first father and son combination in newsreels is claimed for Andrew Leonard Gold, son of Al Gold, old-time Movietonews cameraman. While attending New York University, young Leonard became an accomplished amateur cameraman under his dad's tutelage. Upon graduation last summer, he decided on newsreel work as his career. He is now working at the Movietonews studio in New York and holds a cameraman's card in Local 644, IATSE, in which Senior Gold is a member.

▽

Barney Oldfield, movie critic for the Lincoln, Nebraska, *Journal and Star*, has piled up a most substantial record. Even though out of town for an entire month during the year, Barney did 274 film-radio broadcasts in 1938 and reviewed 526 features—the world's busiest movie critic.

▽

RCA announces a "uni-directional" microphone which it says achieves a new sensitiveness on its "life" side, yet is capable of turning a completely deaf ear to unwanted sounds. The new instrument is for use with broadcasts to eliminate pickup of unwanted audiences noises. If the audience could eliminate pickup of the broadcasters' unwanted noises, that would be something.

David Selznick has been kidded a lot of late for having everything but Southern atmosphere and everyone but Southerners in his long-pending Southern "Gone With the Wind." All of the chiding, however, is not justified, as witness the Selznick press agent's report on the following "real Southern" incident occurring as the cameras started to turn the other morning:

"Vivien Leigh, of London, in the role of the Southern Scarlett O'Hara, was seated on the front porch. Director Victor Fleming rehearsed with her in the opening scene. Naturally, everyone was nervous and tense. But at last the rehearsal ended, the order was given to turn the camera, and the first scene was on its way"—"Gone With the Wind" had actually started.

"Just as it began, a U. S. Army bomber came buzzing through the clouds overhead, the roar of its motors drowning out the voices of the film players below, and completely spoiling the sound track.

"The director looked up at the plane and muttered:

" 'Damyankees.' "

▽

There's been a particulary heavy run of fires breaking out in theatres playing "Too Hot to Handle," or at least newspaper stories have said so. Now comes a run of counterfeit coins at the Kansas City Newman theatre during the playing of "They Made Me A Criminal."

▽

Corporation Counsel Barnet Hodes in Chicago announces that exhibitors who play "Auction Night" in local theatres will hereafter have to have regular auctioneer's licenses —but wait till they try to get them.

▽

Exhibitors are warned against considering any reflections in the notice that MGM is following-up its "Doctor Kildare" picture with "Doctor Kildare's Mistake."

▽

Mr. John Xavier Prendergast, "high priest" of the independent exhibitors of Great Britain, sends the following biography for insertion in our International Motion Picture Almanac:

> PRENDERGAST, JOHN XAVIER: Managing Director, Rialto and Clifton Cinemas, York; Astoria Cinema, Hull; Aberdeen Cinema, Scarborough; Director, Younger Publicity Service, Ltd.; Delegate, Cinematograph Exhibitors Association. Born, Wigan, Lancashire, June 14, 1898. Parents, Elizabeth and John Prendergast. Educated, midnight school, by dictionary and candle. Married. Entered film industry at age of ten with chocolate tray; toured with fit-up shows; rewound films with a pencil; sat on gas bag. Had a spell in vaudeville, then Repertory Theatre, Liverpool (very high class). Back into films on own in church, carrying on until projector collapsed. Then into operating (projection) box. Got out of that as quickly as possible. Managed theatre at 20. Took me six years to get out of that and on my own again. Been on own ever since. Promoted boxing, dancing, roller skating. Written few articles to trade press which are never read, but improve my spelling. Have one hobby: trying to organize independents, but, like golf, your handicap does not get much better. Up to present no one has tried to merge me.

It's better to die on your f

★*to* the millions in this country...in packed houses...comes the screen's greatest drama...of how to live American!

UNIVERSAL'S

"SPIRIT O

A MUST PICTURE F

et than live on your knees!"

...Freddie Bartholomew in "Spirit of Culver"

The New Universal presents

JACKIE
COOPER · **FREDDIE**
BARTHOLOMEW

in

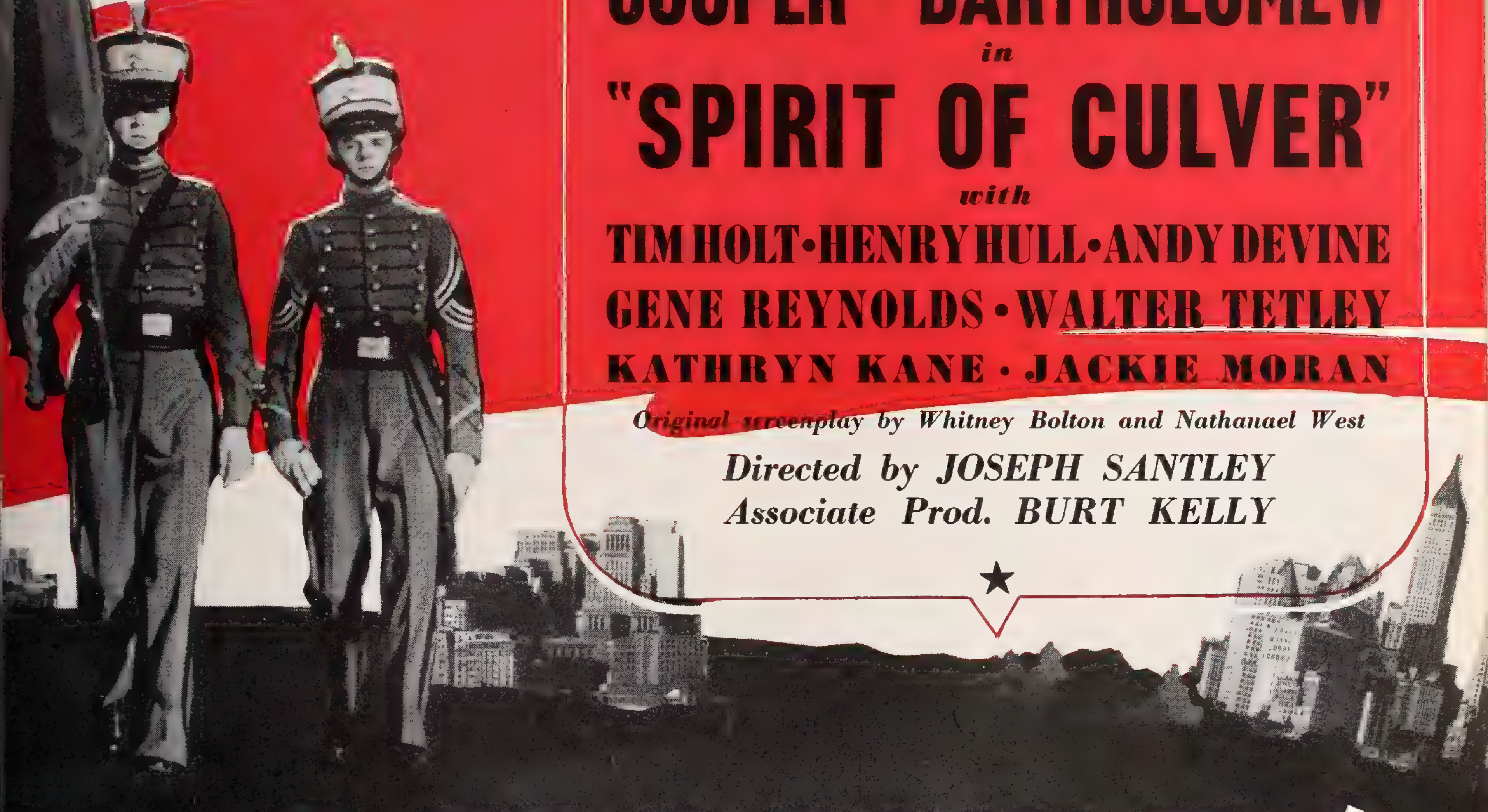
"SPIRIT OF CULVER"

with

TIM HOLT · HENRY HULL · ANDY DEVINE
GENE REYNOLDS · WALTER TETLEY
KATHRYN KANE · JACKIE MORAN

Original screenplay by Whitney Bolton and Nathanael West

Directed by JOSEPH SANTLEY
Associate Prod. BURT KELLY



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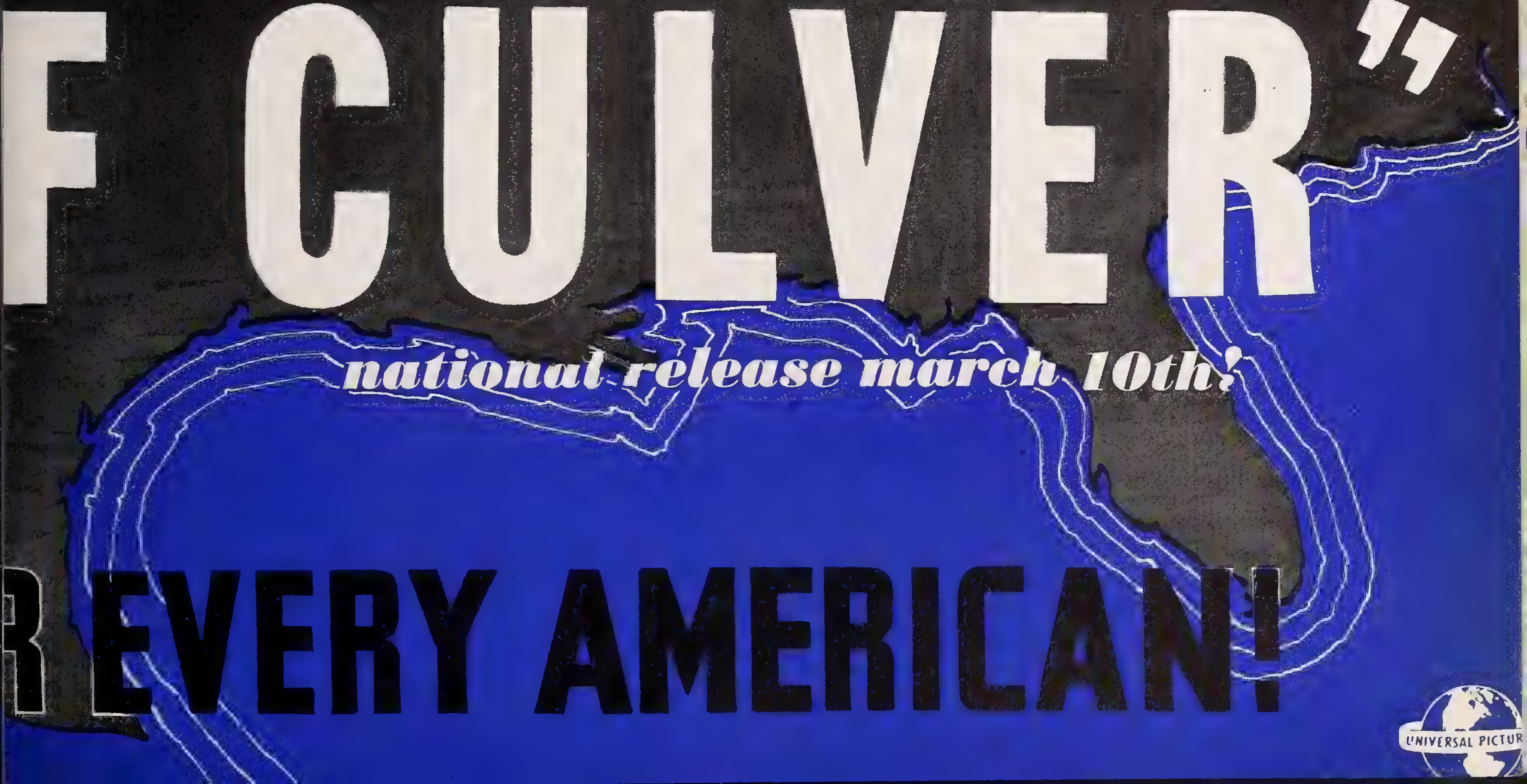

national release march 10th!

R EVERY AMERICAN!

5,404 Winners of "Quiz" Money in 7,200 Theatres

Names of the 5,404 winners in the $250,000 "Movie Quiz" contest, part of the industry's million dollar "good will" drive, were announced on Monday evening at nine o'clock throughout the country.

In San Francisco, a housewife, until then entirely ignorant of her good fortune, ascended the stage of the Fox theatre, and was declared the winner of the $50,000 "grand" prize. She was Mrs. Elizabeth C. Benincasa, born in Brooklyn, and living at 2811 Gough Street, San Francisco.

A second prize winner, Mrs. Laura Carpenter, of 573 Hopocan Avenue, Barberton, Ohio, received her $25,000 prize in Loew's Theatre, Akron, Ohio. J. Howell Talley, of 1425, 11th Place South, Birmingham, Alabama, was in the audience at the Alabama Theatre, in Birmingham, when his prize winning was announced. He got $10,000.

In most of the 7,200 houses in which announcements of winners were made more or less elaborate publicity preparations had been made, with advance trailers, posters and lobby boards, and persons, of local and state prominence participated.

Each of the 7,200 theatres received envelopes from a representative of the Chemical Bank and Trust Company; these were opened in view of the audience.

In the New York area a population center generally conceded to have shown greater interest than other sections, possibly due merely to greater congestion, local circuits were more active than elsewhere in promoting the announcement night.

In some localities, newsreel crews, newspaper cameramen, and reporters from local newspapers, and the news services, covered the ceremonies.

Virtually all of the 5,404 winners had gone to the local theatres with the knowledge that they had won something. They had received letters indicating that attendance at the designated theatres would mean the reception by them of "information of interest."

The checks for the amounts won were to be mailed Thursday from the New York offices of the Chemical Bank and Trust Company.

At campaign headquarters, it was estimated that of the 2,158,960 answers received, approximately 30 per cent were correct. This total was narrowed down, by a crew of about 40 readers at contest headquarters in New York, to about 6,000; these were then submitted to the judges, Mrs. Ogden Reid, Hendrik Willem Van Loon, Mrs. Helen Wills Moody, Bruce Barton, and Dr. James E. West, who made their final decisions on February 17, at the Hotel Waldorf Astoria, New York.

Johnston Dinner Set for May

A dinner is being arranged for W. Ray Johnston, president of Monogram, by friends and associates in honor of his 25th anniversary in the industry. The dinner is scheduled to be held early in May at the Hotel Astor in New York.

On Thursday Mr. Johnston was the guest of honor at the bi-monthly luncheon of the Associated Motion Picture Advertisers at the Hotel Astor. On the dais with him were Scott R. Dunlap, vice-president in charge of production for Monogram, and Trem Carr, production executive for the company.

MIDNIGHT STAGE PLAY IN FILM THEATRES

The road company of "Tobacco Road" is experimenting with a solution to the long standing films versus legitimate stage problem. Since most of the former legitimate houses are now used for motion pictures, midnight performances of "Tobacco Road" are given in the film houses after the last screening.

There have been several such performances to date. At the Paramount in Toledo, Ohio, the show played to standing room at $1.65 top, and nearly reached a $4,000 gross. The curtain went up at 11:20 p.m.

16mm Interests Organize in N. Y.

Formation on Monday evening of a 16 mm association in New York, membership of which is comprised of persons in the manufacture, distribution, or rental of 16 mm motion picture apparatus or films, was said by sponsors to mark a new period in the growth of this medium. The association's title is temporary. A committee, headed by W. K. Hedwig, of Nu-Art Film Company, will draw up by-laws and papers of incorporation.

A wide sale is claimed for 16 mm projection equipment in the past two years; 16 mm films are being used in newsreel houses; and a corporation was given papers within the last fortnight at Albany, N. Y., to operate a circuit of small theatres using 16 mm newsreels and short subjects.

Harry A. Kapit, president of Walter O. Gutlohn, Inc., distributors and producers of 16 mm sound and silent films, declared projectors sold in 1937 and 1938 totaled 30 per cent above previous years' sales. He listed 10,000 sound projectors and 25,000 silent projectors in constant use. He gave as possible reasons for this increase the use of films by the Civilian Conservation Corps, by hospitals, county, state and city departments.

Mr. Kapit appealed for cooperation between Hollywood producers and 16 mm producers. He cited an inquiry by the New York State Regents, at which it was suggested major studios lend aid, so that educational subjects could be produced with the same care as major productions.

At the Rockefeller Center Newsreel theatre, in New York, the management has inserted shots of local interest, made in Kodachrome, into the regular program. The film is projected from a 16 mm machine in the projection booth. The house screen is 11½ by 14½ feet and this size is declared not too large for 16 mm.

The "16 mm newsreel circuit" is planned by a company known as 5 and 10 Movies, Inc. In its incorporation announcement at Albany, its officers were declared to be Hickman Price, Ruth Maizel, and Ruth M. Stohlberg. Under the plan, the small theatres would charge five cents for children and 10 cents for grown-ups. Mr. Price is in charge of the New York office of the De Vry Corporation, manufacturers of 16 mm recording and projection equipment. The company has under consideration a national 16 mm newsreel, and other subjects for this film width.

Copyright Filing Not Necessary, Rules U.S. Court

The United States Supreme Court, in an opinion delivered by Associate Justice James C. McReynolds, has revised the conception of copyright with respect to the filing of copyright notices. For in this decision, the Supreme Court becomes the first authoritative judicial body to say that a suit for infringement of a copyrighted work could be brought even if the author or copyright owner of that work had not filed copies with the Copyright Office.

The case in point was the Washington Publishing Company vs. Drew Pearson, Robert Allen, et al. Mr. Pearson and Mr. Allen are known as the authors of the syndicated newspaper column "Washington Merry-Go-Round." In 1931, in one of the monthly issues of the "Washingtonian," a magazine, there appeared an article by Pearson and Allen. In August, 1932, Liveright, Inc., published a book written by the two men, which contained material identical with that which had appeared in the "Washingtonian" article. Both the book and the magazine claimed copyright by the printing of the required statutory notice. But the magazine did not deposit copies in the Copyright Office and secure a certificate of registration until March, 1933. The Copyright Act of 1909 says that notice shall be filed "promptly."

The trial court found in favor of the petitioner, the Washingtonian Publishing Company. On an appeal, the Court of Appeals said that as copies of the magazine had not been deposited promptly in the Copyright Office, the action could not be maintained. Appealed again, the Supreme Court rendered its decision that there is no necessity to file, a ruling in which Justices Black, Roberts and Reed dissented.

Although, at the rate of two dollars apiece, the films filed by the motion picture companies over the course of the years amounts to a considerable sum, with films filed in the same manner as books, the likelihood is that filing of copyrights by film companies will be continued until the whole copyright situation is examined more thoroughly, a process now under way in the meetings which are being held in the trial room of the Association of the Bar of the City of New York. Actually, relying on the Supreme Court decision, they would not have to file unless they wanted to start an infringement action; for an infringement claim cannot be enforced without the existence of copyright notice.

Reaction to the high court decision has already started, with the introduction of a bill in the House of Representatives by Congressman Lanham of Texas. The bill would compel filing within 30 days; and if the 30-day period is passed an infringement suit cannot be maintained if the infringement occurred prior to the filing. Action is not likely to be taken on the Lanham bill until it becomes evident that action will or will not be taken on the copyright act as a whole.

Many theater patrons prefer the back seats. They enjoy the added eye comfort which distance gives when viewing rapid action on the screen. However, they desire sufficient screen illumination for easy vision. They are critical but, for this very reason, are likely to become regular patrons of the theater that provides the type of projection they enjoy.

With old style, low intensity projection there is often insufficient screen light for ease of vision much beyond the center of the auditorium. Patrons in the rear find vision an effort, and may seek their screen entertainment elsewhere in the future. Simplified High Intensity projection provides screen illumination that insures comfortable vision to every patron in the house.

Ask your dealer's salesman to show you how little it costs to satisfy the "back seat patrons."

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IN THE CUTTING ROOM

Within the Law

(MGM)

Melodrama

"Within the Law" first saw the light of day in 1912 when, with Jane Crowl starred, it was the sensation of the New York stage. It has been a moving picture three times previously, the first time in 1917. Then in 1923, when Norma Talmadge played the lead, the title was "Paid." In 1931 Joan Crawford was "Mary Turner." This version will repeat the substance of the Bayard Veiller play, unchanged other than in up-to-date production technique, settings, costumes and photography.

The melodrama is emotion stirring material. Railroaded to jail for a petty crime she did not commit, the shop girl heroine studies law with relentless determination. When released she dedicates her life to making her persecutor suffer for the injustice inflicted upon her. Always she keeps within the law. The story reaches its high point when the son of the man who sent her to jail falls in love with her.

This time Ruth Hussey, remembered for her work in "Rich Man, Poor Girl," will be "Mary Turner." Her prison pal is Rita Johnson. Tom Neal, recruit from the New York Theatre Guild, will be seen as the boy. "Mary's" persecutor is Samuel S. Hinds. The supporting cast includes Paul Cavanagh, Paul Kelly, James Burker, Lynne Carver, Sidney Blackmer and William Gargan.

Gustav Machaty, who made "Ecstasy," starring Hedy Lamarr in Europe, is the director.

Release date: *March* 17, 1939.

The Hound of the Baskervilles

(20th Century-Fox)

Mystery Melodrama

Examination of "The Hound of the Baskervilles" bares several matters of exploitation importance. Its author, Sir Arthur Conan Doyle, undoubtedly did more than any other writer to precipitate the flood of detective stories in fiction, in stage plays and on the screen. Certainly his hero, Sherlock Holmes, is the direct ancestor of all modern slick sleuths, just as Doctor Watson is the sire of comedy stooges. The book itself is a time proved thriller. Millions have read it.

This is the third time, but first since 1922, that the story comes to screen realism, now through the photoplay writing talents of Ernest Pascal, whose recent credits include "Kidnaped," "Love Under Fire" and "Wee Willie Winkie." "Sing, Baby, Sing," "One in a Million," "Thin Ice" and "Wake Up and Live" are numbered among director Sidney Lanfield's accomplishments.

The English aspect and character of the pet thriller is continued further in cast assignments. Richard Greene (see Hollywood Scene, February 11) will play the role of "Sir Henry Baskerville." Basil Rathbone, outstanding in "If I Were King," "Son of Frankenstein" and "Adventures of Robin Hood," will be "Sherlock Holmes"; Nigel Bruce is "Doctor Watson." The girl whose romance with "Baskerville" looses terror on the bleak moors is Wendy Barrie. Among others having important parts are Lionel Atwill, John Carradine, Barlowe Borland, Beryl Mercer, Morton Lowry, Ralph Photes, E. E. Clive and Eily Malyon.

While there is an element of weird horror in the story, the yarn is not an out and out bloodcurdler. The elements of love interest, comedy and mystery are just as important.

The importance which Darryl Zanuck has attached to production detail is seen in his selection of Richard Day as art director. He designed the settings for many Samuel Goldwyn pictures as well as those which will be seen in "The Little Princess." The battery of camera men is headed by Peverell Marley, who has photographed many of Hollywood's biggest pictures such as "In Old Chicago," "Alexander's Ragtime Band" and "Suez."

The plot and character of "The Hound of the Baskervilles" is familiar. The locale is a fog-drenched, terror-legended moor in England's Devonshire country. Everybody knows about the fierce hound that is the principal instrument of horror. To this eerie background comes a young Canadian to claim his inheritance and find love, but to be made a victim of fear-breeding superstition.

Release date: *March* 31, 1939.

SHORT PRODUCT PLAYING BROADWAY

Week of February 25

CAPITOL

Dream of Love	MGM
Heroes at Leisure	MGM
Feature: Honolulu	MGM

CRITERION

Wrong Way Out, The	MGM
Feature: Four Girls in White	MGM

MUSIC HALL

Gold	RKO Radio
Brave Little Tailor, The	RKO Radio
Feature: Made for Each Other.	United Artists

PARAMOUNT

Paramount Pictorial, No. 6	Paramount
Feature: Cafe Society	Paramount

RIALTO

We Want Our Mummy	Columbia
Jerry Livingston and Orch.	Vitaphone
Feature: 12 Crowded Hours	RKO Radio

RIVOLI

Wild and Bully	Universal
Lone Stranger, The	Vitaphone
Feature: You Can't Cheat an Honest Man	Universal

ROXY

Three Bears, The	20th Cent.-Fox
Crime Rave	RKO Radio
Feature: Wife, Husband and Friend	20th Cent.-Fox

STRAND

High Peril	Vitaphone
Robin Hood Makes Good	Vitaphone
Feature: Yes, My Darling Daughter	Warner Bros.

Trouble in Sundown

(RKO Radio)

Western

"Trouble in Sundown" will be George O'Brien's 61st starring or featured vehicle in his fifteen years as a screen actor. That's a record a very few players approach. The production will be the star's 28th western. Evidently he has not grown stale as a riding, fighting, romantic buckaroo. Consistency has further meaning when other production statistics are examined and it is shown that "Trouble in Sundown" is the 20th O'Brien vehicle which David Howard has directed, the sixth for Bert Gilroy and the sixth for which Oliver Drake has prepared the screenplay. The last six were made by this trio.

For story description purposes it is sufficient to write that "Trouble in Sundown" is a western. The time is the early 1900's and the frontier is the locale. Thematically it concerns the efforts made by a cowboy to clear the father of the girl he loves from the unfounded charges of robbery and murder. The thrill climax stems from a situation in which six men are locked in an airtight bank vault.

A featured player in many pictures, Rosalind Keith makes her debut as a western actress and becomes O'Brien's 45th leading woman. The supporting cast will include singing Ray Whitley, who has been in four earlier O'Brien shows, and Chill Wills, the comedian who scored in "Arizona Legion" and "Lawless Valley." Other prominent players are Cy Kendall, Howard Hickman, Ward Bond, Monte Montague, Bob Burns and Otto Yamoaka.

Released date: To be determined.

The Story of Alexander Graham Bell

(20th Century-Fox)

Biography

Pictorial biographies to which "The Story of Alexander Graham Bell" may be compared are "The Story of Louis Pasteur" and "The Life of Emile Zola." Both dealt with the careers of men, their romances, ideals near-tragedies and accomplishments. The dedicatory foreword to the 20th Century-Fox production will read in part: "The story of Alexander Graham Bell and the telephone which in his youth he invented. As true as the telephone itself is the story of his early struggles and of his great love."

The story of the invention of the telephone, of Bell and his partner, Thomas Watson, the great financial battles waged and the unwillingness of a world to accept the invention, is known to many. Bell's personal romance story is familiar to only a few. Keynoted by authenticity, the production will tell the story of both.

The picture will be one of the first to be released under the new 20th Century-Fox Cosmopolitan arrangement. Consequently it can be expected that it will be eagerly exploited in the Hearst newspapers.

The character Bell will be portrayed by Don Ameche. The girl who was first his sweetheart and then inspiring wife is Loretta Young.

Henry Fonda will be seen as Watson. The two leading character roles will be played by the accomplished character actors, Charles Coburn and Gene Lockhart. The favorite mother of the "Jones Family" series, Spring Byington will be seen as the mother of Miss Young and her real sisters, Sally Blane, Polly Ann and Georgiana Young. Scores of other personalities will be seen in important parts, among them Bobs Watson, the youngster in "Kentucky," Russell Hicks, Paul Stanton, Jonathan Hale, Harry Davenport, Elizabeth Patterson, Charles Trowbridge, Jan Dugan and Zeffie Tilbury.

The production, which is receiving Darryl F. Zanuck's personal attention, will come under the supervision of Kenneth Macgowan, whose credits include "Lloyds of London" and "In Old Chicago." Direction was assigned to Irving Cummings. The source of the production is an original story by Ray Harris. The screen play was completed by Lamar Trotti, who did similar jobs on "In Old Chicago," "Alexander's Ragtime Band" and "Kentucky."

Release date: April 14, 1939.

Maiden Voyage

(MGM)

Comedy-Romance

"Maiden Voyage" will not have anything to do with a sea-going pleasure cruise. Near the end the story does take to deep blue water for a bit, but the major setting is the snow-covered Swiss Alps. The story possibly can be classified as a comedy romance, but after spending a few hours watching sequences in the making, it is legitimate to predict that the public will label it a rollicking farce. Thematically the yarn is a series of madcap events in which nothing goes right for anyone. It concerns experiences which befall a young fellow who forgets to show up for his wedding, involves his father and mother, prospective bride and father-in-law, a frantic psychiatrist and a demure Swiss miss in a hilarious series of episodes and winds up on the docks of New York where a father bearing weddings gifts is joyous that his son is finally married, but horrified to discover he has married the wrong girl.

The cast is handpicked for comedy. Robert Young often has demonstrated his talents as a comedian. Annabella made her European reputation as a funster. Comedy is the forte of flittery Billie Burke and blustering Walter Connolly. Reginald Owen returns to comedy after "A Christmas Carol" and his serio-dramatic role in "Fast and Loose." Arthur Treacher's latest comedy opportunity is in "The Little Princess." The only partly serious roles feature Samuel S. Hinds and Virginia Field.

William Thiele, who took a comedy cast through the farcical "Beg, Borrow Or Steal," is the director.

Release date: April 2, 1939.

Captain Fury

(United Artists - Hal Roach)

Australian Adventure

While there is a factual basis, the story to be told in "Captain Fury" primarily is fiction. The locale is Australia, a setting which the writer believes has but rarely if ever before been used for a picture background. The story is one that never before has been the subject of screen treatment. The story concerns English prisoners exiled to the "land down under" when it was a penal colony, land owners who employed them as convict laborers and considered them little more than slaves, the legitimate settlers and the rebellions, recriminations and petty warfares indulged in by the three orders. Naturally there is a love story. This has its culmination in marriage at the time when the government recognizes the inhuman plight of the prisoner-laborers and the system is abolished. Basically, however, the picture promises to be thrill action melodrama.

Brian Aherne, soon to be seen in "Juarez," Victor McLaglen, currently in "Gunga Din" and "Let Freedom Ring,"and Paul Lukas are the principals. All the story's romance and much of its melodrama will rotate about June Lang. The principal supporting players are John Carradine, John Warburton, Claude Allister, Will Stanton, Lumsden Hare, Charles Middleton, Margaret Roach and Virginia Field.

Before they completed the original story, Jack Jevne, Grover Jones and William DeMille devoted considerable time to research.

A Hal Roach production, the picture also is being directed by Mr. Roach, marking the first time that he has taken such responsibility in many years.

Release date: To be determined.

Risky Business

(Universal)

Melodrama

If one will recall "Okay America" he will have a comprehensive idea of the potential merits of "Risky Business." The melodramatic substance and general amplifying substance of William Anthony McGuire's original story as produced by Universal in 1932 has been retained. The present screen play writer, Charles Grayson, however, has made one definite change. In "Okay America," the hero was a newspaper columnist of the Walter Winchell type. In "Risky Business" the hero will be a radio news commentator of the Winchell type.

The story tells how the news broadcaster helps ransom a kidnap victim through his radio reports.

George Murphy, in "Hold That Co-Ed" and "Letter of Introduction," will be in the leading role. The girl is Dorothea Kent, while Eduardo Ciannelli, presently in "Gunga Din," heads the kidnaping mob. Supporting roles have been assigned Leon Ames, El Brendel, Frances Robinson, John Wray and Pierre Watkin.

The production is being directed by Arthur Lubin, who did "Beloved Brat," "Midnight Intruder" and "Secrets of a Nurse."

Release date: To be determined.

Roaring Road

(Warner)

Auto Racing

Sometimes brothers don't get along and occasionally pictures use this dramatic rivalry as a production theme. It will be used as the premise of "Roaring Road (tentative title). Auto racing is the background. The elder brother, a star driver, doesn't want his younger brother to have anything to do with racing, nor does he want him to have much to do with women.

While Pat O'Brien will be the star, three of Warners' younger players, John Payne, Ann Sheridan and Gale Page, will be given an opportunity. The supporting cast will present Frank McHugh, Granville Bates, Edgar Edwards, Charles Halton and Grace Stafford.

Lloyd Bacon, who has handled many of Warners' most exciting action pictures, is the director. Sig Herzig and Wally Klein, who have turned out several picture stories of the same brand, are the authors. They were assisted in developing the screen play by Norman Reilly Raine and Maurice Leo.

Release date: To be determined.

Danger Island

(20th Century-Fox)

Mystery Melodrama

Slam bang action, double dyed in the wool melodrama, love interest that flowers under the menace of murder, tight suspense and broad comedy are the elements being stirred into "Danger Island," seventh of the Moto pictures. The locale is tropical Porto Rico, where American life rubs elbows with savage native customs and modern crime detecting efficiency collides with weird superstition fostered by the ghosts of the Spanish Main. In this Moto mystery, as baffling and complicated as the writer has come across in a long time, the wily Oriental sleuth is embroiled in a fake diamond smuggling case

This time the Japanese detective created by J. P. Marquand will be seen in the screen version of a crime novel written by John W. Vandercock. The idea was developed by John Reinhardt and George Bricker, and Peter Milne did the screen play. Direction is in the hands of Herbert I. Leeds, who made "Love on a Budget" and "Arizona Wildcat." John Stone, who produced several "Charlie Chans" and "Mr. Motos," is on the job again.

Peter Lorre will be seen as the screen character he created. The supporting cast lists Jean Hersholt, Amanda Duff who was in Shirley Temple's "Just Around the Corner," Warren Hymer, Richard Lane, Leon Ames, Douglas Dumbrille, Charles D. Brown, Paul Harvey, Robert Lowery, Eddie Marr and Harry Woods.

Release date: April 7, 1939.

Turn over for
news of a swell
TOP FEATURE
for any house..

"MOVE OVER, YOU 'HARDYS' AND 'JONESES'!" —*Motion Picture Herald*

TOP FEATURE the screen's No. 1 family ...ballyhoo the Bumsteads! Get ready to give everything you've got to the swellest audience comedy that ever set a showman's box-office zooming! Bigger than the first "Blondie"...better than the best of the down-to-earth shows!

BLONDIE *as played by* PENNY SINGLETON

BLONDIE MEETS THE BOSS

DAGWOOD *as played by* ARTHUR LAKE

BABY DUMPLING *as played by* LARRY SIMMS

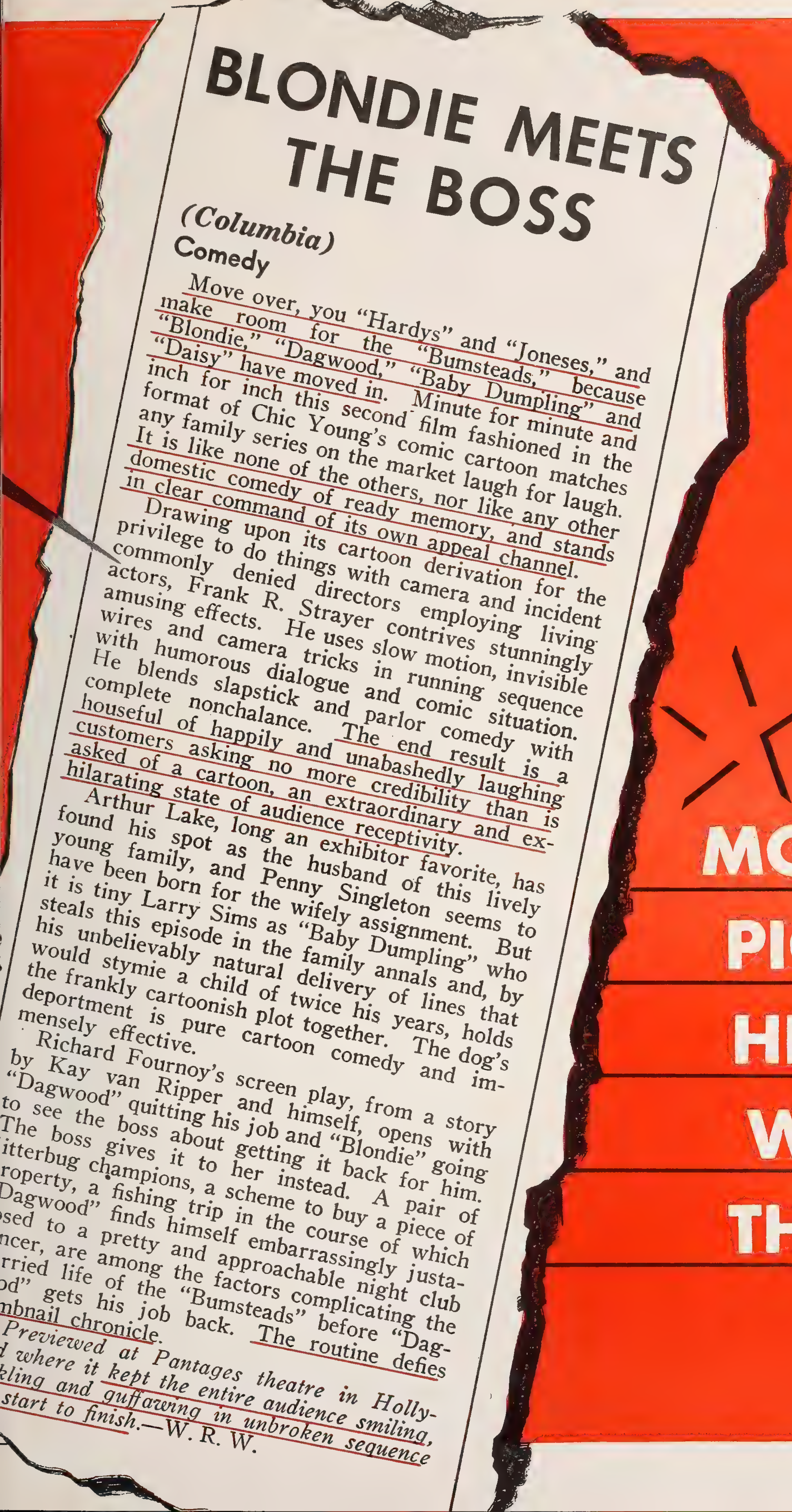
DAISY *as played by* HERSELF

Based upon the Comic Strip Created by CHIC YOUNG

with SKINNAY ENNIS AND HIS BAND

Screen play by Richard Flournoy • Directed by Frank R. Strayer

A Columbia Picture



BLONDIE MEETS THE BOSS

(Columbia)

Comedy

Move over, you "Hardys" and "Joneses," and make room for the "Bumsteads," because "Blondie," "Dagwood," "Baby Dumpling" and "Daisy" have moved in. Minute for minute and inch for inch this second film fashioned in the format of Chic Young's comic cartoon matches any family series on the market laugh for laugh. It is like none of the others, nor like any other domestic comedy of ready memory, and stands in clear command of its own appeal channel.

Drawing upon its cartoon derivation for the privilege to do things with camera and incident commonly denied directors employing living actors, Frank R. Strayer contrives stunningly amusing effects. He uses slow motion, invisible wires and camera tricks in running sequence with humorous dialogue and comic situation. He blends slapstick and parlor comedy with complete nonchalance. The end result is a houseful of happily and unabashedly laughing customers asking no more credibility than is asked of a cartoon, an extraordinary and exhilarating state of audience receptivity.

Arthur Lake, long an exhibitor favorite, has found his spot as the husband of this lively young family, and Penny Singleton seems to have been born for the wifely assignment. But it is tiny Larry Sims as "Baby Dumpling" who steals this episode in the family annals and, by his unbelievably natural delivery of lines that would stymie a child of twice his years, holds the frankly cartoonish plot together. The dog's deportment is pure cartoon comedy and immensely effective.

Richard Fournoy's screen play, from a story by Kay van Ripper and himself, opens with "Dagwood" quitting his job and "Blondie" going to see the boss about getting it back for him. The boss gives it to her instead. A pair of itterbug champions, a scheme to buy a piece of roperty, a fishing trip in the course of which Dagwood" finds himself embarrassingly justa- sed to a pretty and approachable night club ncer, are among the factors complicating the rried life of the "Bumsteads" before "Dag- od" gets his job back. The routine defies mbnail chronicle.

Previewed at Pantages theatre in Holly- d where it kept the entire audience smiling, kling and guffawing in unbroken sequence start to finish.—W. R. W.

MOTION PICTURE HERALD WROTE THIS AD

WARNER SHAPING 1940 SLATE AGAINST DUALS

National Sales Convention Mar. 13 and 14; MGM and 20th-Fox Set Distribution Meetings

Warner-First National will be the first distributor to start new season's activities, cued to a national sales convention, meeting March 13th and 14th, at New York's Waldorf-Astoria Hotel, with Gradwell L. Sears, general sales manager, presiding.

A general advance of annual conventions by distributors this year is attributed in some quarters to (1) the necessity of early company discussions on sales practice and procedure as a result of the impending adoption of a trade program for regulating distribution-exhibition, (2) the recent United States Supreme Court decision make it unlawful to force subsequents to adopt a minimum admission and a non-dual bill policy when such are beneficial to prior runs, and (3) the pending U.S. anti-trust suit against the majors in New York.

More Short Subjects

Sales conventions already set, besides Warners', are the MGM meeting, March 19th to 21st, in Chicago, and that of Twentieth Century-Fox, April 3rd to 5th, in Chicago.

Without referring to the Supreme Court decision in the Interstate Dallas case (the double bill-price fixing decision), Warners this week announced that "the problem of the gradual elimination of duals, which Warner Brothers believe to be inevitable and desirable," will be met in the new season by the production by this company of a substantial number of shorter features, running from 2,000 to 4,000 feet in length.

Warner says its production plans for 1939-40 have already been completed, following the recent conferences on the Coast and in New York. Also, the company's selling and merchandising plans have also been completed. 80 per cent of the production schedule for the present season is fulfilled.

Plans for 1939-40 call for 48 features, of which 36 will be "A" productions, with 12 "B" films. Of the 36 "A" pictures, 24 will be of "top-bracket status," according to Warners.

More Shorts in Color

"The problem of gradual elimination of dual features," is to be met by the production of films along the lines of the color historical subjects now being released by the company, such as "Give Me Liberty," "The Declaration of Independence," "Lincoln in the White House" and "Sons of Liberty," now in production, with Claude Rains in the lead, supported by Montagu Love and with Michael Curtiz directing. At least 12 such short features, and probably more, will be released next season.

"After careful consideration of all phases of the subject, Warner Brothers believe that the day of the double bill in its present form is passing," it was explained.

"This evolution in screen entertainment will be furthered by the provision of the shorter features to accompany main features. Shorter features of the type already issued and now in production, will each entail at least as high a production budget as the average full-length "B" film. They have already demonstrated their value and the public acceptance of them as an accompaniment to "pictures confirms the belief that they will eventually afford the answer to the problem of the double bill.

"This belief," Warners continued, "has met with the concurrence of many exhibitors with whom Warner production, sales and advertising executives have conferred.

UNIVERSAL PRODUCT CONFERENCES SET

Final conferences on Universal's new season production plans will get underway at the studio this weekend with the arrival at the studio from Honolulu of William A. Scully, general sales manager.

F. J. A. McCarthy, eastern sales manager, and W. J. Heineman, western sales manager, arrived on the coast this week to participate in the discussion. Nate J. Blumberg, president, who returned to New York Sunday after a month at the studio and in Palm Springs, will be in touch with the meeting by telephone. Cliff Work and Matthew J. Fox, studio heads, will participate.

The company's "Spirit of Culver" had its world premiere Thursday night, before an audience of high Army, Navy and Government officials, in Washington.

Universal has signed Douglas Fairbanks, Jr., to star in "The Sun Never Sets," which Rowland V. Lee will produce for the new season schedule.

Columbia's district managers were meeting in New York Thursday and Friday for conferences with home office executives on 1939-40 product and the remainder of this season's commitments. All district managers participated, with A. Montague, general sales manager, presiding.

National Decency Legion Classifies 11 Pictures

Of 11 Pictures reviewed and classified by the National Legion of Decency in its listing for the current week six were approved for general patronage and five were listed as unobjectionable for adults. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "The Little Princess," "Let Freedom Ring," "Nancy Drew, Reporter," "Secret Service of the Air," "Society Smugglers," "You Can't Cheat an Honest Man." Class A-2, Unobjectionable for Adults: "Dark Victory," "King of the Turf," "Saint Strikes Back," "Three Musketeers," "Wife, Husband and Friend."

Booking Radio Film

"Radio Goes to the Fair," a film produced by the special events department of radio station WOW, Omaha, has been booked in 200 midwest theatres. The films were taken at the Iowa and Nebraska state fairs.

The New York office of the Adler Sign Letter Company has moved to new and larger quarters at 33 West 60th Street.

Warner English Budget 3 Million

Warner Brothers' budget for production in England will be approximately $500,000 more for the 1939-40 season than the $2,500,000 spent during 1938-39, according to Sam E. Morris, vice-president in charge of foreign distribution. Mr. Morris has been conferring with Jerome Jackson, production executive of Warners' studios at Teddington, who is now in New York. Last year's 11 features will probably be increased to 12 or 13.

Mr. Jackson, who arrived last Tuesday on the *Ile de France*, said that of the new product at least four properties will be in the big class, and named "Holy Wedlock," "Midas Touch," a history of the Cunard Line and a story about Reuter's, the news agency.

Last year's Warner schedule included two double quota films, and it is planned to increase the number in this classification, and perhaps include triple quota films. Primarily the Warner program has concentrated on single quota films at a minimum expenditure of $75,000 on labor alone, with the least expensive picture costing about $120,000.

1938 Press Comment Was Less Favorable Than 1937

Analysis of charts of press comment anent the industry, kept by the Motion Picture Producers and Distributors of America, and lately made public by them, discloses that the industry, despite the developments of the past year, did not suffer as much in the estimation of the public press, as expressed in editorial comment, news item bias, and columnar comment, as observers had felt that it might. Comment favorable to the industry averaged 60.9 per cent of all clippings, compared with 66.8 per cent of 1937, and the 58.2 per cent of 1936.

The drop of six per cent, it was felt, came from the publicity given in May of 1938, and lasting through June, to exhibitor statements that certain stars were "boxoffice poison." There was a drop in December's favorable comment, attributed to reports of newsreel censorship in England, and derelictions in personal behavior by certain stars.

The other aspect, favorable comment, showed itself at peak in April, when editorial comment dwelt favorably upon Mr. Will H. Hays' annual report, emphasizing the success of self-regulation in the industry. Other favorable comment followed the government anti-trust actions, and Mr. Hays' statements upon it; his advocacy of advertising as a boost to prosperity; the Motion Pictures' Greatest Year Campaign.

Publicity Committee For MPPA Is Named

Kyle Palmer, Tom Pettey and Gabe Yorke of the Motion Picture Producers Association, have been named by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., as a committee to coordinate public relations and public information concerning the industry's national affairs.

OBITUARIES

Joe Brandt Services Held in New York

Funeral services for Joe Brandt, first president of Columbia Pictures, who died February 22nd at the home in Beverly Hills, Cal., were held in New York Wednesday at the West End Funeral Chapel. Rabbi Louis I. Newman conducted the services. Interment was in the Westchester Hills Cemetery in Westchester County, New York.

Robert Gleckler Dies

Robert P. Gleckler, 52, actor, died at his home in North Hollywood, Cal., February 26th after a brief illness. Mr. Gleckler began his career on the stage in 1910 and in 1928 entered motion pictures. He had a role in "Gone With the Wind" at the time of his death. Mr. Gleckler is survived by his widow and three children.

Frank Watson

Frank Watson, 72, formerly an orchestra leader in Kansas City, died there February 24th. He had played in almost every large theatre in Kansas City and in the middle west.

Graham on Dufaycolor Board

John Cecil Graham, former managing director for Paramount in Great Britain, has been appointed to the Dufaycolor Company, Inc., board here as a representative of Dufaycolor Chromex of England. Mr. Graham is vice-chairman of the British company, which formerly was the parent of the American corporation. Mr. Graham, arrived in New York last week, from London.

Moore Presented Scroll

A scroll containing the names of industry associates in Oklahoma City was presented to B. H. "Dinty" Moore following his resignation as general manager of Standard Theatres there to accept a Warner Brothers post in Pittsburgh. Mr. Moore was also honored at dinners by Morris Loewenstein, president of the Motion Picture Theatre Owners of Oklahoma, and Charles Clark, Twentieth Century-Fox exchange manager in Oklahoma City.

Consolidated Meeting March 23

Consolidated Film Industries, Inc., of which H. J. Yates is president, will hold its annual stockholders' meeting March 23rd in New York. The company has declared a dividend of 25 cents on the $2 cumulative preferred stock, payable March 15th to stockholders of record March 1st, leaving arrears of about $7.

Principal Acquires "Flower"

Sunray Films has sold the New York territorial rights of the English talking version of "The Little Flower" to Principal Film Exchange. William Grande of Pittsburgh has acquired the distribution rights for western Pennsylvania, where it has been booked by the Notoupolis, Mannes and Warners circuit.

The tenth annual dance of the Press Photographers' Association of New York will be held at New York's Hotel Astor on April 14th. Motion picture, stage and radio stars will make personal appearances.

IN NEWSREELS

MOVIETONE NEWS—No. 48, Vol. 21.—Multitude pays homage to Pope Pius....King George and Queen Elizabeth in Scotland....King Christian sails yacht....King Gustav plays tennis....Machine answers all questions....Lew Lehr....Sportsmen's Show in New York....Polo star in fatal spill....Surf boating in New South Wales.

MOVIETONE NEWS—No. 49, Vol. 21.—Military Affairs Committee inspects air defense and latest weapons in Virginia....Tornado in North Carolina ....Japanese bomb Shensi cities....Secretary Morgenthau....Patty Berg....Sonja Henie....Underwater archery in Florida....New air clipper ends cross-country flight....Another new clipper takes off on China flight....Lew Lehr....Sports.

NEWS OF THE DAY—No. 246, Vol. 10.—U. S. Cavalry stage maneuvers....Air Corps officer warns of sky defense....Tribesmen attend Algerian festival and lottery....Homage paid to Pope Pius.... Mechanical machine talks back....Sportsmen's Show held in New York....Youngsters perform on ice.

NEWS OF THE DAY—No. 247, Vol. 10.—Ship sinks in collision at sea....Trans-Atlantic air service near ....Congress studies U. S. defenses....Japanese bomb Chinese cities....Morgenthau reassures business....Academy Awards....AAU track meet in New York....Outboard racing thrills....Long shot wins Santa Anita derby.

PARAMOUNT NEWS—No. 59.—Lottery festival in Algeria....Susan B. Anthony anniversary ceremony ....Machine answers question....Final rites for Pope Pius....Feathers grow on rabbit....Paderewski arrives in New York....Swim suit fashions....Skeet shooting match....Baseball umpires prepare for new season.

PARAMOUNT NEWS—No. 60.—New clippers in test flights....Committee inspects new military weapons ....Dewey obtains Hines conviction....240,000 fill internment camp in Argeles, France....Boat derby ....Festival held for two year old Italian prince.... Freighter sinks after crash....AAU track meet in New York....Baseball news....Basketball.

RKO PATHE NEWS—No. 63, Vol. 10.—Rome pays tribute to Pope Pius....Work speeded on Chicago subway....British royalty inspect Scottish garrison ....Science duplicates human voice....Medical men hail new blood-clotting agent....Benes assumes university post....Paderewski arrives in New York.... Festive pageant for French lottery....Lifeboats compete in Australia.

RKO PATHE NEWS—No. 64, Vol. 10.—Congressmen tour coastal defenses....France host to huge refugee army....Hines trial ends in conviction...."Sit-in" miners ask for back wages....Outboard racing.... Hopkins and Morgenthau pledge aid to business.... West Point defeats Annapolis in Basketball game.

UNIVERSAL NEWS—No. 748, Vol. 11.—Rites for Pope Pius....Aviation....National Defense Week observed ....Chinese New Year's....Kings of Sweden and Denmark in France....Maneuvers in Texas....Carnival in France....Machine talks back....Motorcycle stunters in Miami....Sportsmen's Show in New York....Bathtub singing.

UNIVERSAL NEWSREEL—No. 749, Vol. 11.—Ship sinks after crash in fog....Treasury head spurs business....Academy screen awards made....Air clippers ready....Inspect air defense....Giant has birthday.... Track meet....Auto contests....Outboard racing.... Horse racing.

Silverman, Nirdlinger Estates Appraised

The estate left by Sime Silverman, publisher of "Variety," who died in 1933, was reduced by debts and mortgage losses from $183,105 to $33,254, according to a transfer tax appraisal filed in Surrogate's Court Tuesday. One thousand shares of "Variety" common stock, valued at $94,436, comprised the principal asset of the estate, but the appraisal papers showed that he owed "Variety" $45,613 through advances made to him. Other debts were $27,568.

Samuel F. Nirdlinger, Philadelphia theatrical man who died in 1918, and father of Frederick Nixon-Nirdlinger, who died in France in 1931, left an estate of $2,539,620, according to an accounting filed Tuesday.

Samuel Rosenman, New York supreme court justice, this week issued a temporary injunction against Ben Blumenthal, restraining him from prosecuting a suit previously brought by him in England against Paramount Pictures, Inc., for alleged failure to remunerate Mr. Blumenthal in the sale of Paramount-controlled theatres here. Early trial on the question of a permanent injunction was ordered.

IN COURTS

File Patent Trust Suit Against RCA

The hearing of a suit seeking an injunction and accounting for alleged infringement of patent rights was started this week in federal court in New York by the International Carrier Call and Television Corporation, Inc., which was organized about two years ago, against the Radio Corporation of America.

The plaintiff also instituted suit against RCA for $500,000 damages, alleging violation of the Sherman Anti-Trust Law, under which treble damages may be collected if the verdict is for the plaintiff.

The complaint sets forth that the defendant violated a patent issued in April, 1938, to Sol J. Levy, inventor of a two-way intercommunicating system for power circuits. As a result of acts violating the anti-trust act, it is alleged, the American Carrier Call Corporation, 50 per cent of the stock of which is owned by the plaintiff, was forced to file a reorganization petition under Section 77B of the national bankruptcy act.

Rudulph Sues Columbia

Gerald K. Rudulph, formerly advertising director of RCA Photophone and now of Buffalo, N. Y., filed suit for $250,000 in federal court in New York this week against Columbia Pictures Corporation charging infringement of scenes, dialogues and action from his play, "Expose," written in 1938. Mr. Rudulph claims that Columbia saw the play in script form in 1935 and rejected it, but that its picture, "I Am the Law," was based on his material.

Levy Files Appeal

Robert S. Levy, Paramount-Publix bondholder, has filed an appeal in the appellate division of the New York supreme court from a dismissal of his complaint against the Chase National Bank, debenture trustee, and Columbia Broadcasting Company and William S. Paley, president of CBS. Mr. Levy, who claims that the sale of CBS stock was improper, brought suit five years ago to set aside the sale. The suit was dismissed when the lower court decided that his complaint failed to state a cause of action.

Raphaelson Suit Revealed

A suit against Robert T. Kane and New World Pictures, Ltd., by Samson Raphaelson was revealed this week in New York supreme court when Justice Bernard L. Shientag vacated service of papers on the ground that no jurisdiction of the defendant could be obtained in the United States. The decision was based on an affidavit of Mr. Kane, who stated that he had been served as an officer of New World in December, 1938, while temporarily in New York, and that he had no knowledge of the basis of the suit.

Damage Suit Filed

Wilhelm Karol has filed a $60,000 damage suit in the New York supreme court against Universal Pictures Company, claiming the company owed this sum for services rendered to it in procuring two contracts. Mr. Karol bases his action on contracts allegedly made between Universal and Giuseppe Domenico of Rome, Italy, which gave Mr. Domenico exclusive rights to distribution and exhibition of Universal pictures in Italy. Universal has obtained an extension to answer to March 13th because J. H. Seidelman, vice-president, who it was stated is the only person familiar with the suit, was at present out of the country.

IN THE BRITISH STUDIOS

by ***AUBREY FLANAGAN***

in London

Express in Replica

A full size replica of the Simplon-Orient Express has been built at the Denham Studios for the new Pinebrook production, "The Silent Battle" (nee "Peace in Our Time"). Cameramen traveled over the route taken by the Express, making a complete record.

Valerie Hobson, John Loder and Rex Harrison play in the film, much of the action of which is held aboard the Express during a mythical European crisis.

Immediately following this, Pinebrook will go into production with "This Man in Paris," in which the Drake family, seen in "This Man Is News," will continue their adventures. Both are for Paramount release.

Laughton Wardrobe

From the tattered jersey of "Beachcomber" and the second hand coat of "St. Martin's Lane," Charles Laughton has in "Jamaica Inn" risen to a wardrobe which he declares is the most expensive he has sported yet in any film. Boots costing twelve pounds a pair, coats and breeches made by a Bond Street expert, shirts of real lace and waistcoats adorned with genuine Wedgwood buttons are among the sartorial equipment sported by him in the new Mayflower production.

Something like a record in top line names has been assembled in the cast of "Jamaica Inn" since it started, and among those playing with Laughton, with of course Maureen O'Hara, his discovery and feminine lead, are Leslie Banks, Emlyn Williams, Robert Newton, Jeanne de Casalis, John Longden, Hay Petrie, Basil Radford, Horace Hodges, Marie Ault, Edwin Greenwood, Stephen Haggard, O. B. Clarence, Bromley Davenport, Peter Scott and others.

The film is being produced by Erich Pommer and directed by Alfred Hitchcock.

On Schedule

Bringing in his picture on schedule, in spite of the delay caused by the recent "flu" epidemic, director Walter Forde has completed final scenes on his third picture, "The Four Just Men," for Michael Balcon at the Ealing Studios.

A feature of this adaptation of the Edgar Wallace story is said to be the disguises adopted by one of the four just men, Hugh Sinclair, with seven character changes, from foreign police officer to water-board inspector, to a tramp, to Othello.

Elsewhere at Ealing work has commenced upon the boxing sequences of Michael Balcon's "There Ain't No Justice," being directed by Pen Tennyson, descendant of the poet. Thick ears, broken noses and roll-collar pullovers have been the fashion at the Ealing Studios the last two weeks, with the odor of liniment clinging to the air. Supervising the fight sequences, in which numerous pugilistic stars assist while Jimmy Hanley plays lead, is former heavyweight champion Bombardier Billy Wells. A replica of a famous London boxing ring has been filmed in the studio.

A famous woman racing motorist, Mrs. Roy Eccles, helps Will Hay catch a criminal in a location shot at Brooklands for "Ask a Policeman," new Gainsborough picture being directed by Marcel Varnel.

Televising Race

The university boat race between Oxford and Cambridge, classic rowing event of Britain's sporting year, is to be televised by the British Broadcasting Corporation on April 1st, when cameras will be focused on both the start and the finish. Last year only the finish was televised and the transmission ruined by a workman who accidentally cut a telephone cable with his pick.

Among other subjects to be televised in the forthcoming season are survey of British canals, an interview with the French President, a broadcast of life on a farm, and the Coliseum vaudeville series. Plays to be televised include "The Unquiet Spirit," "The Young Idea," "Rope," "The King of Spain's Daughter" and "Ladies in Waiting."

176 Films at 36

Though not yet thirty-six years of age, producer-director Mario Zampi, now playing a leading role in Paramount's British production plans, starts work shortly on "French Without Tears," which will be his 176th film.

Anthony Asquith will direct.

Zampi, who has been cameraman, cutter, assistant director and producer, threw up the vocation of law to become a film actor in Rome. He more recently has been associated with BIP at Elstree, Warners at Teddington and Two Cities Productions.

Itemized

For future production MGM British has lined up "Busman's Honeymoon," "And So—Victoria," "National Velvet" and "Death on the Table."

Robert Donat's next will be "Ruined City," and it is hoped to repeat the combination of King Vidor, Robert Donat and Rosalind Russell.

* * *

Back into the limelight has come the Worton Hall Studio, Isleworth, currently being used by Venture Films on "Trouble for Two." The production is being directed by Walter Tennyson. Mavis Claire, Anthony Julme and C. Denier Warren have leading roles and the film is scheduled on a 10-day basis.

* * *

Now back in London, Gabriel Pascal has started preparation of the film version of "The Doctor's Dilemma," due to take the floor shortly with a famous English actor in the lead.

The script has been written by Ian Dalrymple and is to be submitted for approval to George Bernard Shaw.

* * *

Victor Saville, the MGM British producer, plans a trip to Hollywood shortly but will not leave until he has completed preparations of R. C. Sherriff's "Journey's End."

* * *

The National Fitness Council, parent of Britain's current "keep-fit" movement, has commissioned several films to be made on advanced gymnastics and keep-fit work for men and women. Selected for the work are GB Instructional, whose H. Bruce-Woolfe, Mary Field and Donald Carter are now at work on the series.

Experts chosen by the National Fitness Council to collaborate will start work immediately at the Gaumont British Studios, Shepherds Bush.

* * *

Ernest Gartside, who for four years was associated with Fox British Productions, is now in charge of the Wembley Studios. Planning production there are Admiral Films, which announces that "Midnight Mail" will go on to the floor soon. Maurice Elvey will direct from an original story adapted by Victor Greene and Kenneth Horne.

Australia Adopts Device For Preserving Records

New microphotographic recording equipment installed by the Commonwealth Statistician at Canberra, Australia, will save costs in the reproduction of copies of records and will save storage space, according to a report from the office of the American Commercial Attache at Sydney.

The new equipment consists of a special camera which makes photographs on a motion picture film. The page of a book, a diagram, or a sheet of statistical tables can be photographed and, when needed for reference, magnified again in a special projector.

Norman Blackburn has joined the motion picture department of the J. Walter Thompson Company, advertising agency.

BRITONS WANT FILMS ACT CHANGES BUT DISAGREE ON WHAT TO DEMAND

Hopskip from Pleas for Amendment to Increases in Quota, and Incorporating Short Subject Cost and Quality Clause

by AUBREY FLANAGAN
in London

With the first year of Britain's Films Act drawing sadly to its close, producers are awaiting the dawn of the second of the Act's ten episodes. It shows little indication of being other than a chilly dawn.

Exhibitors Alone

During the last few weeks, activity of all save the exhibitors, who for diplomatic reasons have preferred a more or less Brer Rabbit policy, has concentrated on demands for amendment, for increases in the quota, for no amendment at all, and in one odd instance for the incorporation of a cost and quality clause for short subjects.

Oliver Stanley, dubbed by his critics the Micawber of British trade, has insisted that he is quite satisfied with the first year's working of his foster child. The Films Council, asked to go into the question of the quota for 1940-41 and, it is reported, advised that some amendment must be made in the multiple quota section, have issued only a formal report of its meeting. It meets again in March.

No Foreign Defaults

It would seem certain that foreign distributors here will have met their legal commitments without a single default. In some cases there will be an excess of footage. Having fulfilled their quota in the letter there is for the most part agreement that with pictures like "The Citadel," "The Lady Vanishes," "Sixty Glorious Years," "Q Planes," "Stolen Life" and "Keep Smiling," they also will have done so in the spirit.

That the Act will be amended is considered inevitable. It is certain that following approaches made by certain distributors here, the Board of Trade decided to introduce a bill of clarification on the lines already mentioned in MOTION PICTURE HERALD. Now, however, American distributors here seem to have lost enthusiasm for it. There are the inconveniences and dangers of controversy amendment and counter-amendment from other sources, and the washing of dirty Parliamentary linen which inevitably would be associated with a new measure.

Labor Wants Increase

Appeals have been made to the Board of Trade by labor interests, who can be taken as not unrepresentative of the producers viewpoint, for an increase in quota for both renters and exhibitors. This is set in the Act at 22½ per cent for renters, and 17½ per cent for exhibitors. Pleas are that the figure be raised to 30 per cent and 25 per cent respectively. The machinery of the Act is elastic enough for this to be permitted without recourse to further legislation.

Meanwhile, the Cinematograph Exhibitors Association, which voluntarily observed that the time is too early for criticism of the Act, but that in any case they are opposed to a quota increase, has been virtually rebuked by the Board of Trade.

Opinion is thus divided into two camps, the one producers and labor, for amendment and quota increase, the other, renters and, oddly enough, exhibitors, against either amendment or increase.

ELSTREE IS OFFERED FOR STORAGE PURPOSES

The Amalgamated Studios at Elstree, London, will not be used at present for making films and have been offered to the Government for storage purposes, Ronald Cross, Parliamentary Secretary to the Board of Trade, has informed the House of Commons, according to a dispatch from London to The New York Times.

It is understood, the dispatch said, that the studios have been acquired by a syndicate headed by Arthur Bank. The syndicate also controls the Pinewood and Denham studios and Mr. Cross said he "assumed it felt Amalgamated Studios were not needed at present. As I understood, the premises have been offered for lease to His Majesty's Office of Works, who are considering the use for official purposes."

One M.P. protested this would hamper British film production, but Mr. Cross insisted there was no reason to suppose "there is sufficient demand to make it worth while to retain the studio as such."

The pro-increase partly contend that an increase of the quota on the lines suggested would lift the annual production figures of British films from the present seven dozen or so to ten dozen or more. An increase, they believe, would compel the Americans to acquire independently produced British films.

There are still some who would not be content until production got back to 200 films a year as in the 1936-37 era.

Exhibitors Divided

The exhibitor attitude is variable. Independents of the Jack Prendergast-Harry Mears school of thought, probably represent an authoritative point of view. They say exhibitors must fight any increase until the industry has shown that it can normally turn out reasonable films, that the bigger films produced under the quota have had nothing else on the market to beat and have been getting exaggerated attention.

Meanwhile, shorts producers here have split explosively into two groups. The Association of Short Film Producers, with which are associated documentarians H. Bruce Woolfe, Donald Taylor, Paul Rotha and John Grierson demand a cost clause for short films. Against this a body of self-termed entertainment shorts producers have leaped into the arena, contending that if shorts are not getting a break it is because of their lack of entertainment. A cost clause, they insist, would so put up the American distributor's expenditure that he would even withhold his Hollywood shorts.

—

Francis L. Harley managing director for Twentieth Century-Fox in England, said in London this week that his company has rejoined the Kinematograph Renters' Society.

Arbitration Cases Decline in Canada

Cases filed before the motion picture industry's arbitration boards in Canada have declined more than half since 1930. In that year, at peak, there were 553 cases filed, against 238 for 1938.

The decline was general, all zones except Montreal and one other showing a reduction in complaints for 1938. In Montreal 36 more cases were filed last year than were entered in 1937.

The value of the 238 claims filed in 1938 was $92,158.46 for the whole Canadian trade. The number of cases settled before arbitration was 71, having a total value of $18,330.06. The number of awards after arbitration was 121 and the total value of awards was $42,941.21. Four claims, having a value of $1,833.50, were dismissed while the number of claims pending at the end of 1938 was 42, with an aggregate value of $28,103.85.

Ontario theatres constituted more than one-quarter of all film theatres in the Dominion and the number of claims filed at Toronto last year was 64, or slightly more than one-quarter of the 238 total. The 170 theatres in the Montreal zone accounted for 101 complaints.

Both arbitration and conciliation have been in regular use by the Canadian Film Boards of Trade. One of the reasons cited for the success is that arbitration is used for contract differences while conciliation is employed for other individual problems. An important conciliation committee has been set up in Toronto on which all groups have representatives There are arbitration boards in each of the six key cities across the Dominion. The film board of trade was established in Canada in 1925.

N. A. Taylor, who heads the Exhibitor Booking Association and is vice-president of the Independent Theatres Association, said at the last meeting of the Toronto Conciliation that Canadian exhibitors will seek the reforms embodied in the proposed fair trade practice draft if such a plan is put into effect in the United States. He said that the major distributors in New York should be advised that Canadian exhibitors desired to benefit by the provisions of any trade practice plan which may be adopted.

Reforms specifically mentioned were those dealing with license agreement revisions, elimination of score charges and extended cancellation privileges. The obtaining of such concessions, if granted to United States exhibitors, will again be discussed at the March meeting.

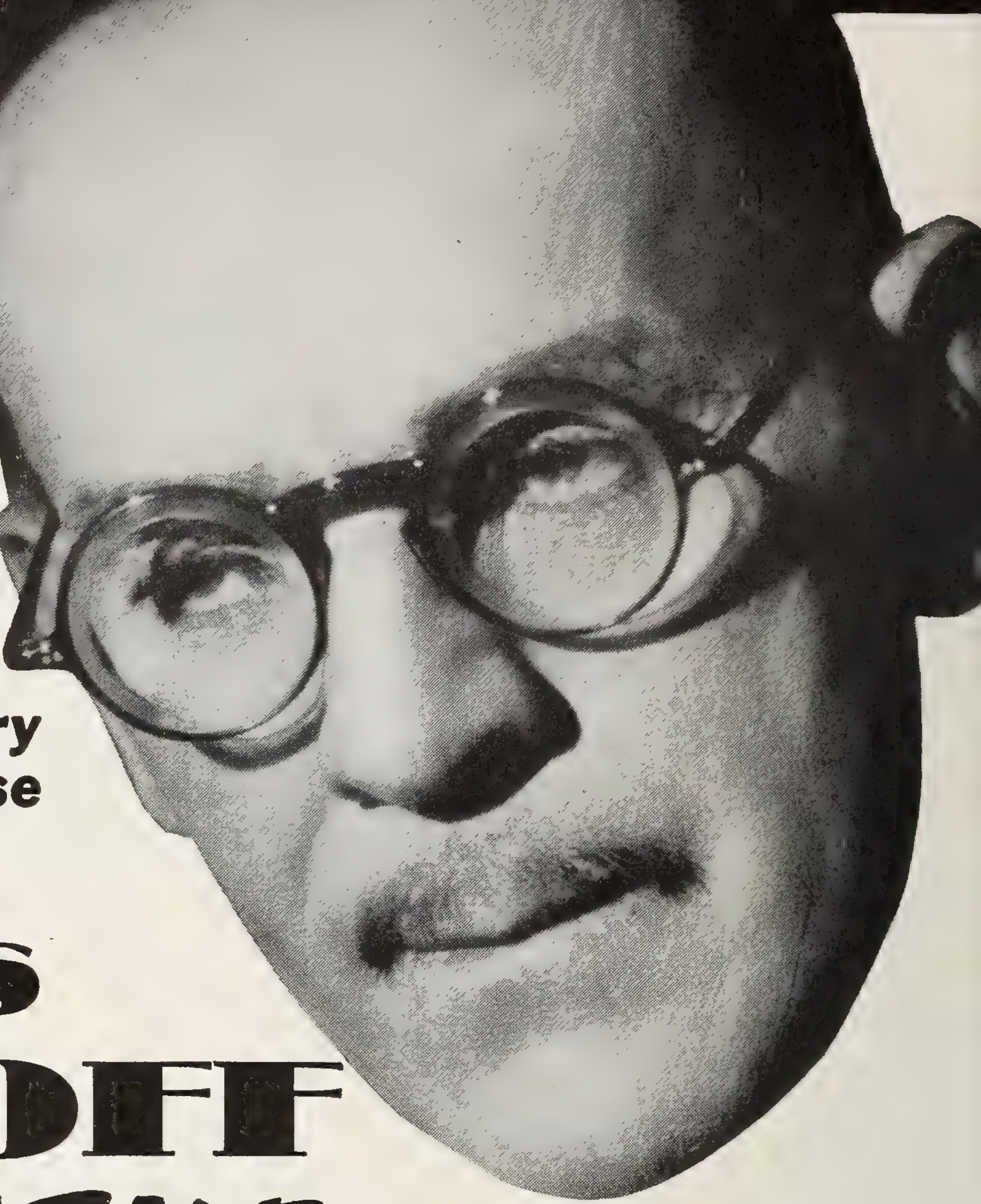
Canada acquired 102 new theatres at the turn of the year, while change of ownership was registered in the case of 75 houses, according to trade records for the calendar year 1938.

In the year 49 theatres were opened in the Prairie provinces, with 16 new houses listed in Ontario, 15 in the province of Quebec, 18 in the Maritime Provinces, and four in British Columbia. The number of theatres in Canada at the end of December was 1,351.

All theatres in the Bailey-Starr Circuit, with headquarters in Nashville, contributed the entire receipts of $3,606 February 2nd to the fund for German refugees.

Sam Stern, former art director of Warner Brothers theatres in Pittsburgh, who has been with Twentieth Century-Fox since last June, has contributed several paintings to the Motion Picture Refugee Fund.

"THIS IS MURDER! CALL IN MR. WONG!"



In all Frisco . . . only one man had the cunning to pierce the web of intrigue that led to the lair of an invisible killer!

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WITH

GRANT WITHERS
DOROTHY TREE
CRAIG REYNOLDS

Directed by **WILLIAM NIGH**
Associate Producer **WILLIAM LACKEY**
Screenplay by Scott Darling • Based on the "James Lee Wong" series in Collier's Magazine written by Hugh Wiley

A MONOGRAM PICTURE

MONOGRAM MPC PICTURES

WHAT THE PICTURE DID FOR ME

Columbia

ADVENTURE IN SAHARA: Paul Kelly, Lorna Gray—Sorry, Columbia, but this is trite stuff. Running time, 58 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

BLONDIE: Penny Singleton, Arthur Lake—Very interesting comedy that pleased although the draw wasn't any too good. Without a doubt the second of this series will more than make up for the poorer business on the first. This is a series that should prove very popular here and in towns of this size and larger. Running time, 72 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

CALL OF THE ROCKIES: Charles Starrett, Iris Meredith—Good western and the "Sons of the Pioneers" do their part in making it so. Running time, 52 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

I AM THE LAW: Edward G. Robinson, Wendy Barrie, Otto Kruger, Barbara O'Neill, John Beal—Here is an absorbing crook drama with Robinson in the role of law and order that holds the audience spellbound. An excellent picture that is considered by all the best of the Robinsons to date. Played it mid-week to excellent audience satisfaction. Running time, 83 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

JUVENILE COURT: Paul Kelly, Rita Hayworth, Frankie Darro—A fairly good picture. Frankie Darro and his gang try to start a new "Dead End" gang but cannot equal the original "Dead End Kids." You may do a fairly good business. Book this one in as the second feature naturally. Running time, 61 minutes. Played February 1.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SMASHING THE SPY RING: Fay Wray, Ralph Bellamy—Very weak; nothing to recommend it.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STRANGE CASE OF DR. MEADE, THE: Jack Holt, Beverly Roberts, Noah Beery, Jr.—This boy Jack Holt has a habit of putting his pictures over always, and this picture pleases well. Good story and good action.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STRANGE CASE OF DR. MEADE, THE: Jack Hole, Beverly Roberts, Noah Beery, Jr.—A fairly good co-feature picture. In some spots it may even hold its own. Our hat's off to you, Columbia, for a good job well done. Running time, 67 minutes. Played January 29-30.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

THERE'S THAT WOMAN AGAIN: Melvyn Douglas, Virginia Bruce—Went over very good but not financially, due probably to weather. In the opinion of my patrons Miss Blondell was much better in the role taken by Miss Bruce this time, who was good but didn't quite register like Blondell did. We like this series also and hope the roads and weather are more favorable for the next one. Running time, 74 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

YOU CAN'T TAKE IT WITH YOU: Jean Arthur, James Stewart, Lionel Barrymore, Edward Arnold, Mischa Auer, Spring Byington, Ann Miller—Perfect comedy entertainment. Any audience will roll in the aisles, as the saying goes, at this human and hilarious picture. Capra's genius is evidenced throughout. We find small reason why it disappointed at the box office. Certainly, no fault of the picture. Played January 19-20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

First National

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Crime School Kids"—The best box office attraction we've received from this company in some time. It's wonderful dramatic entertainment with an expert cast doing their best. It's sure fire! Played January 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien—This might be a production of great cost, but it is fully entitled to the high allocation given it. A powerful drama with grand performances by Cagney, O'Brien and the "Dead End Kids." Running time, 68 minutes. Played February 12-13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
Rockefeller Center, New York

BROADWAY MUSKETEERS: Margaret Lindsay, Marie Wilson, Ann Sheridan, John Litel, Janet Chapman—A pretty good "B" picture. Take your own chances with it. Running time, 63 minutes. Played February 9-10.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

BROADWAY MUSKETEERS: Margaret Lindsay, Ann Sheridan, Marie Wilson—Very nice program picture which should stand up alone on a midweek date. We played it during a storm and business was way off. Running time, 62 minutes. Played February 1-2.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BROADWAY MUSKETEERS: Margaret Lindsay, Marie Wilson, Ann Sheridan, John Litel, Janet Chapman—Good B product. Pleased generally; was surprised 'cause I was afraid of it. And remember I am a hard critic.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

BROTHER RAT: Priscilla Lane, Wayne Morris, Jane Bryan, Eddie Albert—Swell entertainment enjoyed by all. "Brother Rat," "The Valley of the Giants" and "Four Daughters," all three are great. Warner Bros. sure know how to make good pictures. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BROTHER RAT: Priscilla Lane, Wayne Morris, Jane Bryan, Eddie Albert—This was just fair. Something wrong. Just did not click. Done a nice business on it, however, Sunday night. Fell off Monday.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane—Good picture to average business. Plenty of laughs, although Priscilla Lane fans were very much disappointed as her part is so unimportant it doesn't give her much opportunity to display her talents and personality. We believe this girl has what it takes, if care is taken in casting her. Played February 12-14.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

BROTHER RAT: Wayne Morris, Jane Bryan, Priscilla Lane, Eddie Albert—Very good comedy. In spots it is absolute comedy tops. Eddie Albert stands out in this above all the others. He should reap rewards in future films for his natural mannerisms. A rather small part for Priscilla but she's okay. Played January 27-28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EMPTY HOLSTERS: Dick Foran, Patricia Walthall—A good western in which Dick scores several good vocal knockouts. His singing makes his pictures different. And Dick sings, does not merely croon. The action and story are also okay in this one. Played January 21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay, John Payne, Johnnie Davis—Very good. Pat O'Brien turns in a good performance and Fidler is excellent. I personally believe Jimmie Fidler to be tops and at this time wish to extend a bouquet, yes, a carload of orchids to you, Jimmie Fidler. Incidentally, how many bells did you give this picture, Jimmie? Running time, 94 minutes. Played February 2-3.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay, John Payne, Johnnie Davis—Good program picture. John Payne and Margaret Lindsay both are comers, especially Margaret Lindsay. She is good in any part. Why not give her more of a break. Running time, 86 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay, John Payne, Johnnie Davis—Good picture, well done. Pleased nicely. Not big but pleased all. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GIRLS ON PROBATION: Ronald Reagan, Jane Bryan—A good title; draws them in and pleases after they are in. A good little show.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GOING PLACES: Dick Powell, Anita Louise, Allen Jenkins—Good B product. Nothing big but pleases and slides by nicely. Running time, 89 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Metro-Goldwyn-Mayer

BOYS TOWN: Spencer Tracy, Mickey Rooney, Henry Hull—In a 60% French Catholic town and a picture like this, ask us another. A natural.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BOYS TOWN: Spencer Tracy, Mickey Rooney, Henry Hull—This is definitely a triumph in motion picture productions. Spencer Tracy is better than his best; Mickey Rooney good as ever and Henry Hull excellent. A little late booking reduced our box office possibilities. Played January 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BURN 'EM UP O'CONNOR: Dennis O'Keefe, Cecilia Parker, Harry Carey, Nat Pendleton—Good enough action picture which failed to draw. O'Keefe is not known. Contains some thrilling automobile racing scenes. Played February 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CHRISTMAS CAROL, A: Reginald Owen, Terry Kilburn, Gene Lockhart, Kathleen Lockhart, Lynne Carver, Ann Rutherford—A splendid production. None who came to see it were disappointed in its unreeling. Casting was perfect for the job at hand. It is unfortunate bad weather came hand in hand with this picture for it hurt business. Played January 25-26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHRISTMAS CAROL, A: Reginald Owen, Gene Lockhart, Kathleen Lockhart—A very fine picture for the purpose for which it was made. And it was thoroughly enjoyed by the few who saw it. But the draw was very poor. We don't want any more definitely seasonal pictures out of season. Running time, 69 minutes. Played February 3-4.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DRAMATIC SCHOOL: Luise Rainer, Paulette Goddard, Alan Marshal, Ann Rutherford, Lana Turner—Entertaining story; pleased generally. Good B product. Star will draw.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FLIRTING WITH FATE: Joe E. Brown, Leo Carrillo, Beverly Roberts—Not much of a Joe E. Brown picture. Have seen much better. You're slipping, Joe. Running time, 70 minuts.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Miliza Korjus—Great music, lavish production, but it won't make money in a small town. Running time, 104 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Miliza Korjus—It is a melting pot of about all Europe and we are like the mountaineers, "We'uns don't like furriners." The music is wonderful, settings and photography good, but I cannot get them in for

(*Continued on following page*)

(Continued from preceding page)

this class show. Fernand Gravet is very good and speaks distinctly, but Luise Rainer needs an interpreter. She must be good or she would not have won the Academy Award twice, but I hope it will be a long, long time before I see her again. Running time, 104 minutes. Played February 10-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power, John Barrymore, Robert Morley, Gladys George —A wonderful production. Perfect cast, lavish settings, good photography and recording. It is not the type of picture to appeal to the small town audience, but it brings in a class that very seldom comes and it adds prestige to your theatre. Norma Shearer as Marie Antoinette is wonderful and she is very ably supported by Robert Morley, who give a fine performance as King Louis XVI. John Barrymore and Gladys George are outstanding in a cast that is just about perfect. Will please if you can get them in. Running time, 157 minutes. Played February 3-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Melvyn Douglas, Robert Young—We thought a very fine picture with the performance of Sullavan and Crawford standing out. But what we thought didn't have any effect on the box office, which was terrible. Running time, 75 minutes. Played February 5-6.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SPRING MADNESS: Lew Ayres, Burgess Meredith, Maureen O'Sullivan—Passable program picture. Running time, 67 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Helen Broderick, Barton MacLane, Clinton Rosemond—An answer to a showman's prayer. A natural for a small town if there ever was one. Excellent in all respects. We wish to call attention to "Enoch," played by Rosemond. This small part played by this Negro star caused more comment than all the balance of the efforts of the stars. It clearly illustrates that audiences can pick talent when they see it. This picture is good for any day of the week. Running time, 97 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Miscellaneous

MURDER BY TELEVISION: Bela Lugosi, June Collyer—I wouldn't recommend it. Running time, 60 minutes. Played February 11.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Paramount

ARKANSAS TRAVELER, THE: Bob Burns, Jean Parker, Fay Bainter, Irvin S. Coob, John Beal—A perfect part for Bob Burns and he played it perfectly. Good supporting cast. You can't go wrong on this one if you played it on Sunday morning. Played February 3-4.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

ARTISTS AND MODELS ABROAD: Jack Benny, Joan Bennett, Yacht Club Boys, Mary Boland—All I can say is that Benny should stick by his broadcasting. Shakespeare has been gone a long time but his "Much Ado About Nothing" would adequately describe "Artists and Models Abroad." Very, very poor. The exhibitor that described it as a "turkey" was not far wrong. It's a whole flock of them.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CAMPUS CONFESSIONS: Hank Luisetti, Eleanore Whitney, Betty Grable—We played this on a Saturday as the feature picture to a very nice business. It's a college picture and while nothing wonderful my audiences enjoyed it. Running time, 66 minutes, Played February 4.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

FRONTIERSMAN: William Boyd, Russell Hayden, George Hayes—Typical western that got by; not much variety in this series. They seem to run along in the same way. I have to double every one.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

KING OF ALCATRAZ: Lloyd Nolan, Gail Patrick, J. Carroll Naish—Good program action picture. Running time, 71 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LITTLE ORPHAN ANNIE: Ann Gillis, Robert Kent—Good for Bank Nite or double bill. Running time, 58 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

PARIS HONEYMOON: Bing Crosby, Akim Tamiroff, Franciska Gaal—Seemed to please very well as a whole although it didn't do a great deal of business here. Several scenes are very hilarious and brought down the house; these scenes made the picture but outside of them there wasn't much else to it. Running time, 83 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

PARIS HONEYMOON: Bing Crosby, Franciska Gaal, Shirley Ross, Edward Everett Horton, Akim Tamiroff—Good musical show which did above average business. Played February 13-14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PARIS HONEYMOON: Bing Crosby, Franciska Gaal, Shirley Ross, Edward Everett Horton, Akim Tamiroff—Was well liked by all. Franciska Gaal, this girl is great. Watch out for her. She is going places. Consider her playing was outstanding of the entire cast.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

RIDE A CROOKED MILE: Akim Tamiroff, Frances Farmer, Leif Erikson—A swell action picture but the title doesn't do it a bit of good. No drawing power. Those that came were loud in their praise of Tamiroff and Leif Erikson. Running time, 78 minutes. Played February 15-16.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

ST. LOUIS BLUES: Lloyd Nolan, Dorothy Lamour, Tito Guizar, Maxine Sullivan—This wouldn't rate so high from a production standard but it's packed full of human interest stuff that small town folks go for. A good family type picture. Had many favorable comments. Business just average. Running time, 88 minutes. Played February 19-21.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

TOM SAWYER, DETECTIVE: Donald O'Connor, Robert Kent, June Travis—Nothing to rave about. Just the week end of a double bill. Running time, 66 minutes. Played February 15-16.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage,

TOM SAWYER, DETECTIVE: Donald O'Connor, Robert Kent, June Travis—Running time, 64 minutes. Good little picture that pleased. A second half with something good.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ZAZA: Claudette Colbert, Herbert Marshall, Bert Lahr—They walked out on this one. Running time, 84 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Republic

BOOTS AND SADDLES: Gene Autry, Smiley Burnette, Judith Allen—A good Autry western. You're OK too, Smiley. Autry sings the popular "The One Rose" in this. Running time, 58 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

COME ON RANGERS!: Roy Rogers, Mary Hart—Sings well but not up to Autry. Business average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PRAIRIE MOON: Gene Autry, Shirley Deane, Smiley Burnette—An Autry that was no better or worse than his previous attempts. His pictures are all the same but still he draws them, so why comment. We feel that "Smiley" is 90% of the shows and Autry gets the credit. An excellent combination. Running time, 58 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RHYTHM OF THE SADDLE: Gene Autry, Smiley Burnette—Not up to Autry's standard but still a good draw. Smiley Burnette pleases our patrons. You never miss on Autrys. Played February 12-13.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

SHINE ON HARVEST MOON: Roy Rogers, Mary Hart, Lulu Belle—This western lacked a plot but the hillbilly singing by Lulu Belle from the National Barn Dance program on the radio put it over. Played February 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

ANNABEL TAKES A TOUR: Lucille Ball, Jack Oakie, Ruth Donnelly—No one liked this.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

FUGITIVES FOR A NIGHT: Frank Alberston, Eleanor Lynn—Just good for nothing. Running time, 65 minutes. Played February 25.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

LAWLESS VALLEY: George O'Brien, Kay Sutton —George O'Brien in plenty of action that gets by nicely. Nothing great but you will know where to use it if you have to.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

"Raw Timber", on which an exhibitor report appeared in the February 18th issue, is a Crescent picture.

LAW WEST OF TOMBSTONE: Harry Carey, Jean Rouverol, Tim Hole, Evelyn Brent—Just another cowboy picture in my estimation, although some members of my audience remarked that they were especially pleased with this one. Running time, 93 minutes. Played February 5-6.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

MAD MISS MANTON: Barbara Stanwyck, Henry Fonda, Frances Mercer, Whitney Bourne—Pretty good program picture. Barbara Stanwyck just is no drawing card at the box office. I have yet to play a picture of hers that made money. Running time, 80 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAN TO REMEMBER, A: Edward Ellis, Anne Shirley, Lee Bowman—No one liked this picture. Just goes to show that you need names to put the picture over.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

PACIFIC LINER: Victor McLaglen, Chester Morris, Wendy Barrie—Cannot say anything for this one. I doubled it and got by. That's all. Running time. 76 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Twentieth Century-Fox

ALWAYS IN TROUBLE: Jane Withers, Robert Kellard, Jean Rogers—We note no improvement in this production over that of "Keep Smiling." It certainly must be hard for talented Jane Withers to "Keep Smiling" while 20th Century-Fox Corporation keeps her "Always in Trouble" such as in this picture. Why not give her a break such as we expect Shirley Temple is getting in "The Little Princess." It would seem to us that there are few enough box office stars so that any studio should be glad of two such swell players as Jane and Shirley. Why not let their productions ride side by side in importance. They are each a very separate and distinct sort of entertainer; they are quite dissimiliar in appearance and even age limitations differ. Both are growing up and both need careful attention and proper story selections. It is a fact no star can be better longer than the material given them. Played January 21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ARIZONA WILDCAT: Jane Withers, Leo Carrillo, Henry Wilcoxon—A natural for small towns and you won't be a bit sorry that you play it on a good date. Lots of action and yelling that generally gets the farm business in. Without a doubt Carrillo is about the whole picture but Jane will bring them in. Weather conditions bad for cash here but there will come a day. Running time, 69 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

DOWN ON THE FARM: Jed Prouty, Spring Byington, Louise Fazenda, Eddie Collins—Much better than some that have gone before, and Eddie Collins is a welcome addition to the cast for he carried the comedy and was really funny.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DOWN ON THE FARM: The Jones Family, Jed Prouty, Spring Byington, Louise Fazenda, Russell Gleason—The best of the Jones Family series. Played on double feature bill with "Blockheads" and packed them to the doors. Would stand up as a single bill if backed by good program of shorts. Played February 8-9.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

DOWN ON THE FARM: Jed Prouty, Spring Byington, Louise Fazenda—Nice B product. Pleased well. The best one I have seen in this series. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Cesar Romero—A fair picture, but the Quints don't get 'em in any more. Running time, 85 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

JUST AROUND THE CORNER: Shirley Temple, Joan Davis, Charles Farrell, Armanda Duff, Bill Robinson, Bert Lahr—Was well liked by all. Shirley is always a life saver. Had a big snow storm but what few came liked it.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

KEEP SMILING: Jane Withers, Gloria Stuart, Henry Wilcoxon, Helen Westley—Was well liked by all. Shirley will have to look out for this kid.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

MR. MOTO'S LAST WARNING: Peter Lorre, George Sanders—Seemed to please but didn't do a thing in cash. Not up to "Mysterious Mr. Moto," but that is only my personal opinion. We play these Friday-Saturday and the farm trade appears to like them. Running time, 71 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

MYSTERIOUS MR. MOTO: Peter Lorre, Mary Maguire—This one nosedived so low we are still wondering what happened, and, by the way, if the rest in this series stack up as no better entertainment than this one, why make 'em. Bad box office, poor audience reaction. Played January 17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PANAMINTS' BAD MAN: Smith Ballew, Evelyn Daw—Was good for a Saturday night show. Above the average westerns.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

SHARPSHOOTERS: Brian Donlevy, Lynn Bari—Disappointing. A mythical kingdom newsreel story is the idea back of some familiar action scenes. As a series we see no likelihood of popularity to warrant continuance. Played January 24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, George Bancroft—Very good picture that doesn't appeal to the majority. Running time, 85 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

THANKS FOR EVERYTHING: Adolphe Menjou, Jack Oakie, Jack Haley, Tony Martin, Arleen Whelan Another higher allocation subject which should be in the lower group. Not very well liked here. Running time, 70 minutes. Played February 10-11.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

UP THE RIVER: Preston Foster, Tony Martin, Phyllis Brooks—Just ordinary and certainly not entitled to any more than minimum film rental. Running time, 75 minutes. Played February 17-18.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WE'RE GOING TO BE RICH: Gracie Fields, Victor McLaglen, Brian Donlevy—What a headache. Don't play this on any night. One of the worst.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

WHILE NEW YORK SLEEPS: Michael Whalen, Joan Woodbury—Not much; hardly got by. Just a picture.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

United Artists

DEAD END: Joel McCrea, Sylvia Sidney, Humphrey Bogart, Wendy Barrie, Claire Trevor, "Dead End Kids"—A1 production as you already know. Naturally the "Dead End Kids" steal the show away from Joel McCrea, Sylvia Sidney and Humphrey Bogart. I don't have to tell you any more about this one as you know all about it. Cash in on the "Dead End Kids" while they are still box office. Running time, 93 minutes. Played February 5-6.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

DRUMS: Sabu, Raymond Massey—A beauty to behold but no good at the box office. Running time, 100 minutes. Played January 30-31.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

DRUMS: Raymond Massey, Sabu, Roger Livesey, Valerie Hobson—A beautiful picture for color and scenery but not much of a drawing card. Lost money on this picture due to cold weather. Pleased about half that saw it. Running time, 96 minutes. Played February 10-12.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

52ND STREET: Kenny Baker, Leo Carrillo, Zasu Pitts, Pat Paterson—A nice little picture. Although it's old, everyone here at the State did enjoy it. Nothing much else to say about this one except that Kenny Baker's name is worth plugging in this picture. Running time, 82 minutes. Played February 11.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

GOLDWYN FOLLIES, THE: Adolphe Menjou, "Charlie McCarthy," Edgar Bergen, Ritz Brothers, Phil Baker, Andrea Leeds, Zorina—A knockout picture that really was the tops. All in beautiful color with outstanding scenery, etc. Bergen and "McCarthy" their usual good selves and Menjou deserves an orchid thrown in his direction. All in all a darn good show that should please the most. Running time, 109 minutes. Played January 31-February 1.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

THERE GOES MY HEART: Frederic March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette—Good comedy that pleased all that saw it. This type picture always pleases. Lost plenty on this due to cold weather. Running time, 84 minutes. Played February 18-19.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

YOUNG IN HEART, THE: Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard—A very good picture but no biz. Running time, 90 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

Universal

ADVENTURE'S END: John Wayne, Diana Gibson A good sea picture that pleased most everyone. Running time, 63 minutes. Played January 28.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

DEVIL'S PARTY, THE: Victor McLaglen, Beatrice Roberts—A nice picture for the "B" class. Too bad McLaglen has slipped so since his days of "The Informer." Here's hoping he makes a grand and glorious "comeback" in RKO's "Gunga Din." Good luck to you, Victor. Running time, 65 minutes. Played February 7-8.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

LETTER OF INTRODUCTION: Edgar Bergen, "Charlie McCarthy," Adolphe Menjou, Andrea Leeds, George Murphy—A swell picture with a nice cast. Of course, "Charlie McCarthy" and Edgar Bergen steal the show. It should do a nice little business for you, too. Running time, 103 minutes. Played February 9-10.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

MAD ABOUT MUSIC: Deanna Durbin, Herbert Marshall, Gail Patrick, William Frawley—An excellent picture enjoyed by all. Here's hoping that Deanna will continue to hold her own and turn out more such masterpieces. I publish my own theatre weekly paper. A copy is yours for a stamp. Running time, 96 minutes. Played January 29-30.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

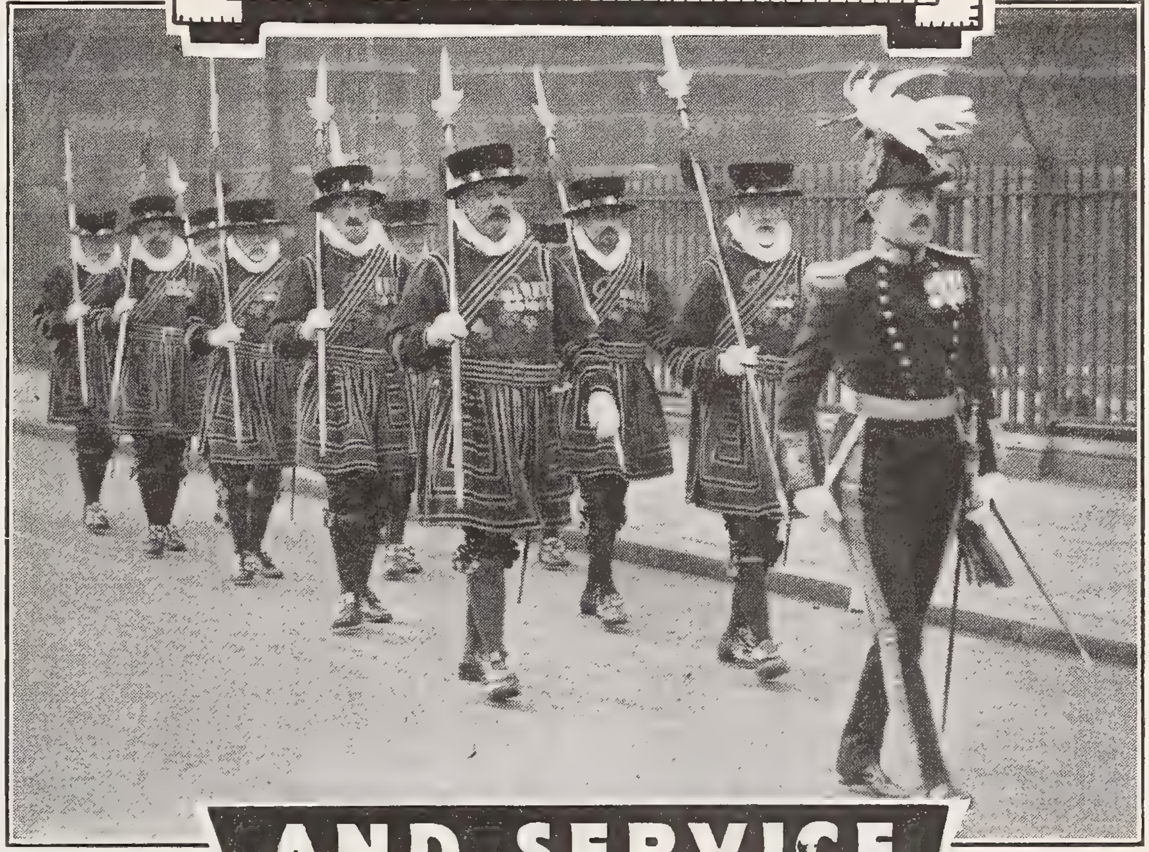
SON OF FRANKENSTEIN: Boris Karloff, Bela Lugosi, Basil Rathbone, Josephine Hutchinson—Here's a winner held over in spots and entertains all the way. Running time, 91 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STATE POLICE: John King, Constance Moore—Fairly good. Invite the State Troopers into this one and you will create some good will for yourself and your house. Some natural tieups on this one too. Running time, 61 minutes. Played February 5-6.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Warner Brothers

HARD TO GET: Dick Powell, Olivia de Havilland—Dandy little program picture which many patrons said was better entertainment than some of the socalled big specials. The tendency of patrons to like the extra good program pictures better than the spectacles, the reputed million dollar specials, is growing by leaps and bounds. Running time, 79 minutes. Played February 15-16.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Tradition



AND SERVICE

THE Yeomen of the Guard and the British House of Ilford Limited have this much in common . . . . both find their inspiration in Tradition and Service.

Our technical resources and laboratories are at your disposal.

ILFORD LIMITED
CINE SALES DEPARTMENT

NATIONAL HOUSE, WARDOUR STREET, LONDON, W.1
ENGLAND.

TO UNITED ARTISTS SALES

Subject: WUTHERING HEIGHTS National Ad
Break with Picture's April 7t

Samuel Goldwyn's **WUTHERING HEIGHTS** will lead th
box-office attractions. Exactly timed with its April 7th releas
will be reading our aggressive direct-to-the-public sellin
in American Weekly and six other important publicatio
tion of 23,000,000. • This vigorous advertising gives th
to Hecht and MacArthur's strong-armed screenplay for Emi
and revenge. THIS YEAR'S TOP EASTER BUSINESS WILL B

Harry L. Gold
Eastern General Sales Manager

G. J. Schaefer
Western General Sales Manager

I am Heathcliff.
I married a woman
I loathe ...to *spite*
the one woman
I *love!*

SAMUEL GOLDWYN *presents*
WUTHERING HEIGHTS
A Story of Vengeful Thwarted Love
co-starring MERLE OBERON · LAURENCE OLIVIER · DAVID NIVEN

LADIES' HOME JOURNAL
Circulation
3,050,000
May issue, on stands
April 5th

McCALL'S
Circulation
2,900,000
May issue, on stands
April 10th

"She belongs to ME
only *her* arms can hold my love..my hate..my torment"

SAMUEL GOLDWYN *presents*
WUTHERING HEIGHTS
A Story of Vengeful Thwarted Love
co-starring MERLE OBERON · LAURENCE OLIVIER · DAVID NIVEN
with Flora Robson · Donald Crisp · Geraldine Fitzgerald · *Directed by* WILLIAM WYLER

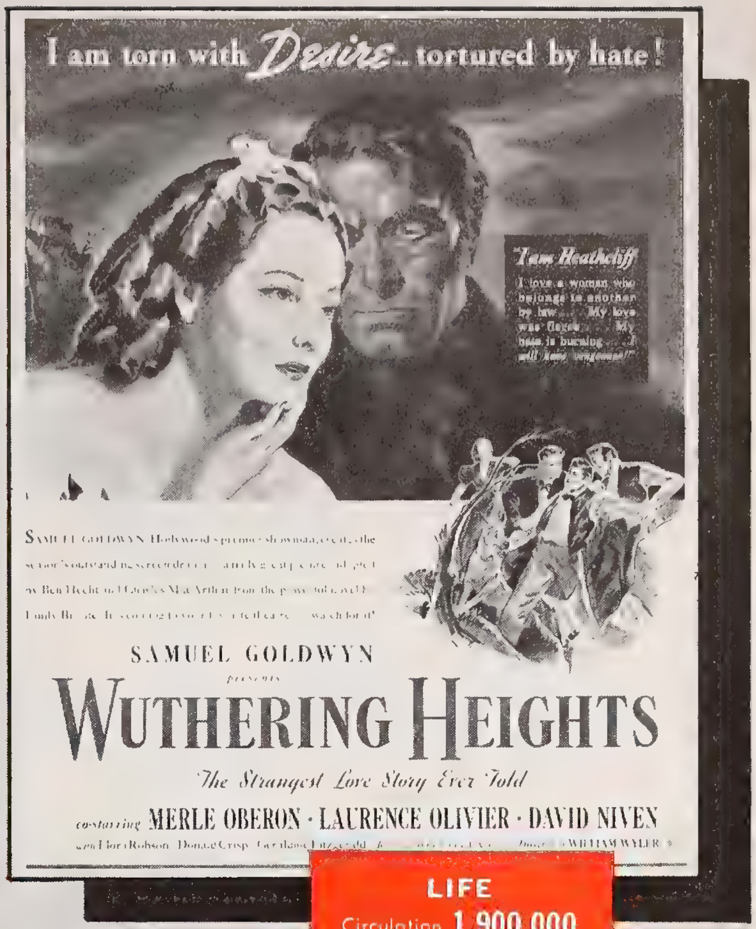
SATURDAY EVENING POST
Circulation: **3,096,000**
April 8th issue; on stands April 1

COLLIER'S
Circulation: **2,625,000**
April 8th issue; on stands April 1

MEN ONLY

o 75,000,000
elease . . .

ASTER PARADE of
5,000,000 ticket-buyers
ru full page color ads
vith a combined circula-
nal merchandising punch
ronte's vivid novel of love
OLDWYN BUSINESS!



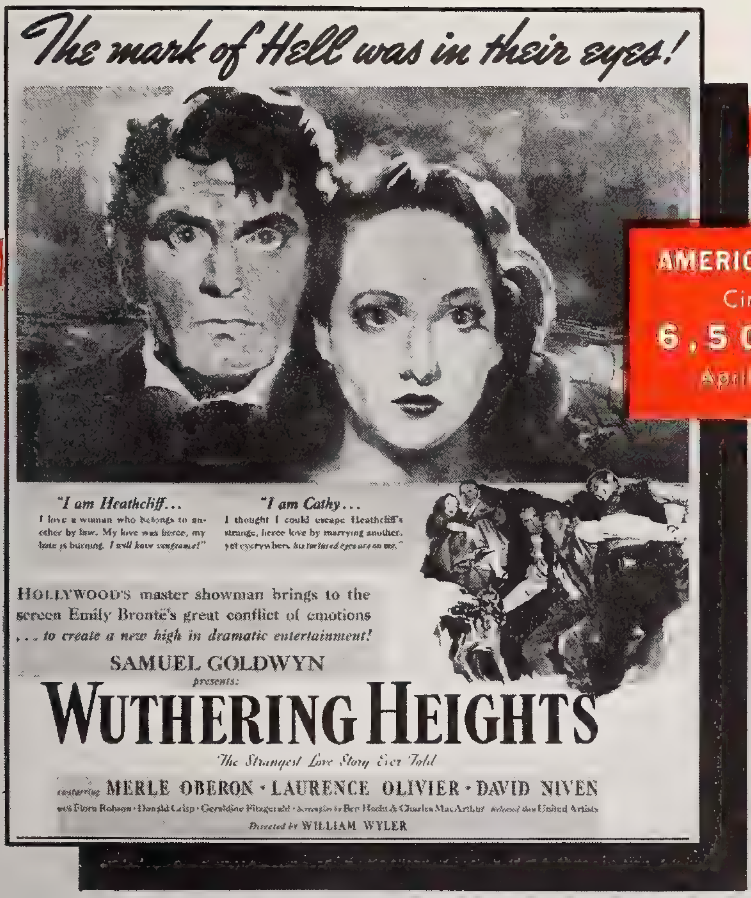
I am torn with *Desire*... tortured by hate!

"I am Heathcliff
I love a woman who belongs to another by law . . . My love was fierce . . . My hate is burning . . . I will have vengeance!"

SAMUEL GOLDWYN
presents
WUTHERING HEIGHTS
The Strangest Love Story Ever Told
co-starring MERLE OBERON · LAURENCE OLIVIER · DAVID NIVEN

LIFE
Circulation **1,900,000**
April 10th issue; on stands
April 7th

COSMOPOLITAN
Circulation **1,900,000**
May issue; on stands
April 1st



The mark of Hell was in their eyes!

"I am Heathcliff . . .
I love a woman who belongs to another by law. My love was fierce, my hate is burning. *I will have vengeance!"*

"I am Cathy . . .
I thought I could escape Heathcliff's strange, fierce love by marrying another, yet everywhere *his tortured eyes are on me."*

HOLLYWOOD'S master showman brings to the screen Emily Brontë's great conflict of emotions . . . *to create a new high in dramatic entertainment!*

SAMUEL GOLDWYN
presents:
WUTHERING HEIGHTS
The Strangest Love Story Ever Told
co-starring MERLE OBERON · LAURENCE OLIVIER · DAVID NIVEN
with Flora Robson · Donald Crisp · Geraldine Fitzgerald · *Screenplay by* Ben Hecht & Charles MacArthur · *Released thru* United Artists
Directed by WILLIAM WYLER

AMERICAN WEEKLY
Circulation
6,500,000
April 9th issue

The finest entertainment achievement of the producer and director who gave you THESE THREE, DODSWORTH & DEAD END

SAMUEL GOLDWYN
presents:

WUTHERING HEIGHTS

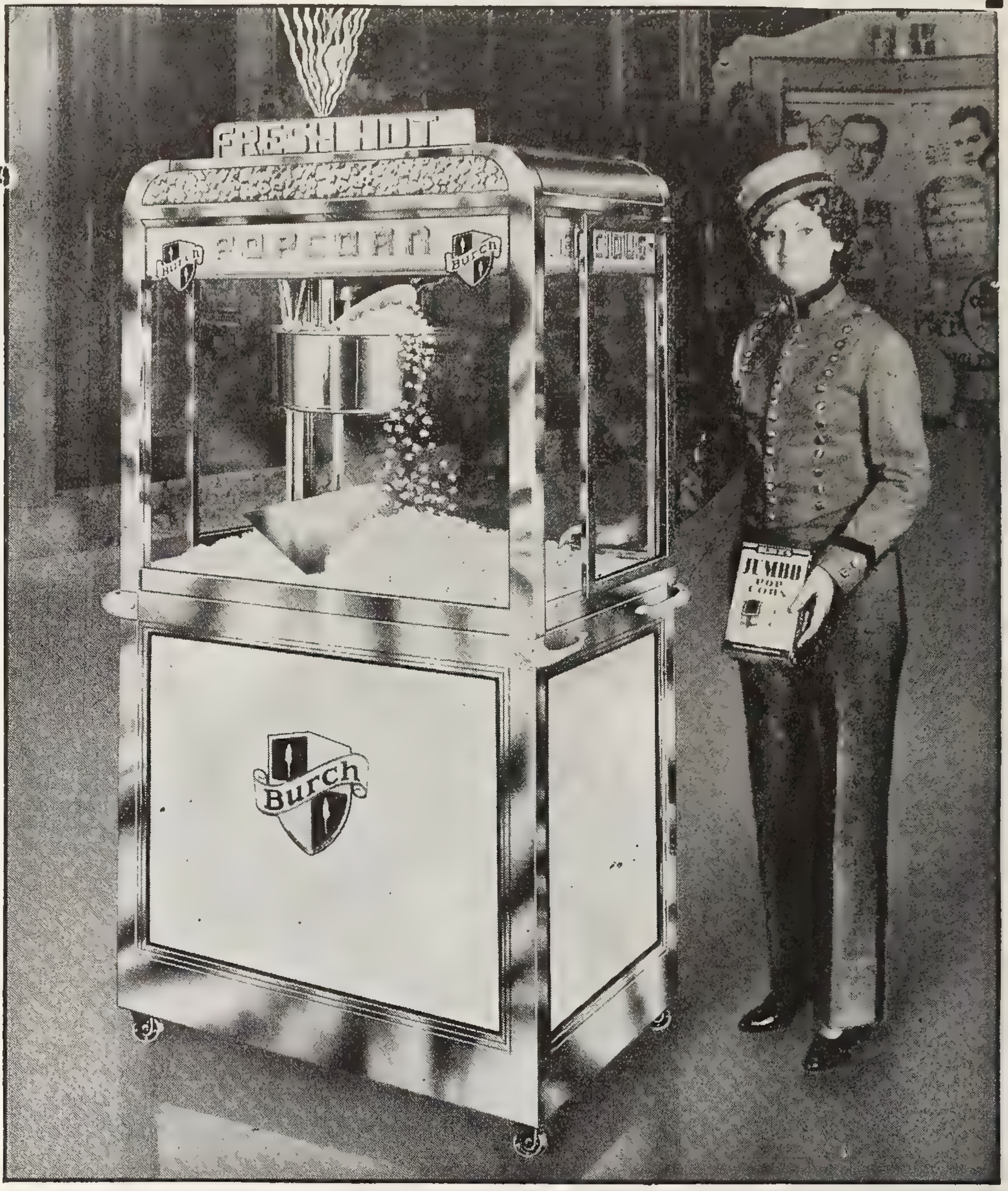
From the great novel by Emily Bronte

co-starring MERLE OBERON · LAURENCE OLIVIER · DAVID NIVEN

with Flora Robson · Donald Crisp · Geraldine Fitzgerald · *Screenplay by* Ben Hecht & Charles MacArthur

Directed by WILLIAM WYLER · *Released thru* UNITED ARTISTS

Here's the Performer that Increases Your "Take" at every Performance



Life of the Lobby

The spectacular display that sells. Light, color, action — to draw the eyes—create appetite—open pocketbooks.

More than 3,000 theaters in past 5 years have boosted profits with beautiful Burch equipment.

Glorified

BURCH POPCORN MACHINE

Super World's Fair Model

Showmanship that pulls in the nickels and dimes to make PLUS profits for the theatre owner. Burch is proved the world's greatest popcorn salesman in theater lobbies all over the country. For Profit-Making Facts, mail this coupon TODAY!

BURCH MANUFACTURING CO.,
1906 Wyandotte, Kansas City, Mo.

Please send me full details on your Burch Super World's Fair POPCORN Machine to increase my profit.

Name ....

Address ....

Others Cash in—Why Not YOU?

$1\frac{1}{2}$¢ to 3¢ average sale per theater patron

300% gross profit (70¢ per $1.00 sale)

It's "take in"—not "pay out" when you install a Burch. Now—in 1500 theaters, Burch machines are actually paying the rent. In 1,000 more they are paying for installation and operation of cooling systems. 51 chains, large and small, are averaging an extra $1,000 to $1,500 per theater NET with Burch machines. No wonder shrewd showmen say: "I count on Burch to buy me a new car every year!" "Keeps my wife in spending money"; "Is sending my boy to college." Find out about the sales-making power of Burch popcorn machines.

BURCH MANUFACTURING CO.

1906 Wyandotte **Kansas City, Missouri**

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

"COMMENT, MARVELOUS"

The place of institutional advertising in the theatre comes up again for discussion with the reproduction, elsewhere in this section, of four two-column displays executed by Ralph E. Phillips, manager, and Ralph Stitt, publicist, State, Sioux Falls, South Dakota. Adapting a technique found profitable in other industries, the theatremen have created a series of advertisements which stress other merits of the theatre in addition to the qualities of their programs. Writes Phillips:

"Our purpose was to sell the idea that the State presents the dominant entertainment in our town. In making up these ads, we did not attempt to get the so-called high class patronage, but worked more on the angle of the people that buy the majority of tickets. Maybe I am oversold on the idea, but really the comment we have received from this advertising has been marvelous."

Some time back on this page, we remarked that when one theatre had the best show, no amount of advertising, institutional or otherwise, could be expected to sway any amount of business to the opposition. But over a period of time, with everything else equal, there was reason to believe the theatre that consistently advertised its other advantages as well—and backed up this advertising—could be expected to show a better record in the long run.

The South Dakotans will probably bear us out

▽ ▽ ▽

THERE IS A DIFFERENCE

Offhand, there would appear to be few exploitation possibilities in a theatre cellar, especially in the usual sidewalk opening covered with ordinary iron trap doors. In the agile mind of Manager John LaDue, however, it became the center of his activities for "Devil's Island" at the Warners' Strand in Akron, Ohio, as photo on a following page illustrates. Using the conventional cellar space and with appropriate tiein copy, LaDue duplicated a sequence from the picture, showing prison cell and prisoner, the latter "escaping" every now and then. It was sufficiently impressive to prove a continuous crowd-stopper and, incidentally, to win Fortnighter rating.

The difference between showmanship talent and something less is not too difficult to define. The former includes an instant ability to visualize even a theatre cellar as an immediate source of effective exploitation.

A WORD OF CAUTION

Study of entries for the selection of the second group of Fortnighter appointments, recorded elsewhere in the pages, confirms the early impression that the new rulings of the Quigley Awards seem to have released a flood of unusual top-line material. Those voted Fortnighters have reason to compliment themselves on the score of showmanship.

In taking earned bows, however, the winners are cautioned not to rest upon their laurels. True, the Quarterly Plaques will be voted for best expressions of showmanship executed among the Fortnighters. At the same time, it may be said that those who score oftenest in the Fortnight periods making up each Quarter will occupy preferential position in the judging.

▽ ▽ ▽

FROM WITHIN—AND OUT

The Round Table spotlight is now turned in the direction of the Schine Brothers if for no other reason than to note the increasing number of top showmen associating themselves with the upstate theatremen. With the recent announcement that Kroger Babb and Frank Boucher have enlisted under that circuit's banner, it becomes more apparent that the Brothers do not hesitate to go outside their ranks for proven exploitation talent.

The policy of promotion from within the personnel is a sound one. For the most part found workable by its many adherents, the benefits of such procedure undoubtedly are realized by the Schines as well.

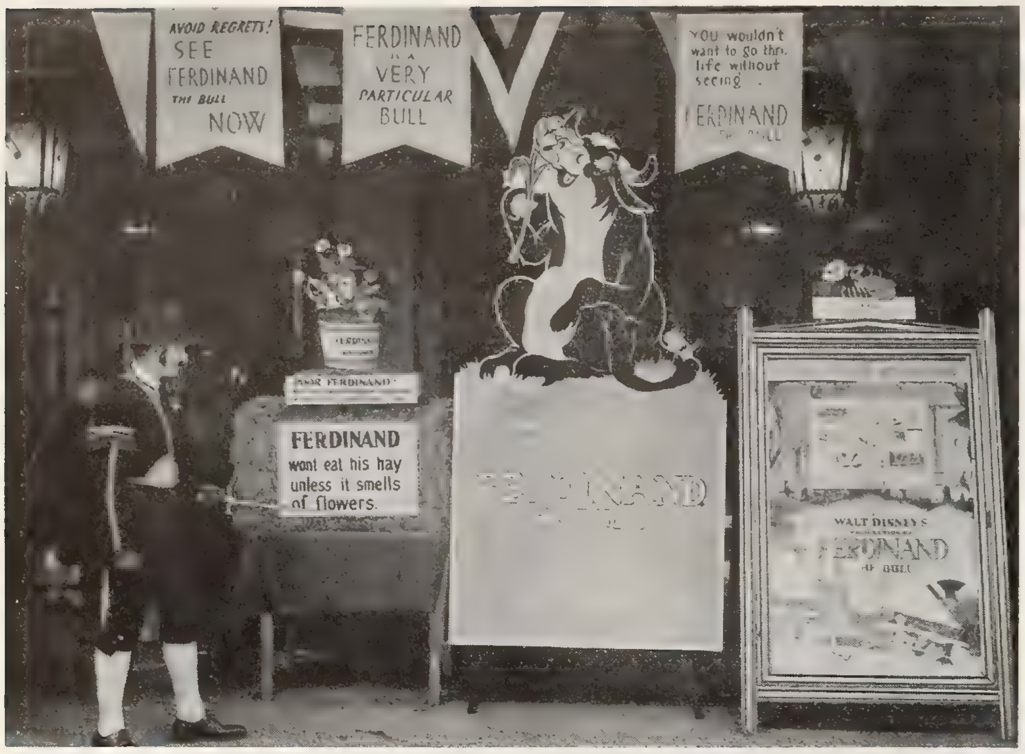
In taking on this added manpower, however, the Gloversville operators evidently are not allowing themselves to be confined within rigid policy rulings. They realize that lack of adequate manpower continues to remain one of exhibition's obvious weaknesses.

▽ ▽ ▽

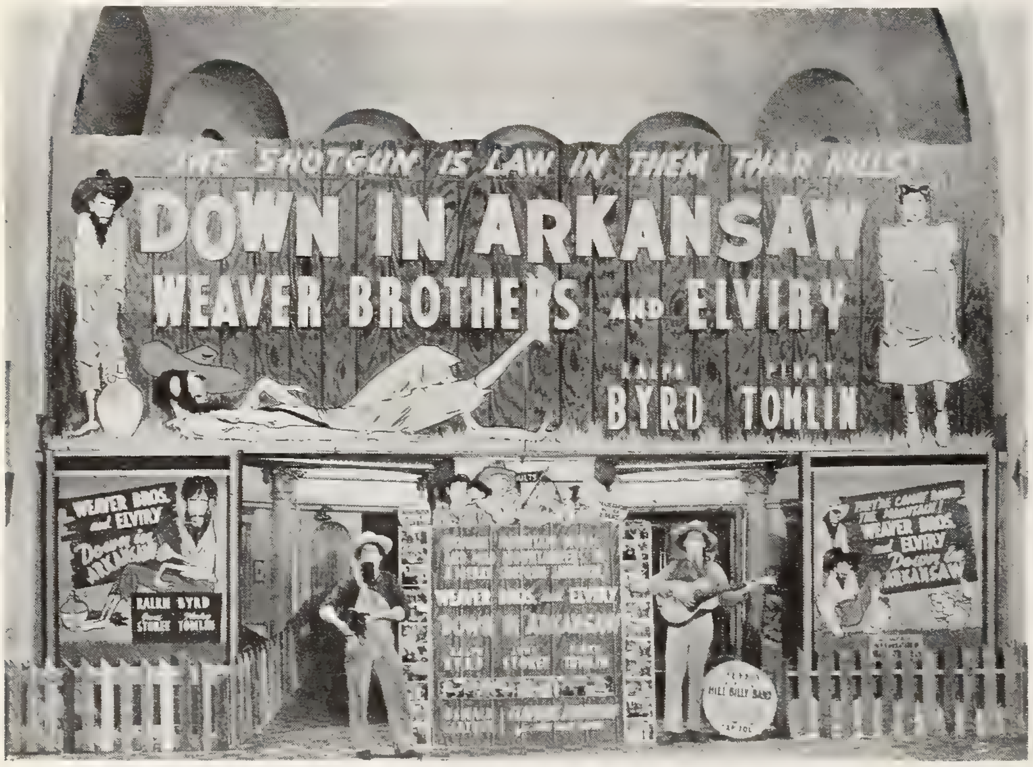
Marital Note: That Tri-States theatres' current contest is now labeled "Back Seat Drive" with managers' weekly standings listed under the first names of their wives.

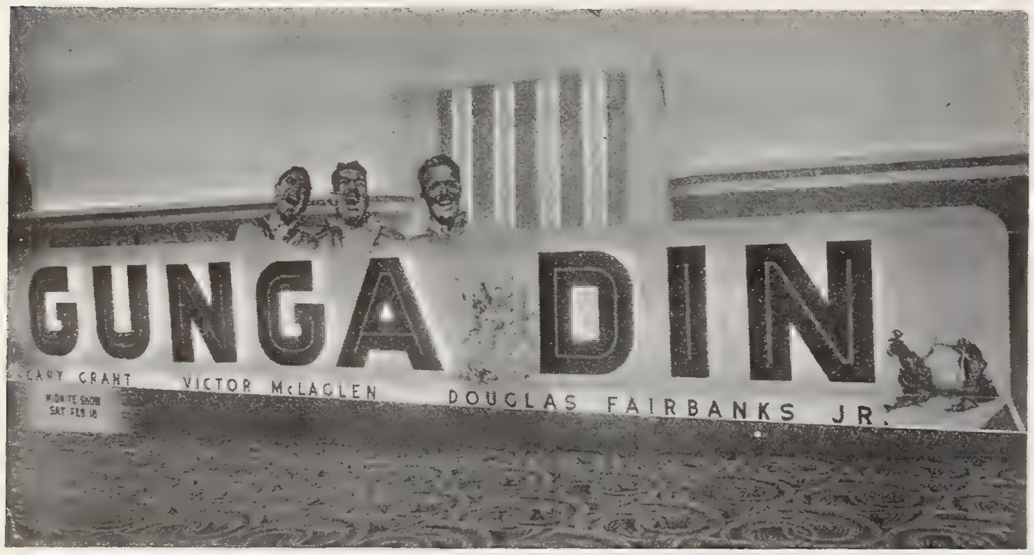
A-Mike Vogel

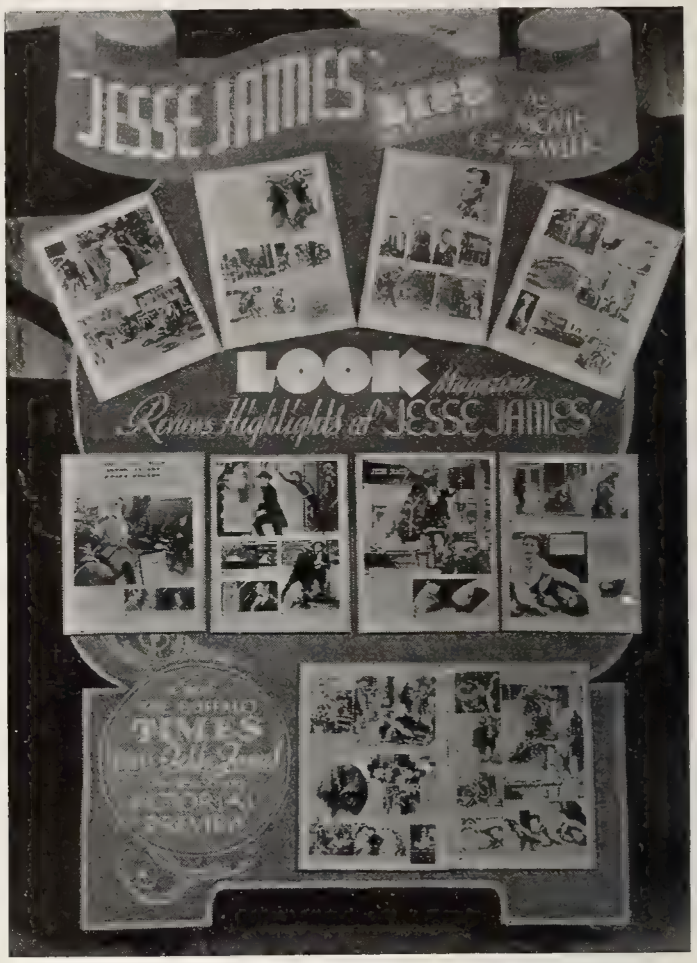
Round Table In Pictures


AVOID REGRETS! SEE FERDINAND THE BULL NOW
FERDINAND IS A VERY PARTICULAR BULL
YOU wouldn't want to go thru life without seeing FERDINAND THE BULL
FERDINAND wont eat his hay unless it smells of flowers.
WALT DISNEY'S FERDINAND THE BULL

Bale of hay, old bucket with artificial flowers and a 40 by 60 topped with spread from Life *with cutout of the tough bumble bee that stung Ferdinand was used for lobby display on that cartoon by Bill Yearsley, Warner's Circle, Philadelphia. Usher in bull-fighting costume with drawn sword called attention to copy reading "Ferdinand won't eat his hay unless it smells of flowers."*


THE SHOTGUN IS LAW IN THEM THAR HILLS!
DOWN IN ARKANSAW
WEAVER BROTHERS AND ELVIRY
RALPH BYRD
PINKY TOMLIN
HILL BILLY BAND

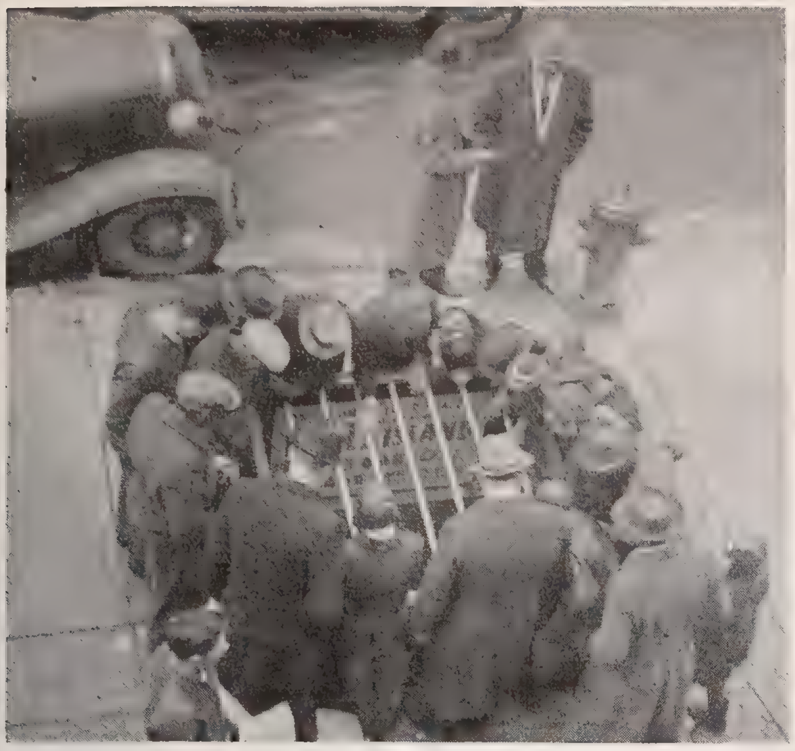




Mammoth 12 foot high display of the pictorial previews on "Jesse James" from Life, Look *and the* Buffalo Times *roto-section were used in the lobby at Shea's Buffalo, Buffalo, N. Y., two weeks in advance of showing, and in front of the house during run of presentation. Setpiece was conceived by Charles Taylor, advertising manager of the Shea Theatres.*

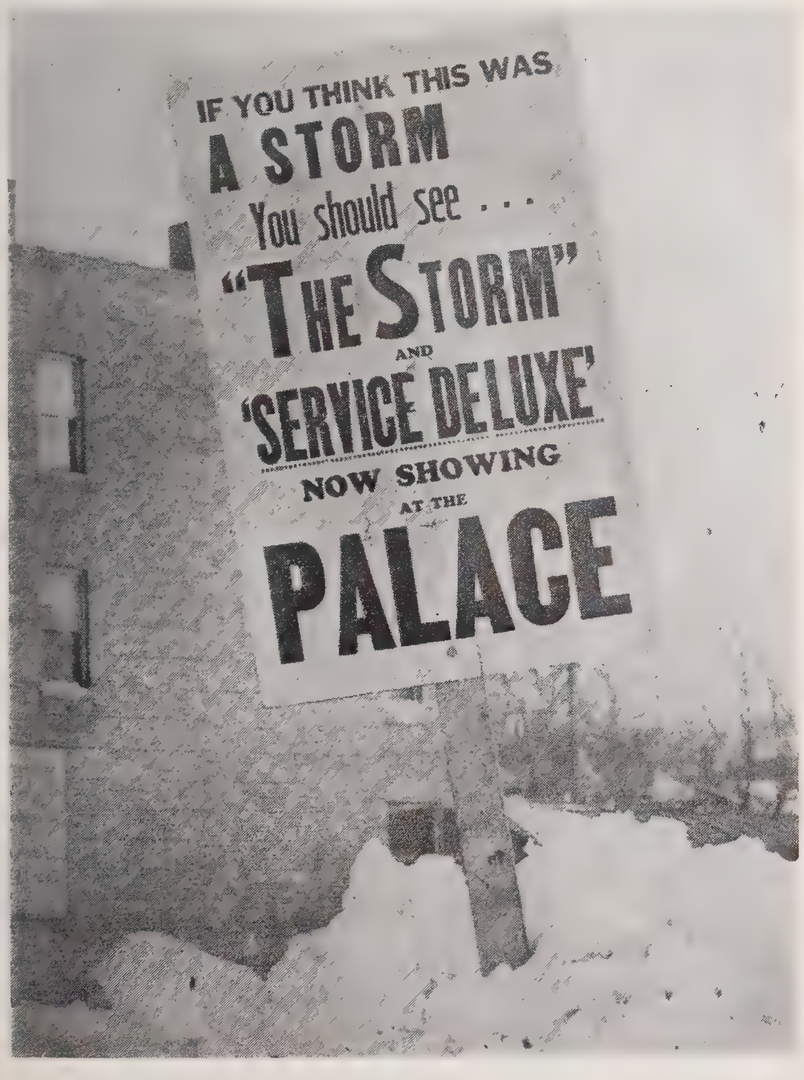
Above left is a typical Louie Charninsky front, created for opening of "Down in Arkansaw." Giant cutouts of the Weaver Brothers and Elviry were planted atop marquee and ushers dressed as mountaineers stood outside strumming instruments. Entire boxoffice was covered with picture copy and scene stills. Rustic fence around entire front completed the effect.

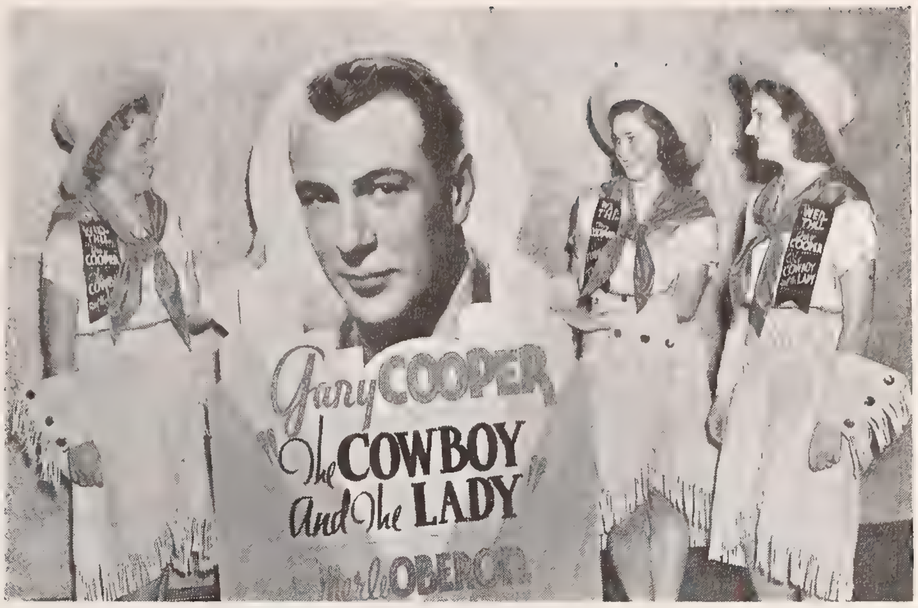
Reported by City Manager Leonard Worley, Publix Great States Theatres, Peoria, Ill., was display on "Gunga Din" at the Madison and constructed by C. J. Rhodes of the art department. Measuring 41 feet long by 10 feet high, the raised title letters were four feet high with 10 inch transparent sidewalls. Colored lamps were concealed in the letters and changed colors every five seconds. At bottom were 40 mirrors, set at an angle to reflect the changing colors, forming a background for the smaller cutout free standing black metallic letters, which spelled out star names.



Mentioned editorially in this section is street stunt put over by John LaDue, Warner's Strand, Akron, Ohio, for "Devil's Island." Utilizing trap doors in front of house, box-like barricade was planted with bars across upper opening, copy on sides "Don't look inside." Looking into the box through the bars one saw a ballyhoo man in dungeon below dressed in denim, chained and locked to the barricade, as suggested by sequence in the picture.

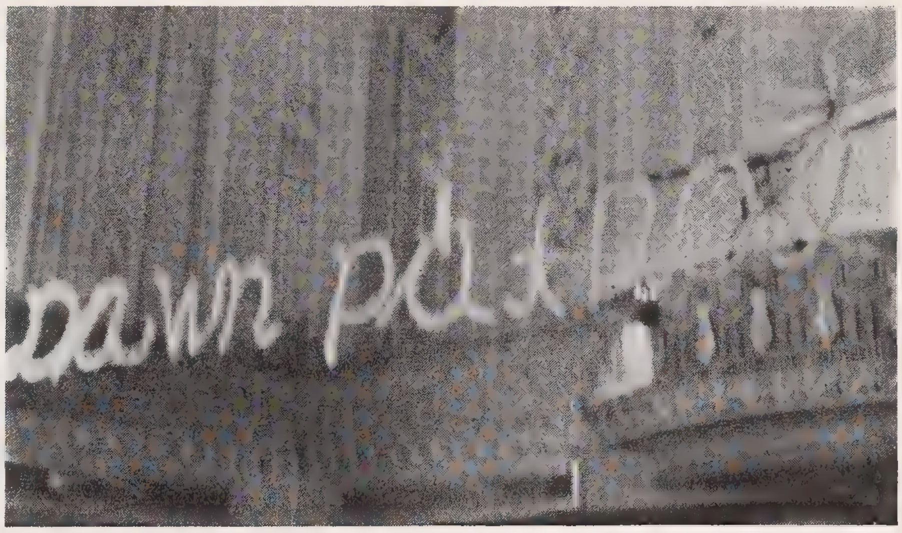
The elements played right into the hands of Bob DeHaven, Palace Theatre, Gary, Indiana, when he was playing "The Storm" recently. Strategically planting snow birds in snow piles at various spots around town, copy read "If you think this was a storm, you should see," etc., etc., followed by playdates.





Usherettes at the Empire Theatre, Daytona Beach, Fla., were dressed in cowgirl attire by Manager James L. Cartwright for the opening of "Cowboy and the Lady." Standing beside giant setpiece of Gary Cooper girls may be seen as they appeared week ahead and during engagement.

Above are members of the Madison Square Boys' Club, who were hosted by Managing Director John Wright, at the Rivoli. Boys had their long awaited opportunity of seeing themselves in "One Third of a Nation" in which they portrayed slum hoodlums.



Ingenious display for "Dawn Patrol" was conceived by E. J. Boonville, Dexter Theatre, Detroit, Mich. Smoke-writing effect was obtained by use of invisible wiring and cotton batting; stretched across lobby, writing appeared to be suspended midair. Small army model airplane trailing off the last letter completed the effect.

SHOWMEN'S LOBBY LAFFS

A FLIGHT WITH THE DAWN PATROL
GLENN FRANKE

This cartoon from the brush of Glenn Franke, Cheviot, O.

Ingenious Cruise Folder Sells Coming Attractions

Unusual piece of promotion literature is reported by Bolivar Hyde, Jr., Capitol, St. Petersburg, Fla., who credits Walter Tremor, local publicist for the Sparks Theatres, with its conception. Printed in the form of a regular cruise folder, front carried cut of steamer with copy selling eight weeks of entertainment.

Inside spread contained eight boxes, first headed U. S. A. plugging "Duke of Wset Point." Next came Algiers, featuring the picture titled the same. These were followed by India, selling "Drums"; Honolulu—"Trade Winds"; Khyber Pass—"Gunga Din"; Dutch East Indies—"The Beachcomber"; France—"The Three Musketeers," ending with England and "Pygmalion." Cast and playdates were included in each followed by copy to the effect that the passenger list included cinema's most famous stars. Reverse side of folder carried space for stamp and mailing address.

For "Dawn Patrol," Hyde advertised and held an early bird matinee starting at 5:45 A. M., to which all were invited, promoting coffee and doughnuts going to patrons.

"LET'S HEAR FROM YOU"

"Ballerina" Contest

National "Ballerina" contest has been arranged by Arthur Mayer and Joseph Byrstyn, distributors of that film in conjunction with Lentheric and Dance Magazine. A one-month all-expense trip to Paris this summer is being offered by the sponsors as first prize for the best letter on the topic "What I liked best in Ballerina and why."

Philly Has Vitaphone Amateur Talent Quest

Sam Sax, executive chief for Warner Bros. at the Brooklyn Vitaphone Studios, in conjunction with Leonard Schlesinger and Warner Theatres in the Philadelphia zone, is conducting an amateur talent search for a Vitaphone Boy and Girl, to be featured in a short.

Contest is tied in with the Philadelphia *Daily News*, which will run a daily story for 10 weeks with coupon that the applicant can cut out and mail. Requirements are youth, personality and an ability either to sing or dance. Announcements plugging the competition are being given daily over Station WFIL.

Six of the Warner theatres in Philly will have the eliminations weekly with finalists judged at the finish of the 10-week period at the Earle.

Mr. Sax will officiate as judge, as will Jeff Keen, News columnist, and other local prominents. In addition to the first prizes, $1,600 in cash will be distributed to the runners-up, and a week's engagement on the stage of the Earle Theatre.

"LET'S HEAR FROM YOU"

Flies Print to Theatre

Garson Jaffa of the Warner Avon Theatre, Watertown, N. Y. staged an air stunt to usher in "The Dawn Patrol". Arrangements were made with a young flying student to fly his plane to New York and return with a print of the feature. Photos were taken at airport on arrival of film and planted in local dailies together with stories and picture plug.

Co-op Ads Feature "Pygmalion" Date

Typically well-rounded campaign from Ray Bell in Washington for "Pygmalion" at Loew's Palace featured various tieins, especially newspaper publicity such as a "Movie Jury." Put on in cooperation with the *Daily News*, 10 women and 10 men selected from a list of applicants were invited to accompany the theatre's critic to the premiere of the picture and then collectively deliberate in writing a review. Paper ran application blank, listing various occupations of men and women and which each applicant was to check in accordance. With the local *Times Herald* Ray was able to crash that paper's Inquiring Photographer column, question being whether or not the premise of the story would be possible in modern life.

Auto Dealer Cooperates

The advertising campaign was featured by a series of quarter page displays paid for by the town's largest auto dealer. Theme of copy was "It's hard to get to the top. It's harder to stay there." Illustration in each ad was head of prominent female star accompanied by short biography. Stars used were those in all pictures playing the Loew house. In all there were some 24 plugs on current and coming attractions. For restaurants and night clubs, Bell concocted a "Pygmalion Punch," the tagline being "two drinks and you'll turn into a statue." Cards with contest copy and ballot boxes were planted in prominent night spots, bars, etc., the prizes going to the ones who correctly recognized all ingredients in the punch. Cooperating restaurants took ads to follow up.

Leading chain of popular priced women's shops carried counter cards, space divided to plugging spring styles with copy tied in to the theatre date. Children were interested by a special drawing contest tied in by the same store, wherein blanks were supplied carrying cartoon drawings of George Bernard Shaw with children invited to fill in missing parts of the drawing either in crayon, pencil or ink. Blanks were distributed in all parts of the store with guest tickets for the best drawings.

"LET'S HEAR FROM YOU"

Niece of "Jesse James" Interviewed Over Radio

Several weeks in advance of "Jesse James" opening at the Aztec, Enid, Oklahoma, City Manager George Limerick discovered that a niece of the outlaw lived a few miles distant. With the aid of a prominent local organization, theatreman was able to have her come to Enid for an interview over KCRC. Interview occupied 15 minutes of theatre's half hour "Inquiring Reporter" program, which is a weekly feature in front of the theatre. Relation presented a new view of her uncle and disclosed incidents about his life which had been previously hidden, and stayed over for the preview opening night as guest of the management.

Large throngs witnessed the interview which was photographed and written up for local dailies. Three column story also appeared in the Sunday edition of the Enid Morning News.

New Winners

GEORGE BANNAN
City Manager, Schine's Theatres
Van Wert, Ohio
Newspaper tieup: Hooked showing of "The Wrong Way", MGM short, to capture of phantom burglar.
(*See story on this page.*)

RAY BELL
Publicity Director, Loew's Theatres
Washington, D. C.
Co-op ads: Secured unusual series of co-op ads on "Pygmalion" paid for by local auto dealer.
(*See opposite page.*)

MOON CORKER
City Manager, L. & J. Theatres
Athens, Ga.
Contest: Tied newspaper to contest to build up background of "Jesse James".

EDDIE FORESTER
Manager, Tri-States Omaha
Omaha, Neb.
Stunt: Breakfast matinee for "Idiot's Delight" starting at 5:30 A.M.

JOHN LA DUE
Manager, Warners' Strand
Akron, Ohio
Ballyhoo: Decorated theatre cellar and sidewalk entrance to represent cell for "Devil's Island".
(*See photo section and editorial page.*)

PAT PATCHEN
Manager, Midwest
Oklahoma City, Okla.
Newspaper tiein: Used thrill machine to test reactions of blonde, brunette and redhead while viewing "Gunga Din".

JIMMIE REDMOND
Manager, Bonham
Fairbury, Neb.
Contest: Promoted old-fashioned spelling bee on stage for publicity in all neighboring town papers as well as the local press.

Agency Distributes "Jane Arden" Heralds

In connection with the showings of Warners' "The Adventures of Jane Arden," the Ward Baking Company, sponsors of the "Jane Arden" radio program, are distributing thousands of four-page heralds to their dealers throughout the country as giveaways to patrons.

The folders present scenes from the picture, the comic strip and the radio program with the last page left blank for theatre imprint in local tieups. "The Adventures of Jane Arden" will be nationally released March 18.

SEVEN FORTNIGHTERS IN SECOND LISTING

Appointments Made in Second Preliminary Show Continued Excellence of Exploitation

by A-MIKE VOGEL

Following up on the top record made by Round Tablers wherein eight Fortnighter Appointments were made in the first two-week Preliminary period of the new Quigley Awards, seven additional entrants now enter the charmed circle as Fortnighters as the results of the second Preliminary are announced.

Who they are and what they did are listed on this page and it may be said right now that it was no easier selecting these entrants for honors than it was for the original listing. The new Awards policy certainly has stimulated a lot of fancy promotion, which of course is pleasing, no end.

In keeping with the Awards regulations, all entries have been considered on the basis of individual ideas or promotions and the winning entrants utilized their single ideas for coverage in newspapers, street stunts, contests of various kinds, etc. Feature attractions were not spotted exclusively. For instance, George Bannan did a whale of a job of the MGM short "Crime Does Not Pay" and Jimmie Redmond clicked with a grand effort on the old-fashioned spelling bee. Photo and details of John LaDue's ballyhoo on "Devil's Island" are carried in this issue as are stories of Ray Bell's and George Bannan's entries. Other winners will be represented in forthcoming issues.

If the results of the first two Preliminary periods are any indication, it appears that there is going to be a lot of work for winners to repeat in succeeding Preliminary periods. All those listed in the next column are first-timers this year which means none of the winners in the first Preliminary have repeated—thus far.

Best Records to Count

While on the subject, let us again call attention to the value of gaining more than one Fortnighter Appointment during the First Quarter. Those who have already scored are advised to keep on plugging for additional Appointments since entrants who make the best showings over the Quarter should rate extra consideration in the judging for the Quarterly Plaques. Of course, that does not mean an entrant with only one Fortnighter Appointment will be penalized by the Judges. But it stands to reason that those who roll up the "mosta of the besta" should profit thereby.

With the listings now presented, the first Quarter competitions reach the half-way mark. Those who have already scored will therefore dig themselves in to improve their records before the end of the Quarter. And those who have yet to win their Fortnighter Appointments still have plenty of time to get in under the wire.

Now in work, the detailed schedule of the complete list of Awards will be announced shortly. In addition to the Quarterly Plaques, other designations of merit will be given.

Captured Burglar Aids 'Crime' Short

One of those breaks that happen every now and then to be capitalized upon by theatremen, was the capture of a phantom burglar in Van Wert, Ohio, who for three months before his capture had been headline news. Eventually he was apprehended, reports George Bannan, Schine's city manager, but a number of small burglaries continued, attributed to juveniles evidently impressed by the phantom's example.

In the midst of all the excitement, Bannan had dated a "Crime Does Not Pay" subject, "The Wrong Way Out," which he seized upon for constructive newspaper publicity. This was featured by a half-page editorial flash, illustrated by a photo of the captured phantom, the copy in the form of an open letter to local youth. The erring juveniles were warned against continuing their petty larcenies, the short being used to illustrate why their attempts to outwit the law would end only in disaster. Bannan promoted hundreds of copies of the issue for distribution as "extras" in the city and in adjacent towns where the phantom had operated. Another paper used the idea for an editorial.

Bannan Interviews Burglar

The same theme was carried out in all the theatre advertising, and endorsements were secured from locally important civic organizations. Forty by 60 posters in the lobby carried out the idea further and heralds with the tiein copy of the newspaper campaign were circulated throughout the area. Topper of the campaign was an interview with the captured phantom by Bannan and local editor, the confession which appeared prominently in the papers stressing the "crime don't pay" angle of the short.

"LET'S HEAR FROM YOU"

"Kentucky Derby" Contest Inaugurated by Bishop

Tying in with the publishers of the Winnipeg Evening Digest, the local racing paper, Manager Hal Bishop, at Famous Players Capitol Theatre ran a "Kentucky Derby Quiz Contest" to usher in that picture. Fourteen questions pertaining to the Derby were listed daily in the paper, passes being offered to the winners.

Some of the questions listed were "In what year was the Kentucky Derby first run?" Does the winner's share of the purse ever vary?" Did War Admiral ever win the Derby?" etc. etc. Theatreman reports the contest drew hundreds of replies, publisher informed him it was the best stunt his paper had ever engaged in and agreed to run a personally endorsed review of the picture. Picture was also screened for the operators of two local racetracks, which brought lists of their club members, latter circularized by Bishop.

The Farmer's Daughter knows a thing or two!

Miss Maxine Schutz
Marian, S. Dak.

Coming Saturday
Tyrone Power
in
"Jesse James"

"I read fan magazines and Hollywood columns (oh, yes, even 'way out here) and I'll wager I know as much about coming pictures as you do — well, anyway, I know the 'cream' from the 'skim milk'.

"I have to budget myself, and I'm 'choosy' about my entertainment. I'll hand it to The State for being the first with the best. See you have "Jesse James' coming — that's swell."

●

To put it our way, the discriminating young lady means . . . she knows from experience The State shows only the pick of the pictures from the leaders — Paramount, Metro-Goldwyn - Mayer, 20th Century - Fox, United Artists, and Warner Brothers. Good sound reasoning, that!

●

That's why we say . . . The

STATE

is Sioux Falls' Dominant Theatre

McBride Awards "Point" Trophy

Effected by Ed McBride, Loew's State, Providence was tieup with R. I. Auditorium, home of Rhode Islands Reds, the champion professional hockey team, in connection with his engagement of "Duke of West Point". Theatre offered a Louis-Hayward-West Point plaque to the team scoring the greatest number of points in the semi-pro game night ahead of opening. Stories appeared in the sports sections of both daily papers, headline stories in the souvenir program published by the Auditorium and distributed at events taking place four days prior to event. Announcements were also made over loud speaker.

To augment the above, the R. I. Reds were invited to attend the first showing of the picture, after which they were interviewed on the Man-on-the-street program of Station WPRO. Nat Harty, local boy who appeared in the hockey sequences in the picture was visiting current with the picture's opening, so McBride garnered some extra publicity by inviting him to the opening. Opening day of picture being Friday the 13th, McBride arranged a special broadcast from house front, proffering guest tickets to person bringing the largest black cat to the theatre. The inevitable ladder, bag of salt, mirrors to break as well as questions on superstitions completed the "horror" show.

"LET'S HEAR FROM YOU"

Candid Camera Contest Helps "Dark Rapture"

Tieup with San Francisco's leading candid camera stores was outstanding bit of exploitation staged by Hal Neides, manager of the Orpheum Theatre in building "Dark Rapture." Pictures of natives were displayed in camera shops and music stores, with prizes offered jointly by the stores and theatre for best candid shots taken in front of theatre by amateur lensmen.

Lobby, entrance and boxoffice were given jungle atmosphere by liberal use of bamboo and shrubbery. Belgian Congo phonograph recordings were played into loudspeaker in front of theatre during business hours.

We Live With You and We Like It!

Times was when show business kept pretty much on the move. Dad, remember buying rattlesnake curealls from backs of wagons to see Fatima the "kootch" dancer . . . those travelling tent shows? It was good for them they kept travelling, too. What sweet phonies they were!

It's different now, though. Show business has moved in to stay! We've become "home folks", you and us . . . and that's why we say — "we live with you and we like it".

In every day life you get what you give. You've given us your confidence . . . we've given you (and will continue to) the best entertainment there is . . . because we want to live with you a long, long time. These are the sentiments of the entire State Theatre staff.

Ralph E. Phillips
Manager

No other theatre in Sioux Falls has FIRST CHOICE of Hollywood's BIG FIVE — PARAMOUNT, METRO-GOLDWYN-MAYER, WARNER BROTHERS, 20TH CENTURY-FOX, UNITED ARTISTS pictures. Of course...WE DO!

●

First in Stars! First in Pictures!

STATE

FIRST IN SIOUX FALLS

Immediately above and below are reproduced four of the series of two-column institutional advertisements conceived and executed by Ralph E. Phillips, manager, and Ralph Stitt, publicist, of Minnesota Amusement Company's State Theatre, in Sioux Falls, South Dakota.

The progressive technique of utilizing the opinions and photos of local patrons engaged in various enterprises has here been turned to excellent advantage, especially where comparisons linking the other businesses and the theatre have been incorporated in the copy. In so doing, the theatremen have succeeded in translating the merits of the theatre's programs and services into terms to be easily understood by the average reader.

"...all of the people, some of the time..."

Howard Bauch
BAUCH'S MARKET
Phillips Ave.

Interested to know how many merchants 'clicked' 100% in 1938, we did a bit of snooping! Listen to a typical answer:

"Well, my business is like any other. They slip in a tough steak now and then — you can't pick 'em right every time. Some of the time you get fooled. I try, though, to get as near 100% right as I can . . . and that's what I like about The State. It seems to have the best of the crop the most number of times."

Right you are, sir! You see, out of a possible 300 films produced annually in Hollywood, The State plays only 104. That means we'll have the CHOICE of the "best of the crop". So, like you, we get fooled very little. Thanks!

WE JUST NATURALLY SAY: THE

STATE

is SIOUX FALLS' Dominant Theatre

"They don't wipe your windshield But . . .

Earl Wilkins
Texaco Service
1020 S. Minn.

They're glad you stopped by . . ." says our lubritorialist friend — and continues: "and that's what I like about The State. Sure it has the best pictures, I know, but my business is SERVICE, and I look for it wherever I go. From the time you buy your ticket — 'til you leave, you know you've been with 'home folks'."

●

Thank you, sir! We know we have a courteous, well trained corps, but did you know that special and unconspicuous attention is paid children, the aged and hard of hearing? Many do.

●

Here's Another Reason why the

STATE

is Sioux Falls' Dominant Theatre

Haley Sponsors "Gunga" Dance

R. J. Haley, at the RKO Orpheum, Kansas City, staged a "Gunga Din" night at local ballroom night ahead of opening on that date. Featured was a "Gunga Din" prize dance for which best couple won a gold loving cup. Immediately following the dance, several hundred colored balloons were released, among which were 50 complimentary tickets to see the picture.

Through tieup with agency handling distribution of Saturday Evening Posts, special advertising piece was inserted in the magazines. Sales prize to the carriers was a theatre party. Each of the boys was committed to tell five adults about the opening.

Picture received a full page in the Kansas City Journal five days ahead consisting of a series of stills showing the film in process of being made. Three of the pictures showed inspection at the local exchange, delivery to the theatre and then projectionist inserting the reel in the Orpheum machine. Outdoor campaign consisted of 24 sheets, numerous window cards and distribution of bookmarks.

"LET'S HEAR FROM YOU"

Merchants Tie in On "Take It with You"

Arranged by manager R. Kennedy, Warners' Hamilton Theatre, Chicago, for "You Can't Take It with You" was clock display in local jeweler's window consisting of numerous different sizes and shapes of clocks with sign reading: "Time to see," etc., etc.

Lobby display included a 40 by 60 on the picture with money bags filled with paper and hung from sides of the frame. Sign in chain druggist's windows carried cast, playdates, etc., tiein copy reading, "We deliver, if you can't take it with you."

"LET'S HEAR FROM YOU"

Harwell Offers Reward

Folks in Canton, Ohio, awoke one morning to find telegraph poles tacked with Bill Harwell's "reward" posters in connection with the opening of "Son of Frankenstein" at the Ohio Theatre. "Dead or alive" a reward for the monster's capture was offered.

MORE EXPRESSIONS ON AWARDS POLICY

GLENN H. NELSON

Manager, Harris
Findlay, Ohio

I sure like the way the Quigley Awards are set up for the ensuing year and I believe that you should receive some very good results from it. Sometimes it is a concentrated effort on an individual stunt that really puts over a picture instead of an elaborate campaign. This year ought to really bring forth some fine ideas in the way of showmanship.

▽

JOHN F. PIVAL

Publicist, Senate
Detroit, Mich.

Just read about the new award setup and find it perfect. In the past sending in a campaign proved a dull job, since routine work-horse methods had to be included; I mean stuff that runs every week; stuff with no shine or newness to it. You can depend on my sending one or two *new* angles in whenever I use them now.

▽

RALPH H. AYER

Manager, Ute
Colorado Springs, Colo.

In reply to your letter of the 9th, kindly be advised that I feel that the Quigley Awards have had value in the past. I believe your procedure of judging in the future will give them added value.

▽

HARRY E. CREASEY

Manager, Alma
Vancouver, B. C.

Think your new setup for the Quigley Awards ideal. It gives the fellows in the smaller houses a much better chance.

▽

STUART TOMBER

Manager, Fargo
Sycamore, Ill.

I am wholeheartedly in favor of the 1939 setup. As a manager of a theatre whose job entails the buying and booking of film, accounting and purchasing, etc., as well as the physical and promotional operation, I feel that there is a greater opportunity under the new plan.

▽

ED LAMOUREUX

Manager, Empire
Windsor, Ont., Canada

May I extend to you my sincere congratulations on the new system you have inaugurated in connection with the Quigley Awards. Since it is no longer necessary to send in an extensive advertising campaign, I am sure you will be hearing from us more often.

In closing, I would like to thank you for all the useful ideas you pass on to us weekly in your Managers' Round Table conferences, and I wish your column every future success.

Milt Harris Reports Cleveland "Loew-down"

The old bugaboo of Friday the 13th was swatted one by publicist Milt Harris, Loew's Theatres, Cleveland for "Zaza". Window cards carrying cut of Colbert were displayed by 13 participating merchants who in turn distributed envelopes to customers. Small cards in envelopes informed shoppers that if the number on their card corresponded with the ones listed on the large cards displayed in any of the cooperating merchant's windows, guest tickets would be awarded.

Another envelope gag was the one used for "The Girl Downstairs", by Arnold Gates, Loew's Park, who distributed slips of paper with playdate and picture copy. Lower right hand side was left blank for imprint of lips. To the first 25 women submitting the most perfect imprints in the opinion of the judges, guest tickets were presented.

And now Milt seems to have turned lecturer, having recently been invited to speak before students from Cleveland College on the subject "Amusement publicity and how to get it".

"LET'S HEAR FROM YOU"

Wright Creates New Effect For "Frankenstein" Front

Reported by Erle Wright, Schine's Glove Theatre, Gloversville, was specially constructed false front for opening of "Frankenstein." Designed by the theatreman were 24 inch ragged edge title letters which were mounted on steel springs and placed atop boxoffice. Springs kept the letters shaking with vibration as the wind struck them and Wright says he created this effect which he believes to be entirely new. Title letters were painted green with edges dry-brushed with black.

Nineteen foot monster cutout figure of "Frankenstein," hand painted and constructed of cardboard and lumber was placed on side of downtown building, 24 inch cutout title letters overhead. "Faint checks" were distributed to women on opening day, entitling them to return and see the performance in event they fainted and for street bally, man dressed as the monster covered entire city.

"LET'S HEAR FROM YOU"

New Mt. Union Theatre Gets Hollywood Opening

Regular Hollywood opening with all the frills was given the new Mt. Union Theatre, Alliance, Ohio by Harry Brown, Jr. Local beauties were chosen to act as hostesses in contest held weeks ahead, girls outfitted for the occasion by dress shop and presented with corsages from leading florist. Papers carried stories in advance and winners photos.

Cooperating merchants came through with three pages of congratulatory ads, center spread reproducing picture of the front and inside of the new house together with policy statement. Inaugural souvenir program which included letter from Mayor Senn and management statement was distributed, congratulatory messages tacked to display board in lobby and the Alliance Review came through with an editorial on the opening.

EXPLOITATION BRIEFS FROM HERE AND THERE

To those in Watertown, New York who were lucky enough to be able to read Esperanto, Garson Jaffa at Schine's Avon awarded cash prize and guest tickets to "Idiot's Delight." In addition to special teaser campaign in newspapers, Jaffa had jumbo window cards printed in Esperanto and planted in windows about town carrying message plugging the picture. Theatreman reports that while he received many solutions, no one apparently could read it correctly, so he is repeating the stunt on another picture.

▽

Joe Samartno; Loew's Poli, Meriden, Conn., for "Jesse James" secured permission from the powers that be to stretch an imprinted net banner across the main street, heralding the opening. Local barber was discovered who had been a close friend of Frank James, story was planted covering the entire interview with the man, which brought additional publicity to the date.

▽

During the engagement of "Topper Takes a Trip," Frank Murphy, Loew's State, Syracuse tied up with Philco and their local distributor on the mystery control radio used in the picture. Quarter page co-op was promoted in addition to seven radios for giveaway. Stunt was plugged in lobby and 15,000 flyers distributed by agency.

▽

Wayne Williams, Warner's Majestic, Mansfield, Ohio opened his first jam fest recently. Tap dancers, accordion players, singers, etc. were included. Each Saturday night $10 in cash prizes are awarded to the best acts, so judged by audience applause, with the theatreman himself acting as master of ceremonies.

▽

School supply tieup was effected by Paul Binstock, Marboro, Brooklyn, with local stationer. Gifts were available to each child attending special matinee in addition to six major prizes, presented to holders of lucky numbers. Promoted copies of *Boys' Life* were also distributed to the kids. Giveaways were advertised by cooperating merchant, lobby setpiece and house program.

For "Valentine's Day" local confectioner aided, offering 25 pound boxes of candy which were given to holders of lucky numbers at theatre. Display was planted in lobby and store.

▽

Calling cards were distributed by Manager Ed Miller and publicist Manny Pearlstein, Warner's Hippodrome, Cleveland, for "Son of Frankenstein." Copy on card read "For the meaning of a new thrill, call Dr. F.—Office hours, 9 to 9.15." This was followed by theatre telephone number.

"Quiz Contest" is also being put on Friday nights through tieup with Station WHK, approximately $250 in cash going to winners in addition to guest tickets. Station runs three announcements daily in which plug is given picture opening following week. Only obligation to the theatre is the passes.

YOU ARE INVITED TO JOIN UP

ROBERT T. MARHENKE
manages the Broadway Theatre in Baltimore, Maryland, which belongs to the Rome Circuit. He began his career in 1927, acting as doorman at the Idle Hour Theatre, in Baltimore. Moving to Philadelphia, he became an usher at the Fox and a while later did doorman duty at the Warner Circle. His next job at that spot was chief of service. In 1931 he became manager of the Mayfair in the same city, then transferred to the Avenue, also as manager. Returning to the Idle Hour house he secured the skipper's job there. The Hippodrome and Preston Theatres also had of his services before he landed the house where he is now employed.

FRANK T. LE PAGE
manages the Millinocket Theatre, Millinocket, Maine. He started as an assistant manager in 1937 and although his experience in showbusiness is not of long duration, has already shown evidences of being a fine showmen by the contributions forwarded with his application of membership to Managers' Round Table. Let's hear from you often, Frank.

DON T. PALMER
began working in the theatre when he was sixteen, securing a job at the Columbia Theatre in Erie, Pa., under J. V. Minton. After four years Minton took over the Palace and Don went with him, acting as doorman. The next change brought him to Shea's Theatre, where he was employed as an assistant manager, still under Minton's management. In 1937 he was transferred to the State, in Conneaut, Ohio in a managerial capacity, and that's where we find him now.

ROLAND TREUL
is the assistant manager at the Princess Theatre, Milwaukee, Wisconsin. In 1924 he started out in the theatre world as an organist but aspired to managerial heights. His chance came and he became the manager of the Plaza house, where he remained for a couple of years. Joining the Warner-Saxe Theatres, he received the post of assistant at the Savoy and was transferred to the Jeffris in Janesville, in the same capacity. Another promotion came his way when he obtained the assistant manager's job at his present, abovenamed house. Roland likes work in the theatres and hopes for a manager's promotion in the near future. We hope he gets it.

WALTER SELIGMAN
acts as an assistant manager at Loew's Criterion Theatre in New York City. He came on to this sector from Austin, Texas, where, at the Queen Theatre he served in a similar capacity for a year. Previous to his present position he also was an assistant manager at the Rialto Theatre, just across the street from the Criterion, holding the post there for five years. We look forward to a personal visit from you, Walter, and you don't have much of a walk.

Birthday Greetings

Stan Andrews
Elmer Armidon
Frank Austin
Ewell Bingham
Harry Black
Melvin L. Blackledge
Harold Blumenthal
George Bronson
Bernard Buchanan
James O'Dell Childers
Ralph Cokain
Archie Connolly
V. M. Cummings
Samuel Daskalakis
R. W. Eberhard
John Elliott
Lee J. Euering
Eddie Forester
H. B. Fox
Samuel L. Goldstein
James W. Grantham
Paul W. Greer
Harold Gustafson
Edgar B. Hands
Harold B. Harris
Robert Heining
Edward Jacobson
William W. Johnson
Johnny J. Jones
Milton L. Kaiser
Stanley Lambert
Sunny Sando
Richard J. Ludwig
Perry L. Lessy
W. C. Lewellen
Jack Litte
Otis V. Lloyd
Abraham L. Lowenstein
Gene Lutes
John J. Maloney
Robert Marchbank
Lloyd Murphy
Wilbur Neustein
Bert Nix
Pat Notaro
Roy L. Patterson
J. S. Perry
Jack K. Randall
W. Horace Reese
William Reiser
Norman C. Rolfe
Victor J. Rosen
Joseph Rosenfield
John B. Ryan, Jr.
Raymond E. Salisbury
Marvin E. Samuelson
Joe Scanlan
Sidney Seckler
Edward Selette
J. Warren Sever
Samuel L. Shafer
Frank G. Sitton
C. Arnold Skelly
Warren Slee
Lynn Smith
Ted Smith
L. O. Stein
Earl McArthur Tate
Ralph C. Tretz
Mrs. Avece T. Waldron
Abe P. Werbner
T. H. Whittemore
Ray Williams
D. W. Wyte

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name..
Position..
Theatre..
Address..
City..
State..
Circuit..

Absolutely No Dues or Fees!

HERBERT CHARLES LEWIS
started in showbusiness in Olney, Texas, back in 1936, as operator. He worked in that location for a year for the R. E. Griffith Theatres. So that he could continue his studies he was transferred to Lubbock and attended Texas Tech. College, at the same time acting as doorman at one of the houses in that city. Herb then took over the bill posting for three theatres there. His next promotion was a house manager's job at the Lindsey Theater and was later transferred to Borger, Texas for several weeks, on relief work. Not long ago he returned to Lubbock as advertising manager and is doing a swell job at the Palace, Lindsey and Texan houses.

GUS H. COATS
manages the Tiger Theatre in Auburn, Alabama, one of the houses of the Wilby-Kincey circuit. An usher's job back in 1921, in Chicago, was his point of beginning, and two years later he became chief usher. He advanced quickly, becoming an assistant manager at the Harding in 1925 and the following year travelled for Publix Theatres, installing service. Following managerial posts included the Saenger, Rialto, Calvin in Northampton, Mass., Broadway in Springfield, Mass. He operated the Gentilly and Casino in New Orleans and the Empire in Montgomery, Alabama.

J. FRANK GEPHART
who is the skipper of the Logan Theatre in Altoona, Penna., one of the Silverman Bros. houses, is a newcomer in showbusiness, beginning his career about a year ago. He was first employed as a doorman at the Stand in Altoona but a quick rise brought him to manage his present house. We expect big things from Frank, since his beginnings shows so much promise.

V. H. EVERROAD
began as an usher at the Oriental Theatre in Chicago, Illinois, then moved to the Irvin in Bloomington, where he acted as doorman and chief of service. His next spot was Alton where he was promoted to manage the Princess Theatre. Another managerial post followed at the Empress in Decatur and his next transfer was to his present Palace Theatre in Danville.

HARRY ABBOTT
started at the bottom of the ladder by securing a job as usher and bill poster at the Lyric Theatre in Lebanon, Missouri, in 1928. He went to the Ambassador, then Fox houses in St. Louis, as usher, working up to head usher. For a while he tried his hand at barnstorm flying, but returned to doorman duty at the Fox Midwest Gillioz in Springfield, Mo., advancing to house manager. Left to work as radio announcer for over a year and then broke into film advertising, selling for Alexander Film Co. in Ohio and Michigan. Hico Circuit took over the Circle Theatre in Circleville, Ohio, at about this time and so Harry, able to obtain a managerial post there, gave up advertising and accepted the job.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com.-Mel.; Musical by Mus.; Musical Comedy by Mus.-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Col-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A
Abused Confidence, Mel.............Col
Adventure in Sahara, Mel...........Col
Adventure of Giacomo Casanova, Mel ....Amerital
Adventures of Huckleberry Finn, The, Com-Mel ....MGM
Adventures of Jane Arden, Mel....WB
Affairs of Annabel, Com...........RKO
Alexander Graham Bell, Mel...20th-Fox
Alexander's Ragtime Band, Mus. 20th-Fox
Alf's Button Afloat, Com.......Foreign
Algiers, Mel.........................UA
All This and Heaven Too, Mel....WB
Almost a Gentleman, Mel.........RKO
Always Goodbye, Mel..........20th-Fox
Amazing Dr. Clitterhouse, Mel......FN
Ambush, Mel........................Para
Angels With Dirty Faces, Mel......FN
Annabel Takes a Tour, Com......RKO
Annie Laurie, Mel..............Foreign
Arkansas Traveler, Com..........Para
Arrest Bulldog Drummond, Mel. Para
Arizona Legion, West.............RKO
Arizona Wildcat, Com..........20th-Fox
Army Girl, Mel.....................Rep
Artists and Models Abroad, Com. Para
Avocate d'Amour, Com-Mel....Foreign

B
Back Door to Heaven, Mel........Para
Ballerina, Mel...................Foreign
Bar-B Family, The, West...........GN
Barefoot Boy, Mel................Mono
Battle of City Hall, Mel..........WB
Beachcomber, The, Mel............Para
Beau Geste, Mel..................Para
Beauty for the Asking, Com.....RKO
Big Fella, Mus..................Foreign
Big Town Czar, Mel...............Univ.
Billy the Kid Returns, West.......Rep
Black Bandit, West...............Univ
Blackwell's Island, Mel............WB
Blind Alley, Mel....................Col
Blockheads, Com..................MGM
"Blondie," Com......................Col
Blondie Meets the Boss, Com.......Col
Booloo, Mel.........................Para
Border G-Man, West...............RKO
Boy Meets Girl, Com...............WB
Boy's Reformatory, Mel..........Mono
Boy Slaves, Mel....................RKO
Boy Trouble, Mel..................Para
Boys Town, Mel...................MGM
Breaking the Ice, Mus.............RKO
Broadway Musketeers, Mel..........FN
Broadway Serenade, Mus..........MGM
Bronze Buckaroo, Mel...........St. Rts.
Brother Orchid, Mel................WB
Brother Rat, Com....................FN
Burn 'Em Up O'Connor, Com.-Mel. MGM
Bulldog Drummond in Africa, Mel..Para
Bulldog Drummond's Secret Police, Mel. ....Para

C
Cabira, Mel......................Foreign
Cafe Society, Mel...................Para
California Frontiers, West..........Col
Calling Dr. Kildare, Mel...........MGM
Campus Confessions, Com..........Para
Captain Fury, Mel...................UA
Captain Scorpiob, Com...........Foreign
Carefree, Mus.-Com................RKO
Carnival in Flanders, Com.-Mel. Foreign
Charlie Chan in Honolulu, Mel. 20th-Fox
Charlie Chan in Reno, Mel.....20th-Fox
Chalked Out, Mel....................FN
Chicago Ben, Mel....................GB
Christmas Carol, Com.-Mel.......MGM
Cipher Bureau, Mel..................GN
Citadel, The, Mel..................MGM
Climbing High, Com............Foreign
Code of the Cactus, West......St. Rts.
Code of the Fearless, West.....St. Rts.
Code of the Secret Service, Mel....WB
Code of the Streets, Mel..........Univ
College Girl, Mel................Foreign
Colorado Trail, The, West...........Col
Comet Over Broadway, Mel.........WB
Convicted, Mel.......................Col
Convict's Code, Mel...............Mono
Convicts at Large, Mel..........St..Rts.
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West..........Rep
Confessions of a Nazi Spy, Mel....WB
Cowboy and the Lady, Com.........UA
Cowboy from Brooklyn, Mus.......WB
Crashing Through, West............GN
Crashing Through Danger, Mel..St. Rts.
Crime Over London, Mel............GB
Crime Ring, Mel...................RKO
Crime Takes a Holiday, Mel.........Col
Crossroads, Mel..................Foreign
Crowd Roars, The, Com.-Mel.....MGM

D
Dangerous Cargo, Mel.........20th-Fox
Danger on the Air, Mel..........Univ
Dark Eyes, Mel..................Foreign
Dark Rapture, Mel................Univ
Dark Sands, Mel.................Foreign
Dark Victory, Mel...................WB
David Copperfield, Mel.............MGM
Dawn Patrol, Mel....................WB
Delinquent Parents, Mel.........St. Rts.
Desperate Adventure, Com.-Mel....Rep
Devil's Island, Mel..................WB
Disbarred, Mel......................Para
Divorce of Lady X, Com. (C)........UA
Dock on the Havel, Mel.........Foreign
Dodge City, Mel.....................WB
Down in "Arkansaw," Mus.........Rep
Down on the Farm, Com.......20th-Fox
Dramatic School, Mel.............MGM
Drifting Westward, West..........Mono
Drums, Mel. (C).....................UA
Duke of West Point, Mel...........UA
Duke Steps Out, Mel...........St. Rts.
Durango Valley Raiders, West.....Rep
Dybbuk, The, Mel...............Foreign

E
Each Dawn I Die, Mel.............WB
East Side of Heaven, Mus.-Com...Univ
Edge of the World, Mel.........Foreign
Empire of the West, West.........GN
Empty World, Mel..................GB
Everybody's Baby, Com.........20th-Fox
Everything Happens to Ann, Mel...GN
Exile Express, Mel...................GN
Exposed, Mel.......................Univ

F
Family Next Door, Com...........Univ
Family Reunion, Mel................WB
Fast and Loose, Mel..............MGM
Federal Man Hunt, Mel............Rep
Federal Offense, Mel..............Para
Female Fugitive, Mel.............Mono
Feud of the Range, West.......St. Rts.
Fighting Thoroughbreds, West.....Rep
First Offenders, Mel.................Col
Fisherman's Wharf, Mus...........RKO
Five of a Kind, Mel............20th-Fox
Fixer Dugan ....RKO
Flight at Midnight, Mel............Rep
Flight Into Darkness, Mel.......Foreign
Flight to Fame, Mel.................Col
Flirting with Fate, Com.-Mel.....MGM
Flying Irishman, Mel..............RKO
Foggy Quay, Mel................Foreign
Forged Passport, Mel...............Rep
40 Little Mothers, Mel..........Foreign
Four Daughters, Mel................FN
Four Feathers, Mel...................UA
Four Girls in White, Mel.........MGM
Four's A Crowd, Com...............WB
Freshman Year, Com.-Mel.........Univ
Frog, The, Mel......................GB
Frontier Express, West.............Rep.
Frontiersman, West. ....Para
Frontiers of '49, West...............Col
Frontier Scout, West................GN
Fugitives for a Night, Com.........RKO

G
Gambling Ship, Mel.................Univ
Gang, The, Mel..................St. Rts.
Gang Bullets, Mel.................Mono
Gang Smashers, Mel............St. Rts.
Gangster's Boy, Mel..............Mono
Gantry the Great, Mel..............WB
Garden of the Moon, Mus.-Com.....FN
Gateway, Mel..................20th-Fox
Ghost Town Riders, West..........Univ
Girl Downstairs, The, Com.-Mel..MGM
Girl Must Live, Com.................GB
Girl Refuge, The, Mel...........Foreign
Girls on Probation, Mel.............FN
Girls' School, Mel....................Col
Give Me a Sailor, Com.............Para
Gladiator, The, Com.................Col
Glory of the Faith, Mel.........Foreign
Going Places, Com.-Mel.............FN
Gold Is Where You Find It, Mel. (C) FN
Gold Mine in the Sky, West........Rep
Gone Harlem, Mel..............St. Rts.
Goodbye, Mr. Chips, Com.-Mel...MGM
Gorilla, The, Com-Mel..........20th-Fox
Gracie Allen Murder Case, Com.-Mel. Para
Grand Illusion, Mel.....Foreign (World)
Grand Jury's Secrets, Mel.........Para
Great Man Votes, Com.............RKO
Great Waltz, The, Mus...........MGM
Guilty Trails, West.................Univ
Gunga Din, Mel....................RKO
Gun Packer, West.................Mono
Gunsmoke Trail, West............Mono

H
Hard to Get, Com.-Mel.............WB
Hardys Ride High, Com.-Mel.....MGM
Harlem Rides the Range, West..St. Rts.
Hatred, Mel......................Foreign
Having Wonderful Time, Com.....RKO
Heart of the North, Mel. (C)......WB
Heart of Paris, Mel.............Foreign
Hell Bound, Mel.................St. Rts.
Hell's Kitchen, Mel..................WB
Heritage of the Desert, Mel.......Para
Hero for a Day, Mel.................WB
Heroes of the Desert, West.........Rep.
Heroes of the Hills, West...........Rep
Hey! Hey! U. S. A., Com.....Foreign
His Exciting Night, Com...........Univ
Hold That Co-ed, Com.........20th-Fox
Hold That Kiss, Com..............MGM
Home on the Prairie, West.........Rep
Homicide Bureau, Mel..............Col
Honolulu, Mus.-Com..............MGM
Hotel Imperial, Mel.................Para
Hound of the Baskervilles, Mel...20-Fox

I
I Am a Criminal, Mel.............Mono
I Am the Law, Mel..................Col
Ice Follies of 1939, Com.-Mel.......MGM
I Demand Payment, Mel.........St. Rts.
Idiot's Delight, Com.-Mel.........MGM
If I Were King, Mel...............Para
Illegal Traffic, Mel.................Para
I'll Give a Million, Mel.........20th-Fox
I'm From Missouri, Com...........Para
I'm From the City, Com...........RKO
In Early Arizona, West.............Col
In Old Mexico, West...............Para
In Old Montana, West...........St. Rts.
Inside Story, Mel...............20th-Fox
International Crime, Mel............GN
Invitation to Happiness, Com-Mel..Para
I Stand Accused, Mel...............Rep
I Take This Woman, Com.-Mel...MGM
It's a Wonderful World, Mel......MGM
It's in the Air, Mel............Foreign
It's Spring Again, Com.............UA
Itto, Mel.........................Foreign
I've Got a Horse, Mel..........Foreign
I Was Made a Convict, Mel.......Rep

J
Jesse James, Mel. (C)..........20th-Fox
Jones Family in Hollywood, Mel. 20th-Fox
Josette, Com....................20th-Fox
Juarez, Mel..........................WB
Just Around the Corner, Mus.-Com. 20th-Fox
Juvenile Court, Mel.................Col

K
Keep Smiling, Com............20th-Fox
Kentucky, Mel. (C)............20th-Fox
Kentucky Moonshine, Com.....20th-Fox
Kid from Kokomo, The, Mel........WB
Kid from Texas, Mel............MGM
Kidnapped, Mel.................20th-Fox
King Kong, Mel....................RKO
King of Chinatown, Mel...........Para
King of Alcatraz, Mel............Para
King of the Turf, Mel...............UA
King of the Underworld, Mel.......WB
Knight and the Lady, Mel.........WB
Knights of the Plains, West....St. Rts.
Kreutzer Sonata, Mel...........Foreign

L
Lady and the Mob, The, Mel.......Col
Lady's from Kentucky, The........Para
Lady Objects, The, Mel............Col
Lady Vanishes, Mel.................GB
Land of Fighting Men, West......Mono
Last Express, Mel.................Univ
Last Frontier, The, Mel............UA
Last Warning, The, West.........Univ
La Vierge Folle, Mel...........Foreign
Law Comes to Texas, The, West....Col
Lawless Valley, West..............RKO
Law of the Texan, West............Col
Law West of Tombstone, West....RKO
Let Freedom Ring, Mus...........MGM
Letter of Introduction, Com.-Mel..Univ
Let Us Live, Mel....................Col
Liebe Im ¾ Takt, Com.........Foreign
Lightning Carson Rides Again, West. Victory
Listen Darling, Mel...............MGM
Little Adventuress, The, Mel........Col
Little Flower of Jesus, Mel.....Foreign
Little Miss Broadway, Mus...20th-Fox
Little Princess, The, Mel (C)...20th-Fox
Little Orphan Annie, Mel.........Para

(*Continued on following page*)

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(Continued from preceding page)

Little Tough Guy, Mel........Univ
Little Tough Guys in Society, Mel..Univ
Little Women, Mel........RKO
Lone Star Pioneers, West........Col
Lone Wolf Spy Hunt, Mel........Col
Long Shot, The, Mel........GN
Love Affair, Mel........RKO
Lucky Night, Com........MGM

M

Made for Each Other, Mel........UA
Mad Miss Manton, Com........RKO
Magnificent Fraud, The........Para
Maiden Voyage, Com.-Mel........MGM
Mamele, Com........Foreign
Man About Town, Com........Para
Man from Music Mountain, West..Rep
Man from Texas, West........Mono
Man in the Iron Mask, Mel........UA
Man's Country, West........Mono
Man of Conquest, Mel........Rep
Man to Remember, Mel........RKO
Man with 100 Faces, Mel........GB
Marie Antoinette, Mel........MGM
Marseillaise, Mel........Foreign
Marusia, Mus........Foreign
Meet the Girls, Mel........20th-Fox
Meet the Mayor, Com........St. Rts.
Men Are Such Fools, Com.-Mel....WB
Men With Wings, Mel. (C)........Para
Mexicali Kid, West........Mono
Mexicali Rose, West........Rep
Midnight, Mel........Para
Mis Dos Amores, Mus........Para
Missing Daughters, Mel........Col.
Missing Guest, The, Mel........Univ
Mr. Chump, Com........WB
Mr. Doodle Kicks Off, Com........RKO
Mr. Moto in Terror Island, Mel..20-Fox
Mr. Moto's Last Warning, Mel..20-Fox
Mr. Moto Takes a Chance, Mel..20-Fox
Mr. Moto Takes a Vacation, Mel. 20th-Fox
Mr. Wong, Detective, Mel........Mono
Mother Carey's Chickens, Com....RKO
My Bill, Mel........FN
My Lucky Star, Mus.-Com....20th-Fox
My Song of Love, Mel........Foreign
My Son Is a Criminal, Mel........Col
Mysterious Miss X, Mel........Rep
Mysterious Mr. Moto, Mel....20th-Fox
Mysterious Rider, West........Para
Mystery of Mr. Wong, The, Mel..Mono
Mystery of the White Room, Mel..Univ
Mystery Plane, Mel........Mono
My Wife's Relatives, Com.-Mel....Rep

N

Nancy Drew, Detective, Mel........WB
Nancy Drew, Reporter, Mel........WB
Nancy Drew, Trouble Shooter, Mel..WB
Naughty But Nice, Com.-Mel........WB
Navy Secrets, Mel........Mono
Never Say Die, Com........Para
Newsboy's Home, Mel........Univ
News Is Made at Night, Mel..20th-Fox
Next Time I Marry, Com........RKO
Night Hawk, Mel........Rep
Night in Ghost Town, A, West....RKO
Night on the Danube, Com-Mel..Foreign
90 Degrees South, Mel........Foreign
North of Shanghai, Mel........Col
North of the Yukon, Mel........Col

O

Off the Record, Com.-Mel........WB
Oklahoma Kid, Mel........WB
Old Bones of the River, Com...Foreign
Old Maid, The, Mel........WB
One Hundred to One, Mel........MGM
One Third of a Nation, Mel........Para
One Wild Night, Mel........20th-Fox
On Trial, Mel........WB
Orage, Mel........Foreign
Orphans of the Street, Mel........Rep
Our Wife, Mel........Col
Outside These Walls, Mel........Col
Outlaw's Paradise, West........St. Rts.
Outsider, The, Mel........Foreign
Out West with the Hardys, Com.-Mel. MGM
Overland Express, West........Col
Overland Stage Raiders, West........Rep
Overland with Kit Carson, West....Col
Over the Moon, Mel. (C)........UA

P

Pacific Liner, Mel........RKO
Painted Desert, West........RKO
Pals of the Saddle, West........Rep
Panama Patrol, Mel........GN
Panamint's Bad Man, West....20th-Fox
Pardon Our Nerve, Mel........20th-Fox
Paris Honeymoon, Mus.-Com........Para
Paroled from the Big House, Mel. St. Rts.
Passport Husband, Com........20th-Fox
Peck's Bad Boy at the Circus, Com. RKO
Peg of Old Drury, Mel........Foreign
Penny Paradise, Mel........Foreign
Penrod's Double Trouble, Mel........FN
Penthouse, Mel........MGM
Personal Secretary, Mel........Univ
Persons in Hiding, Mel........Para
Phantom Gold, West........Col
Phantom Ranger, The, West....Mono
Phantom Stage, West........Univ
Pirates of the Skies, Mel........Univ
Plane No. 4, Mel........Col
Police School, Com-Mel........20th-Fox
Policy Man, Mel........St. Rts.
Port of Hate, Mel........St. Rts.
Port of Seven Seas, Mel........MGM
Prairie Justice, West........Univ
Prairie Nights, West........Col
Pride of The Navy, Mel........Rep
Pride of the West, West........Para
Prison Break, Mel........Univ
Prison Nurse, Mel........Rep
Prison Train, Mel........St. Rts.
Prison Without Bars, Mel........UA
Professor Beware, Com........Para
Pygmalion, Com.-Mel........MGM

R

Racket Busters, Mel........WB
Radio Troubadour, Mus........Para
Rage of Paris, Com........Univ
Rebellious Daughters, Mel........St. Rts.
Red River Range, West........Rep
Refugiados en Madrid, Mel........Foreign
Religious Racketeer, Mel........St. Rts.
Renegade Ranger, The, West....RKO
Renegade Trail, West........Para
Restless Age, The, Mel........UA
Renfrew of the Royal Mounted Saves a Lady, West........GN
Renfrew on the Great White Trail, West........GN
Return of the Cisco Kid, Mel. 20th-Fox
Return of the Frog, Mel........Foreign
Rhythm of the Saddle, West........Rep
Rich Man, Poor Girl, Com.-Mel...MGM
Ride a Crooked Mile, Mel........Para
Ride 'Em Cowgirl, West........GN
Riders of the Rio Grande, West...Mono
Rio Grande, West........Col
Risky Business, Mel........Univ
Road Demon, Mel........20th-Fox
Road to Reno, Com........Univ
Roaring Nineties, The, Mel........WB
Roaring Road, The, Mel........WB
Rolling Westward, West........Mono
Romance of the Redwoods, Mel........Col
Room No. 111, Mel........Foreign
Room Service, Com........RKO
Rose of Tralee, Mel........Foreign
Rose of Washington Square, Mus.-Com. 20th-Fox
Rothschild, Mel........St. Rts.
Rough Riders Round-up, West....Rep
Royal Divorce, Mel........Para

S

Sacrifice d'Honneur, Mel........Foreign
Safety in Numbers, Com........20th-Fox
Saint Strikes Back, Mel........RKO
St. Martin's Lane, Mel........Foreign
St. Louis Blues, Mel........Para
Santa Fe Stampede, West........Rep
Say It in French, Com........Para
Scandal House, Mel........St. Rts.
School for Scandal, Com-Mel....Foreign
Secret Service of the Air, Mel........FN
Secrets of a Nurse, Mel........Univ
Secrets of an Actress, Mel........FN
Sergeant Madden, Mel........MGM
Service De Luxe, Com........Univ
Shadows Over Shanghai, Mel........GN
Sharpshooters, Mel........20th-Fox
Shine On Harvest Moon, West....Rep
Shining Hour, The, Mel........MGM
Shopworn Angel, Com.-Mel........MGM
Silver on the Sage, Mel........Para
Sing, You Sinners, Mus........Para
Singing Blacksmith, Com-Mel...Foreign
Singing Cowgirl, The, West........GN
Sin of Lena Rivers, Mel........St. Rts.
Sisters, The, Mel........WB
Six-Gun Rhythm, West........GN
Six-Gun Trail, West........St. Rts.
Six Shootin' Sheriff, West........GN
Sixty Glorious Years, Mel (C)....RKO
Sky Giant, Mel........RKO
Slalom, Mel........Foreign
Slums of New York, Mel........Foreign
Smashing the Rackets, Mel........RKO
Smashing the Spy Ring, Mel........Col
Society Smugglers, Mel........Univ
Some Like It Hot, Mus........Para
Song of the Buckaroo, West........Mono
Son of Frankenstein, Mel........Univ
Sons of the Legion, Mel........Para
Sorority House, Mel........RKO
So This Is London, Com........Foreign
South Riding, Mel........UA
Spawn of the North, Mel........Para
Speed to Burn, Mel........20th-Fox
Spirit of Culver, Mel........Univ
Spring Madness, Com-Mel........MGM
Stablemates, Com-Mel........MGM
Stagecoach, Mel........UA
Stand Up and Fight, Com-Mel....MGM
Stanley and Livingstone, Mel..20th-Fox
Starlight Over Texas, West........Mono
Star Reporter, Mel........Mono
Stolen Life, Mel........Para
Storm, The, Mel........Univ
Storm Over Bengal, Mel........Rep
Story of a Cheat, Mel........Foreign
Story of Vernon and Irene Castle, The, Mus........RKO
Straight, Place and Show, Com 20th-Fox
Strange Boarders, Mel........GB
Strange Case of Dr. Meade, Mel....Col
Strange Faces, Com-Mel........Univ
Street of Missing Men, Mel........Rep
Street Without a Name, Mel....Foreign
Streets of New York, Mel........Mono
Student Nurse, Mel........WB
Submarine Patrol, Mel........20th-Fox
Sudden Money, Com-Mel........Para
Suez, Mel........20th-Fox
Sundown on the Prairie, West....Mono
Sunset Murder Case, Mel........GN
Sunset Trail, West........Para
Susannah of the Mounties, Com-Mel, 20th-Fox
Sweepstake Winner, Com........WB
Sweethearts, Mus. (C)........MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Mus........Univ
Swing That Cheer, Mel........Univ
Swiss Miss, Com........MGM

T

Tail Spin, Mel........20th-Fox
Tarnished Angel, Mel........RKO
Tarzan in Exile, Mel........MGM
Tenth Avenue Kid, Mel........Rep
Terror of Tiny Town, Mel........Col
Texans, The, Mel........Para
Texas Stampede, West........Col
Texas Wildcats, West........St. Rts.
Thanks for Everything, Mus-Com. 20th-Fox
Thanks for the Memory, Com........Para
That Certain Age, Mus-Com........Univ
There Goes My Heart, Com........UA
There's That Woman Again, Com..Col
They Drive by Night, Mel........Foreign
They Made Her a Spy, Mel........RKO
They Made Me a Criminal, Mel........WB
This Man Is News, Mel........Para
39 Steps, Mel........GB
Three Blind Mice, Mel........20th-Fox
Three Loves Has Nancy, Com-Mel.MGM
Three Musketeers, Mus-Com..20th-Fox
3 Smart Girls Grow Up, Mus-Com.Univ
Three Texas Steers, West........Rep
Thundering West, The, West........Col
Time Out for Murder, Mel........20th-Fox
Titans of the Deep, Mel........GN
Tom Sawyer, Detective, Mel........Para
Too Hot to Handle, Com-Mel........MGM
Topa Topa, Mel........St. Rts.
Topper Takes a Trip, Com........UA
Torchy Blane Runs for Mayor, Mel.WB
Torchy Gets Her Man, Mel........WB
Torchy Blane in Chinatown, Mel...WB
Touchdown Army, Com........Para
Tough Kid, Mel........Mono
Trade Winds, Com-Mel........UA
Trapped in the Sky, Mel........Col
Treasure Island, Mel........MGM
Trigger Pals, West........GN
Trigger Smith, West........Mono
Tropic Holiday, Mus........Para
Trouble in Sundown, West........RKO
12 Crowded Hours, Mel........RKO
Two Gun Justice, West........Mono
Two Gun Troubador, West....St. Rts.

U

Undercover Agent, Mel........Univ
Under the Big Top, Mel........Mono
Union Pacific, Mel........Para
Unmarried ....Para
Up the River, Mel........20th-Fox
Utah Trail, The, West........GN

V

Vacation from Love, Com........MGM
Valley of the Giants, Mel. (C)......WB
Volga Boatman, Mel........Foreign

W

Wanted by Scotland Yard, Mel...Mono
Wanted by the Police, Mel........Mono
Ware Case, Mel........Foreign
Waterfront, Mel........WB
Water Rustlers, West........GN
We Are Not Alone, Mel........WB
Wedad, Mel. ....Foreign
We're Going to Be Rich, Mus-Com. 20th-Fox
Western Jamboree, West........Rep
West of Cheyenne, West........Col
West of the Sante Fe, West........Col
What a Man! Com........Foreign
When the Husband Travels, Mus-Com, Foreign
Where the Buffalo Roam, West...Mono
While New York Sleeps, Mel...20th-Fox
Whispering Enemies, Mel........Col
Wife, Husband and Friend, Com. 20th-Fox
Wild Horse Canyon, West........Mono
Wings of the Navy, Mel........WB
Winner Take All, Mus-Com....20th-Fox
Witch Night, Mel........Foreign
With a Smile, Mus-Com........Foreign
Within the Law, Mel........MGM
Wizard of Oz, Mus. (C)........MGM
Wolf Call, Mel........Mono
Woman Doctor, Mel........Rep
Women in the Wind, Mel........WB
Wuthering Heights, Mel........UA

Y

Yellow Sands, Mel........Assoc British
Yes, Madam?, Com........Foreign
Yes, My Darling Daughter, Com..WB
You Can't Cheat an Honest Man, Com, Univ
You Can't Take It With You, Com.Col
Young Dr. Kildare, Com-Mel........MGM
Young Fugitives, Mel........Univ
Young in Heart, Com-Mel........UA

Z

Zaza, Mel........Para

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
Blondie (G)	Penny Singleton - Arthur Lake - Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neill-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Wolf Spy Hunt (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 2,'39†		
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'39†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57	
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Alley	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner			
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	*74	Feb. 25,'39
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	61	
Lady and the Mob, The	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†		
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg			
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Missing Daughters*	R. Arlen-R. Hudson-M. Marsh			
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 23,'39†		
Our Wife	Cary Grant-Loretta Young			
Outside These Walls	Dolores Costello - M. Whalan - Virginia Weidler			
Plane No. 4	Jean Arthur-Cary Grant-Richard Barthelmess - Thos. Mitchell	Apr. 30,'39†		
Prairie Nights	Charles Starrett-Iris Meredith			
Trapped in the Sky (G)	Jack Holt-Katherine DeMille		*60	Feb. 18,'39
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES
(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Dec. 1,'38†	79	Dec. 17,'38
Frog, The 8011	Noah Beery-Gordon Harker	Nov. 15,'38†	78	
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Nov. 1,'38†	78	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Ride 'Em Cowgirl W1-2	Dorothy Page	Jan. 20,'39†		
Strange Boarders (A) 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	Nov. 26,'38
(Exploitation: Jan. 28,'39, p. 58.)				
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Empty World	Nova Pilbeam			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Crashing Through 327	James Newill	Jan. 20,'39†		
Exile Express 801	Anna Sten-Alan Marshal	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	61	Sept. 17,'38
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Renfrew of the Royal Mounted Saves a Lady 328	James Newill	Feb. 10,'39†		
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Ride 'Em Cowgirl (G) W1-2	Dorothy Page	Jan. 20,'39†	52	Jan. 21,'39
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Trigger Pals (G) W1-13	Art Jarrett, Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38	55	
(See "In the Cutting Room," July 2,'38.)				
Water Rustlers W1-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	54	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar-B Family, The				
Empire of the West	George Houston			
Everything Happens to Ann	John King-Heather Angel			
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters		*70	Feb. 25,'39
Singing Cowgirl, The W1-3	Dorothy Page			
Six-Gun Rhythm W1-19 (G)	Tex Fletcher-Joan Barclay		*55	Feb. 18,'39

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'38, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Burn 'Em Up O'Connor (G) (919)	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	70	Jan. 14,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. [illegible]'38, p. 66; Dec. 10,'38, p. 62.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crowd Roars, The (G) 846	Robert Taylor-M. O'Sullivan-Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
Let Freedom Ring (G) 926	N. Eddy - V. Bruce - L. Barrymore-E. Arnold-G. Kibbee-V. McLaglen	Feb. 24,'39†	87	Feb. 18,'39
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore-Robert Morley-Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Port of Seven Seas (A) 829	Wallace Beery-M. O'Sullivan-Frank Morgan-John Beal	July 7,'38	81	Apr. 9,'38
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67.)				
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas-Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38	85	July 9,'38
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47.)				
Stand Up and Fight (G) 918	Robt. Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66.)				
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 10,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63; Jan. 21,'39, p. 53.)				
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Serenade	Jeanette MacDonald-Lew Ayres-Ian Hunter	Apr. 7,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Calling Dr. Kildare	Lionel Barrymore-Lew Ayres	Apr. 14,'39†		
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		33	Jan. 19,'35
Goodbye, Mr. Chips	Robert Donat-Greer Garson	June 2,'39†		
Hardys Ride High, The	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	May 5,'39†		
(See "In the Cutting Room," Feb. 11,'39.)				
Ice Follies of 1939 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
It's a Wonderful World*	James Stewart-Claudette Colbert			
Kid from Texas, The	Dennis O'Keefe-Florence Rice	Mar. 31,'39†		
Lucky Night	Robert Taylor-Myrna Loy	Apr. 21,'39†		
Maiden Voyage	R. Young-Annabella-W. Connolly	Apr. 28,'39†		
One Hundred to One	Melvyn Douglas-Louise Platt	May 12,'39†		
Penthouse	W. Pidgeon-V. Bruce-L. Carrillo	May 26,'39†		
Sergeant Madden	Wallace Beery-Marian Martin-Alan Curtis-Laraine Johnson	Mar. 17,'39†		
(See "In the Cutting Room," Feb. 11,'39.)				
Tarzan in Exile	J. Weismuller-M. O'Sullivan	June 16,'39†		
(See "Tarzan," "In the Cutting Room," Feb. 18,'39.)				
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
Within the Law	Ruth Hussey-Paul Kelly-John King-Lynne Carver	Mar. 24,'39†		
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Convict's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62	Feb. 11,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60	Feb. 18,'39
Rolling Westward 3863	Tex Ritter	Mar. 1,'39†		
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	56	Sept. 24,'38
Star Reporter 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62	
(See "In the Cutting Room," Jan. 28,'39.)				
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'38
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boys' Reformatory	Frankie Darro	Apr. 5,'39†		
Man from Texas 3864	Tex Ritter	Apr. 19,'39†		
Mystery of Mr. Wong, The	Boris Karloff-Dorothy Tree	Mar. 8,'39†		
Mystery Plane (G)	John Trent-Marjorie Reynolds	Mar. 8,'39†	*60	Feb. 25,'39
(Reviewed under the title, "Spy Pirate.")				
Riders of the Rio Grande 3855	Jack Randall	Apr. 30,'39†		
Streets of New York	J. Cooper-J. Martel-D. Purcell	Mar. 29,'39†		
Trigger Smith 3854	Jack Randall	Mar. 15,'39†		
Undercover Agent		Mar. 22,'39†		
Wanted by Scotland Yard	James Stevenson-Betty Lynne	Apr. 16,'39†		
Wolf Call	Movita-John Carroll	Apr. 12,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99; Nov. 12,'38, p. 69.)				
Boy Trouble	Charles Ruggles-Mary Boland	Feb. 17,'39†	74	Feb. 4,'39
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,'38
Cafe Society (G)	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76	Feb. 11,'39
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Give Me a Sailor (G) 3749	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G) 3808	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66; Feb. 4,'39, p. 84; Feb. 18,'39, pp. 68, 71.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
One Third of a Nation (A)	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Persons in Hiding (G) 3823	L. Overman-Patricia Morrison	Feb. 10,'39†	70	Jan. 28,'39
Pride of the West (G) 3854	William Boyd-Charlotte Fields	July 8,'38	55	June 25,'38
Professor Beware (G) 3746	Harold Lloyd - Phyllis Welch - R. Walburn - L. Sander	July 29,'38	87	July 16,'38
(See production article, Feb. 19,'38, p. 16; Sept. 17,'38, p. 63.)				
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	87	Jan. 28,'39
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Sing, You, Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
(Exploitation: Jan. 7,'39, p. 53.)				
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore - Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'38, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Ray	July 1,'38	75	June 25,'38
(Exploitation: Sept. 24,'38, p. 64; Nov. 5,'38, p. 53; Dec. 24,'38, p. 57.)				
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven	Patricia Ellis-Wallace Ford	Apr. 14,'39†		
Beachcomber, The (A)	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor			
Bulldog Drummond's Secret Police	John Howard-Heather Angel	Apr. 21,'39†		
Federal Offense	L. Nolan-J. C. Naish-H. Angel			
(See "In the Cutting Room," Feb. 4,'39.)				
Gracie Allen Murder Case	Gracie Allen-Warren William-Kent Taylor-Ellen Drew			
Grand Jury's Secrets	John Howard-Gail Patrick			
Heritage of the Desert	Evelyn Venable-Donald Woods			
Hotel Imperial	Isa Miranda-Ray Milland	May 19,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
I'm from Missouri	Bob Burns-Gladys George	Apr. 7,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Invitation to Happiness	Irene Dunne-Fred MacMurray-Donald O'Connor-C. Ruggles			
King of Chinatown	Anna May Wong-Lloyd Nolan	Mar. 17,'39†		
Lady's from Kentucky, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	May 12,'39†		
Magnificent Fraud, The	A. Tamiroff-L. Nolan			
Man About Town	J. Benny-D. Lamour-E. Arnold	May 26,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Midnight	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†		
(See "In the Cutting Room," Jan. 28,'39.)				
Never Say Die	Bob Hope-Martha Raye	Apr. 21,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Renegade Trail	W. Boyd-R. Hayden-G. Hayes			
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Silver on the Sage (G)	Wm. Boyd-Geo. Hayes	Mar. 31,'39	*65	Feb. 11,'39
Some Like It Hot	Gene Krupa & Orch.-Shirley Ross-Bob Hope-Una Merkel			
Stolen Life (A)	Elizabeth Bergner-Michael Regrave	May 5,'39†	92	Feb. 18,'39
Sudden Money	B. Lee-M.Rambeau-C. Ruggles	Mar. 31,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	Apr. 28,'39†		
(See "In the Cutting Room," Dec. 17,'38; exploitation: Feb. 18,'39, p. 72.)				
Unmarried	Buck Jones-Helen Twelvetrees	May 26,'39†		
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	88	July 16,'38
(Exploitation: Jan. 7,'39, p. 52.)				
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come on Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Federal Man Hunt (G) 820	Robt. Livingstone-June Travis	Dec. 26,'38†	64	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G)	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39†	61	Feb. 11,'39
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street (G) 819	Robt. Livingston-June Storey-Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flight at Midnight	Col. Roscoe Turner			
Forntier Express*	Roy Rogers-Mary Hart			
Heroes of The Desert*	Three Mesquiteers-Ruth Rogers			
I Was a Convict (G)	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65	Feb. 25,'39
Man of Conquest	Richard Dix-Gail Patrick-Edward Ellis-Max Terhune			
(See "In the Cutting Room," Jan. 28,'39.)				
Mexicali Rose	Gene Autry-Smiley Burnette	Mar. 27,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
My Wife's Relatives	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65	
Rough Riders' Round-up 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58	
Street of Missing Men	Charles Bickord-Nana Bryant			
Three Texas Steers	Three Mesquiteers			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68	Jan. 28,'39
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Boy Slaves 911 (G)	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72	Jan. 28,'39
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	117	Jan. 28,'39
(Exploitation: Feb. 25,'39, pp. 66, 69.)				
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peggy Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 12,'38, p. 68; Nov. 26,'38, p. 49; Dec. 17,'38, p. 74.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				
Little Women (re-issue) (G) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'38
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73	Feb. 3,'34
Mad Miss Manton (G) 806	Barbara Stanwyck-Henry Fonda. Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner - J. Travis - R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	65	Dec. 10,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	75	Dec. 31,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
Renegrade Ranger, The (G) 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	Feb. 25,'39
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nob. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39†	90	Apr. 6,'35
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman 920	James Ellison-Helen Wood	Mar. 31,'39†		
(See "Picardy Max," "In the Cutting Room," Feb. 18,'39.)				
Fixer Dugan	Lee Tracy-Peggy Shannon			
Flying Irishman, The 919	Douglas Corrigan-Paul Kelly-Robert Armstrong	Mar. 17,'39† (pre-release)		
(See "In the Cutting Room," Dec. 24,'38.)				
Love Affair 916	I. Dunne-C. Boyer-L. Bowman	Mar. 10,'39† (pre-release)		
(See "In the Cutting Room." Nov. 5,'38.)				
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39†	64	Feb. 18,'39
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Sorority House	Anne Shirley-James Ellison			
Story of Vernon and Irene Castle, The 838	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 7,'39		
(See "The Romantic Vernon Castle," "In The Cutting Room," Dec. 17,'38.)				
They Made Her a Spy	Sally Eilers-Allan Lane			
(See "In the Cutting Room," Feb. 11,'39.)				
Trouble in Sundown 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47; Jan. 7,'39, p. 52.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always In Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 20,'39†	68	Dec. 24,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51; Jan. 7,'39, p. 53.)				
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	*105	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70.)				
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67.)				
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17 '38, p. 62.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
(Exploitation: Feb. 4,'39, p. 83.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38	60	
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38	67	July 2,'38
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire-Roger Livesey	Jan. 20,'39†	92	Oct. 22,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	*80	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69.)				
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart - Binne Barnes	Feb. 17,'39†	74	Feb. 11,'39
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38	78	July 16,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury-	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	*75	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Graham Bell	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†		
Charlie Chan in Reno	S. Toler-P. Brooks-R. Cortez			
Chasing Danger (G)	Preston Foster - Lynn Bari	May 5,'39†	*60	Jan. 14,'39
Everybody's Baby (A) 931	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Gorilla, The	Ritz Bros.-Anita Louise-Bela Lugosi-Patsy Kelly			
Hound of the Baskervilles	Richard Greene-Basil Rathbone-Anita Louise-Nigel Bruce	Mar. 31,'39†		
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	*60	Oct. 22,'38
Jones Family in Hollywood	Jed Prouty-Spring Byington			
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	*95	Feb. 25,'39
Mr. Moto in Danger Island	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†		
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut		68	Nov. 19,'38
News Is Made at Night	Preston Foster-Lynn Bari			
Police School	Jane Withers-Richard Kellard-Arleen Whelan			
Return of the Cisco Kid*	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero			
Rose of Washington Square	Tyrone Power - Alice Faye - Al Jolson - Marie Wilson			
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Susannah of the Mounties	Shirley Temple-Randolph Scott			
Winner Take All (G)	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	*60	Feb. 25,'39

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59.)				
Drums (G)	Raymond Massey - Sabu - Roger Livesey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54; Jan. 7,'39, p. 53; Jan. 14,'38, p. 64.)				
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68.)				
King of the Turf (G)	A. Menjou-D. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	*84	Feb. 4,'39
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang			
Four Feathers	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Apr. 7,'39†		
It's Spring Again	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker			
(See "In the Cutting Room," Jan. 14,'39.)				
Last Frontier, The	Gary Cooper-Andrea Leeds			
Man in the Iron Mask	Louis Hayward-Joan Bennett-W. William-J. Schildkraut-A. Hale			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Prison Without Bars	Corrine Luchaire-Edna Best	Mar. 15,'39†		
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Wuthering Heights	Merle Oberon-Lawrence Olivier-Flora Robson-David Niven			
(See "In the Cutting Room," Feb. 4,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guys (A) 2008	"Dead End" Kids-R. Wilcox-Helen Parrish	July 22,'38	67	July 10,'38
(Exploitation: Nov. 12,'36, p. 66.)				
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	[illegible]nt Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Micha Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Risky Business	George Murphy-Dorothea Kent	Mar. 3,'39†		
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennet-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86	Oct. 29,'38
Society Smugglers	Preston Foster-Irene Hervey	Feb. 24,'39†	70	
(See "In the Cutting Room," Feb. 18,'39.)				
Son of Frankenstein, The (G) 3004	Basil Rathbone - Boris Karloff-Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67.)				
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Strange Faces 3035	Ken Murray - Ernest Truex -			
Swing, Sister, Swing (G) 3021	Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
You Can't Cheat an Honest Man (G)	W. C. Fields - Edgar Bergen-"Charlie McCarthy" - Frank Jenks	Feb. 17,'39†	79	Feb. 18,'39
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Town Czar*	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39		
Code of the Streets (G)	Frankie Thomas - Harry Carey - "Little Tough Guys"	May 5,'39†	*71	Feb. 4,'39
East Side of Heaven	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†		
Family Next Door	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†		
Mystery of the White Room	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†		
Spirit of Culver	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†		
(See "In the Cutting Room," Feb. 11,'39.)				
Three Smart Girls Grow Up	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson - C. Trevor - Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54; Dec. 24,'38, p. 58.)				
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, p. 66.)				
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65, 66; Jan. 28,'39, p. 60.)				
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54; Jan. 21,'39, p. 53.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Secret Service of the Air	R. Reagan-I. Rhodes-J. Litel			
You Can't Get Away with Murder (G)	Humphrey Bogart-Gale Page		*80	Jan. 21,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 4,'39		Feb. 11,'39
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'38, p. 58; Sept. 17,'38, pp. 60, 63.)				
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
Men Are Such Fools (G) 215	Wayne Morris - Priscilla Lane - Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38	60	
(See "In the Cutting Room," Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	98	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G). 307	John Garfield-Ann Sheridan "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Torchy Gets Her Man (G)	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 6; Feb. 25,'39, p. 69.)				
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too*				
And It All Came True				
Battle of City Hall	Ronald Reagan-Jane Wyman			
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Brother Orchid	Edw.G.Robinson-Wayne Morris-Gale Page			
Code of the Secret Service	R. Reagan-R. Towne-J. Litel			
Confessions of a Nazi Spy	Edw. G. Robinson - Francis Lederer			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan-Humphrey Bogart	Apr. 8,'39†		
(See "In the Cutting Room," Nov. 12,'38.)				
Dodge City	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory			
(See "In the Cutting Room," Dec. 31,'38.)				
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
Family Reunion	Lane Sisters-John Garfield.... F. Bainter-C. Rains-G. Page-J. Lynn-F. McHugh-M. Robson - D. Foran			
Gantry, the Great	Edith Fellows-James McCallion			
Hell's Kitchen	Marg't Lindsay-Ronald Reagan-"Crime School Kids"			
Here for a Day	Jane Bryan-Henry O'Neill			
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
(See "In the Cutting Room," Feb. 4,'39.)				
Kid from Kokomo, The	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Knight and the Lady, The	Bette Davis-Errol Flynn			
Nancy Drew, Trouble Shooter	B. Granville-F. Thomas-J. Litel			
Naughty But Nice	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Oklahoma Kid	J. Cagney-H. Bogart-L. Lane			
(See "In the Cutting Room," Nov. 12,'38.)				
Old Maid, The	Bette Davis-Miriam Hopkins			
On Trial	John Litel-Margaret Lindsay			
(See "In the Cutting Room," Feb. 4,'39.)				
Roaring Road, The	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins			
Torchy Blane Runs for Mayor	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Waterfront	G. Dickson-D. Mrgan-M. Wilson			
Women in the Wind (G)	K. Francis-W. Gargan-V. Jory	Apr. 15,'39†	*65	Feb. 4,'39

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Crashing Through Danger	Ray Walker	Excelsior	Sept. 15,'38	60	
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Duke Is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Meet the Mayor	Frank Fay	Judel	Sept. 15,'38	60	
Paroled from the Big House	Jean Carmen	J. D. Kay Prods.	Aug. 15,'38	57	
Policy Man	Negro Cast	Sack	July 1,'38	61	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Slums of New York (reissue)	Mickey Rooney	Freuler	July 15,'38	61	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Annie Laurie	Will Fyffe	World	April 15,'39		
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60.)					
Big Fella (G)	Paul Robeson	Brecher		73	July 10,'37
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'38
(Reviewed under the title, "La Kermesse Heroique.")					
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Dark Sands (G)	Paul Robeson	Record	Aug. 1,'38	75	July 30,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 8,'38
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Girl Refugee, The	Sophia Vebo	Brodie	Sept. 25,'38	110	
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion"; exploitation: Dec. 17,'38, p. 73; Jan. 28,'39, p. 59.)					
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Hey! Hey! U. S. A. (G)	Will Hay	G. F. D.		92	Oct. 22,'38
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leibhauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Itto	Native Cast	World	Feb. 30,'39		
It's In the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Liebe Im ¾ Takt (G)	Leo Slezak	Casino	Sept. 23,'38	96	Oct. 8,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mamele	Molly Picon	Sphinx	Jan. .. '39	102	
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Melnyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Outsider, The* (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Peg of Old Drury (A)	Anna Neagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A. T. P.		72	Sept. 24,'38
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothschild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
Ware Case, The (A)	Clive Brook	A. B. F. D.		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co.		110	Nov. 26,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. .. '39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier		Feb. 4,'39	79	Feb. 18,'39
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Boom Goes the Groom 9431	Mar. 24,'39†	17½
Ducking They Did Go, A 9406	Apr. 7,'39†	16½
Flat Foot Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charley Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	17
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430	Mar. 10,'39†	15½
Star Is Shorn, A 9432	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39†	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405	Feb. 24,'39†	17
Yes, We Have No Bananza 9407 (3 Stooges)	May 19,'39†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Happy Tots 9508	Mar. 31,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38†	8
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (reissue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors (2-18-39) 9506	Jan. 26,'39†	8
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9532	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 10 (16-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38†	10
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657	Mar. 24,'39†	1 rl.
No. 8 9658	Apr. 21,'39†	1 rl.

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	
No. 3 9473	Apr. 21,'39	

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	1 rl.
30. Golf Chumps 9705	Apr. 6,'39†	1 rl.

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	6½
Happy Birthday (2-18-39) 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	6½
Scrappy's Sideshow 9754	Mar. 3,'39†	1 rl.

SCREEN SNAPSHOTS

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39) 9854	Dec. 15,'38†	10
No. 5 9855	Jan. 10,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	1 rl.

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
King Vulure (1-21-38) 9803	Jan. 8,'39†	11
Navy Champion 9805	Mar. 17,'39†	1 rl.
Odd Sports 9804	Feb. 10,'39†	1 rl.
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 9903	Apr. 7,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 EI-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 EI-2	Jan. 20,'39†	9

TREASURE CHEST

(Color Cartoons)

Title	Rel. Date	Min.
Baby Checkers EI-14		
Monkey Business EI-15		

[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel. Date	Min.
Eliza Runs Again 8526	July 29,'38	6½
Milk for Baby 8524	July 8,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½

TREASURE CHEST

Title	Rel. Date	Min.
We Live in Two Worlds (8-20-38) 8609	July 22,'38	11

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (color)	Jan. 14,'39	9
Pygmy Hunt, The W-687	Aug. 6,'38	8
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Jitterbug Follies W-883 (sepia)	Feb. 25,'39†	1 rl.
Mama's New Hat W-882	Feb. 11,'39†	9
Seal Skinners W-881 (sepia)	Jan. 28,'39†	8

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20
No. 20—The Wrong Way Out (1-21-39) P-811	Dec. 24,'38†	17

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt T-856	Jan. 21,'39†	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Imperial Delphi T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey T-858	Mar. 18,'39†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Paris On Parade (8-20-38) T-662	July 9,'38	9
Singapore and Jahore (2-4-39) T-855	Aug. 31,'38†	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Great Heart, The (2-4-39) M-875	Dec. 31,'38†	11
Ice Antics (2-24-39) M-876 (sepia)	Feb. 11,'39†	9
Streamline Swing (11-12-38) M-872 (In sepia)	Sept. 10,'38†	9
Miracle of Salt Lake (12-31-38) M-874	Nov. 12,'38†	11
They Live Again (2-18-39) M-873	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloyd	July 9,'38	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A R-803 (sepia)	Jan. 28,'39†	17
It's In the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downs	July 30,'38	10
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lanterns (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Duel Personalities C-937		1 rl.
Football Romeo (1-21-38) C-933	Nov. 12,'38†	10
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38†	9
Tiny Troubles C-936	Feb. 18,'39†	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—(11-12-38) K-921	Oct. 15,'38†	10
No. 2—K-922 (New Roadways)	Jan. 28,'39†	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving (1-28-39) S-904 (sepia)	Jan. 14,'39†	8
Follow the Arrow (8-20-38) S-712	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Penny's Picnic (1-14-39) S-903 (color)	Dec. 17,'38†	10

ROBERT BENCHLEY

Title	Rel. Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Hour for Lunch, An F-955	Mar. 18,'39†	
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet (2-4-39) F-954	Jan. 28,'39†	
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Musical Mountaineers T8-8	Mar. 24,'39†	1 rl.
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'39†	7
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sacred Crows, The T8-9	Apr. 21,'39†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Automobile T8-7	Feb. 24,'38†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair (9-3-38) C8-1	Aug. 26,'38	7
Always Kickin' (2-25-39) C8-3	Jan. 27,'39†	7
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry C8-4	Mar. 17,'39†	1 rl.

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Champagne Music of Lawrence Welk A8-8	Mar. 3,'39†	1 rl.
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Moments of Charm (8-13-38) A8-1	Aug. 5,'38†	10
P. Spitalny & Girl Orch.		
Music Through the Years (2-25-39) A8-7	Feb. 3,'39†	11
Jan Garber and Orch.		
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A (12-24-38) A8-6	Jan. 6,'39†	10
Larry Clinton and Orch.		
Queens of the Air (7-23-38) A7-14	July 8,'38	11
Vincent Lopez and Orch.		
Three Kings and a Queen A8-9	Apr. 7,'39†	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Circus Co-ed V8-8	Mar. 10,'39†	1 rl.
Mildewed Melodramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38†	10
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16
That's Africa V8-7	Feb. 10,'39†	1 rl.

PARAMOUNT PICTORIAL
(New Series)

Title	Rel. Date	Min.
No. 1—(8-20-38) P8-1	Aug. 5,'38†	10
No. 2—(9-3-38) P8-2	Sept. 2,'38†	10
No. 3—(9-24-38) P8-3	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—(12-3-38) P8-5	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 7—(2-11-39) P8-7	Feb. 3,'39†	1 rl.
No. 8—P8-8	Mar. 3,'39†	1 rl.
No. 9—	Mar. 31,'39†	1 rl.

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wondeful Lamp EE8-1	Apr. 7,'39†	1 rl.
(special)		
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right (1-21-39) E8-5	Dec. 30,'38†	7
Customers Wanted (2-18-39) E8-6	Jan. 27,'39†	7
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
Jeep, The E7-12	July 15,'38	7
Leave Well Enough Alone	Feb. 24,'39†	10
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Wetta Nite Mare E8-8	Mar. 24,'39†	1 rl.

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(In Color)
(New Series)

Title	Rel. Date	Min.
No. 1—(10-15-38) J8-1	Sept. 2,'38†	10
No. 2—J8-2	Nov. 4,'39†	1 rl.
No. 3—J8-3	Jan. 6,'39†	1 rl.
No. 4—J8-4	Mar. 10,'39†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Airhoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39†	10
No. 61—The Sporting Irish R8-9	Mar. 17,'39†	1 rl.
No. 62—Good Skates R8-10	Apr. 14,'39†	1 rl.

UNUSUAL OCCUPATIONS
(In Color)
(New Series)

Title	Rel. Date	Min.
No. 1— (8-27-38) L8-1	Aug. 5,'38†	10
No. 2—(10-22-38) L8-2	Oct. 7,'38†	11
No. 3— (2-4-39) L8-3	Dec. 2,'38†	11
No. 4— (1-28-39) L8-4	Feb. 3,'39†	10

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93-704	Mar. 10,'39	20
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93-701	Sept. 23,'38†	18

HEADLINERS

Title	Rel. Date	Min.
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	15
1938-39		
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Clock Wise 93404	Mar. 24,'39†	16
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17
Maid to Order 93,403	Jan. 27,'39†	18

MARCH OF TIME

Title	Rel. Date	Min.
1937-38		
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
1938-39		
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'39†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,103	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39†	18
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39†	19

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Reading', Ritin', and Rhythm 94,207	Feb. 17,'39†	10
Lucky Nilinder and Orch.		
Samovar Serenade 94,208	Mar. 17,'34†	1 rl.
Luba Malina		
Styles and Smiles (10-15-38) 94,202	Sept. 30,'38†	11
Virginia Verrill		
Talent Auction 94,203	Oct. 28,'38†	10
Irene Beasley		
Tropical Topics 94,206	Jan. 20,'39†	10
Rosita Ortega		
Under a Gypsy Moon (9-3-38) 94,201	Sept. 2,'38†	10
J. Harold Murray		
Venetian Moonlight 94,204	Nov. 25,'38	1 rl.
Mario Cezzi		

PATHE NEWS

Released twice a week

PATHE PARADE

Title	Rel. Date	Min.
No. 7—Expose of Spiritualism—Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Plumb Crazy 93,202	Feb. 3,'39†	16

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Prairie Pappas 93,502	Dec. 16,'38†	18
Western Welcome, A 93,501	Sept. 9,'38†	18

REELISMS

Title	Rel. Date	Min.
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Gold 94,606	Feb. 10,'39†	1 rl.
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Pilot Boat 94,605	Jan. 20,'39†	9
Trans-America 94,602	Oct. 14,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Blue Grass (12-17-38) 94,304	Dec. 2,'38†	10
Bow Strings 94,306	Jan. 27,'39†	9
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
On the Wing 94,305	Dec. 30,'38†	10
Snow Falls 94,307	Feb. 24,'39†	1 rl.

SMART SET

Title	Rel. Date	Min.
Hunting Trouble (8-13-38) 83,303	Aug. 12,'38	10
Jed Prouty		

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104	Nov. 25,'38†	8
(Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59, 60.)		
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Goofy and Wilbur (10-1-38) 94,112	Apr. 28,'39†	8
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Athletic Oddities 9204	Nov. 11,'38	1 rl.
Daily Diet of Danger, A 9203	Dec. 9,'38†	1 rl.
Filming Big Thrills 9202	Sept. 30,'38†	1 rl.
Recording Modern Selenee 9201	Aug. 19,'38†	1 rl.

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles) (12-31-38) 9602	Dec. 23,'38†	10
Fashion Forecasts, No. 3 9603	Mar. 31,'39†	1 rl.

LEW LEHR

Title	Rel. Date	Min.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
What Every Inventor Should Know 9403	Jan. 20,'39†	1 rl.

MAGIC CARPET SERIES
(Lowell Thomas)

Title	Rel. Date	Min.
Good Neighbors 9106	Apr. 28,'39†	1 rl.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39†	11
Mystic Siam 9105	Mar. 17,'39†	1 rl.
Viking Trail (12-31-38) 9104	Feb. 17,'39†	11

TERRY-TOONS

Title	Rel. Date	Min.
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Frozen Feet 9509	Feb. 24,'39†	1 rl.
Gandy Goose in G Man Jitters 9510	Mar. 10,'39†	1 rl.
Gandy the Goose in the Frame Up 9507	Dec. 30,'38†	1 rl.
Gandy Goose in Doomsday 9524	Dec. 16,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Goose Flies High, The 9502	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Nutty Network, The 9527	Mar. 24,'39†	1 rl.
(in color)		
One Gun Gary in Nick of Time 9508	Jan. 27,'39†	1 rl.
Owl and the Pussycat, The 9525	Jan. 13,'39†	1 rl.
(in color)		
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	8
String Bean Jack 9521	Aug. 26,'38†	1 rl.
(In color)		
Three Bears, The 9526	Feb. 10,'39†	1 rl.
(in color)		
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.

ED THORGENSEN (Sports)

Title	Rel. Date	Min.
Hunting Dogs 9303	Mar. 2,'39†	1 rl.
Inside Baseball 9304	Apr. 14,'39†	1 rl.
Shooting for Par 9302	Jan. 13,'39	1 rl.
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The (1-28-39)		1 rl.
Fox Hunting (1-21-39)		1 rl.
Jerusalem (1-14-39)		1 rl.
Petra (1-14-39)		1 rl.
Rome Symphony (12-31-38)		1 rl.
Ruins of Palymra		1 rl.
Wanderers of the Desert (1-7-39)		1 rl.

UNIVERSAL

GOING PLACES WITH GRAHAME MC NAMEE

Title	Rel. Date	Min.
No. 48—2379	Apr. 11,'38	9
No. 49—2380	Apr. 25,'38	9
No. 50—(4-30-38) 2381	May 9,'38	9
No. 51—(6-11-38) 2382	June 13,'38	10
No. 52—(6-25-38) 2383	June 27,'38	9
No. 53—3351	Aug. 22,'38†	9
No. 54—(11-19-38) 3352	Sept. 12,'38†	9½
No. 55—(12-3-38) 3353	Oct. 3,'38†	9
No. 56—(11-26-38) 3354	Nov. 14,'38†	10
No. 57—3355	Nov. 28,'38†	1 rl.
No. 58—(2-11-39) 3356	Dec. 26,'38†	9
No. 59—(2-25-39) 3357	Jan. 30,'39†	9
No. 60—3358	Feb. 20,'39†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Birth of a Toothpick	Feb. 27,'39†	7½
Cat and the Bell, The 3241	Oct. 3,'38†	7
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbirds (12-10-38) 3246	Dec. 26,'38†	7
Magic Beans 3249	Feb. 13,'39†	1 rl.
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3248	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes 3228	Mar. 15,'39†	19
Beauty Shoppe (8-27-38) 3222	Sept. 28,'38†	19½
Imogene Coca		
Down on the Barn (2-26-38) 2167	Feb. 23,'38	17
Billy Jones-Ernie Hare		
Fits and Benefits 2173	July 27,'38	19
York and King		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
High Jack N' the Show (-21-38) 2170 James Barton	May 18,'38	17
Latin Hi-Hattin' (4-30-38) 2169 Dorothy Stone-Chas. Collins	Apr. 27,'38	17
Music and Flowers (5-21-38) 2171 Block & Sully	June 15,'38	19
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39†	19
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charioteers	Oct. 12,'38†	20
Somewhere in Paris (3-5-38) 2168 J. Harold Murray	Mar. 23,'38	17
Stars and Stripes (7-2-38) 2172 Ed. East-Ralph Dumke	Feb. 15,'39	2 rls.
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19

OSWALD CARTOONS

Title	Rel. Date	Min.
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Cheese Nappers (7-2-38) 2288	July 4,'38	7
Feed the Kitty 2281	Mar. 14,'38	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Happy Scouts (7-2-38) 2395	June 20,'38	7
Man Hunt (2-26-38) 2278	Feb. 7,'38	7
Movie Phony News 2285	May 30,'38	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38	7
Nellie, The Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38	7½
Pixie Land 2295	Sept. 12,'38	7
Problem Child, The (5-14-38) 2284	May 16,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Tail End (5-21-38) 2283	Apr. 25,'38	7
Trade Mice 2280	Feb. 28,'38	7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 50—Novelty 2394	May 2,'38	9
No. 51—Novelty (6-11-38) 2395	June 6,'38	9
No. 52—Novelty (7-2-38) 2396	June 20,'38	9
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty 3370	Feb. 6,'39†	1 rl.
No. 60—Novelty 3371	Mar. 6,'39†	1 rl.
No. 61—Novelty 3372	Apr. 3,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Forget-Me Knots 3011 Bernice Claire	May 7,'38	2 rls.
Stocks and Blondes 3023 Gene Lockhart	May 21,'38	2 rls.
Out Where the Stars Begin 3004 Evelyn Thawl-Jeffrey Lynn	May 28,'38	2 rls.
Prisoner of Swing 3012 Hal LeRoy	June 11,'38	2 rls.
Rise and Sing 3029 Cross and Dunn	June 25,'38	2 rls.
Rainbow's End (7-23-38) 3017 Eddie Peabody	July 2,'38	22
My Pop 3024 Henry Armetta	July 16,'38	2 rls.
Sons of the Plains (7-23-38) 3006 Mauch Twins	July 30,'38	19
Up In Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 3,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sep. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	20
Sophmore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan. 21,'39†	20

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Mechanix Illustrated, No. 1 (7-23-38) 3511	June 4,'38	10
Mechanix Illustrated, No. 2 (12-3-28) 4605	Nov. 5,'38†	10
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10

COLORTOUR ADVENTURE
(In Color)

Title	Rel. Date	Min.
Pearl of the East 3509	May 21,'38	1 rl.
Isles of Enchanment 3512	June 25,'38	1 rl.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Wanderlust 3309	May 14,'38	1 rl.
Dreams Come True, A 3310	June 6,'38	1 rl.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 26,'38	19
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68.)	Feb. 11,'39†	20

LOONEY TUNES

Title	Rel. Date	Min.
No. 52—Injun Trouble 3611	May 21,'38	1 rl.
No. 53—Porky the Fireman 3612	June 4,'38	1 rl.
No. 54—Porky's Party 3613	June 25,'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'39†	1 rl.
No. 61—Daffy Doc, The (12-338) 4804	Nov. 26,'38†	7
No. 62—Porky The Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music With a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.

MERRIE MELODIES
(In Colors)

Title	Rel. Date	Min.
No. 58—Katnip Kollege 3414	June 11,'38	1 rl.
No. 59—Have You Got Any Castles 3415	June 25,'38	1 rl.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62——The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-In Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're An Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39†	7

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9

SPECIAL

Title	Rel. Date	Min.
Nine Million, The (2-18-39)		9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

DEVLIN

Title	Rel. Date	Min.
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Old Towns of Normandy Makassar (8-6-38)	Aug. 15,'38†	10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38†	10½
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

HOFFBERG

Title	Rel. Date	Min.
Trailing the Jaguar (7-2-38)	July 15,'38	28

LENAUER

Title	Rel. Date	Min.
Datelines (6-18-38)		8
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK
(with Negro Cast)

Title	Rel. Date	Min.
Brown Gravey	July 30,'38†	21
Framing of the Shrew, The	July 30,'38†	19
Lady Fare, The	July 30,'38†	20
Melancholy Dame, The	July 30,'38†	19
Music Hath Harms	July 30,'38†	21
Off In the Silly Night	July 30,'38†	20
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	10

SANDERS FILMS

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

WORLD

Title	Rel. Date	Min.
Andante et Rondo		
Ave Maria		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brillante		

WPA

Title	Rel. Date	Min.
Shock Troops of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G Men (2-18-39) James Craig-Lorna Gray	Jan. 28,'39†	
Mandrake, the Magician	May 6,'39†	
Overland with Kit Carson Bill Elliott	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle	June 10,'39†	
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Malo	Dec. 3,'38†	2 rls. (each) (1st episode 29 min.)
Lone Ranger Rides Again Robert Livingston-Chief Thunder Cloud (15 episodes)	Feb. 25,'39†	2 rls. (each) (1st episode-30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Larry Crabbe	Apr. 11,'39†	
Red Barry (10-8-38) 3681-3793 Buster Crabbe-Frances Robinson	Oct. 18,'38†	20 (each)
Scouts to the Rescue (12-31-38) 3781-92 Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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Better Theatres

MARCH 4, 1939

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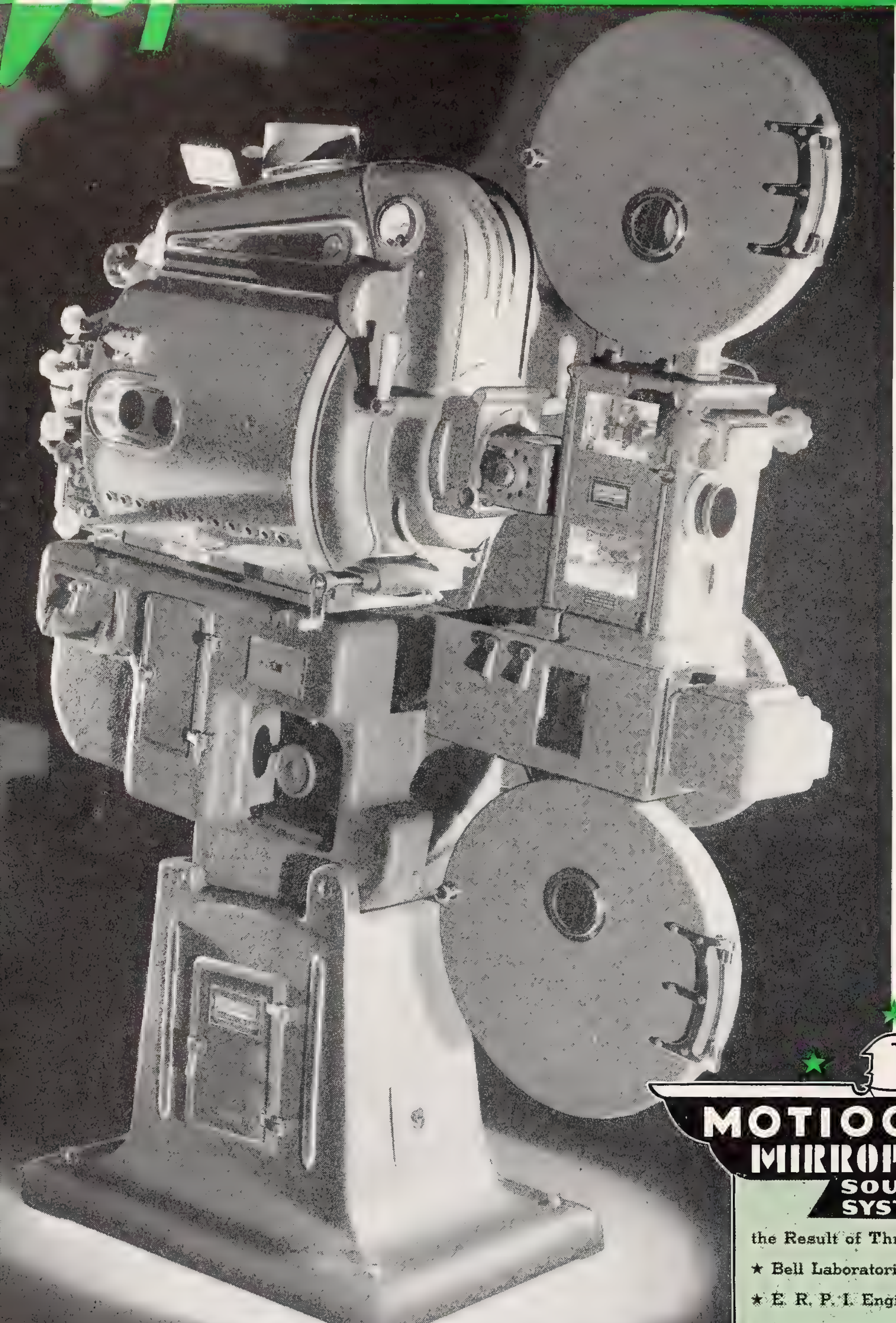

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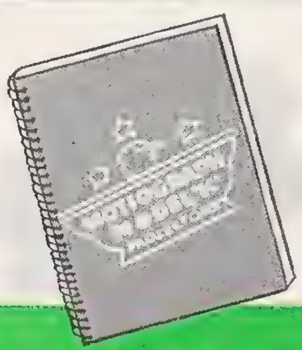

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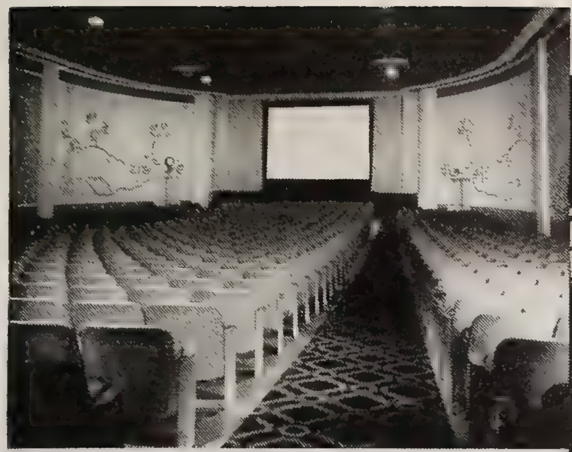
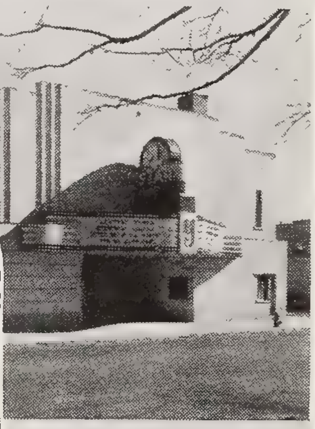


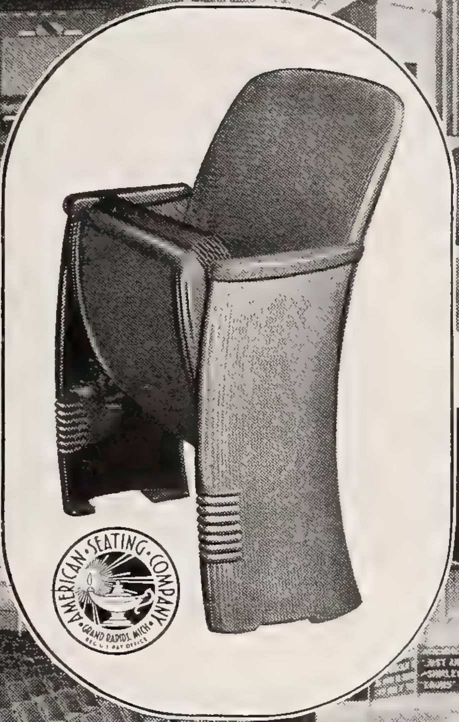
PARK THEATRE, Indianapolis, Ind.—Owners, Meloy Bros.—Architect, Maurice E. Thornton—800 American Bodiform chairs, Turquoise color scheme—seats have special NuKraft spring decking.

NEWSREEL THEATRE, Radio City, N. Y.

4-STAR THEATRE, Grand Rapids, Mich.



ROXY THEATRE, Fargo, N. Dakota—Owner, F. P. Aamoth—300 American Bodiform chairs—Coral and Cream color scheme.



LAREINA THEATRE, Van Nuys, Calif.

LIBERTY THEATRE, Lincoln, Nebr.—Owners, Westland Theatres, Denver, Colo.—568 American Bodiform chairs—Coral and Cream color scheme.

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—*H. C. Federer, Liberty Theatre, Lincoln, Nebr.*

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—*Maurice E. Thornton, Architect, Park Theatre, Indianapolis, Ind.*

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—*F. P. Aamoth, Roxy Theatre Co., Fargo, N. D.*

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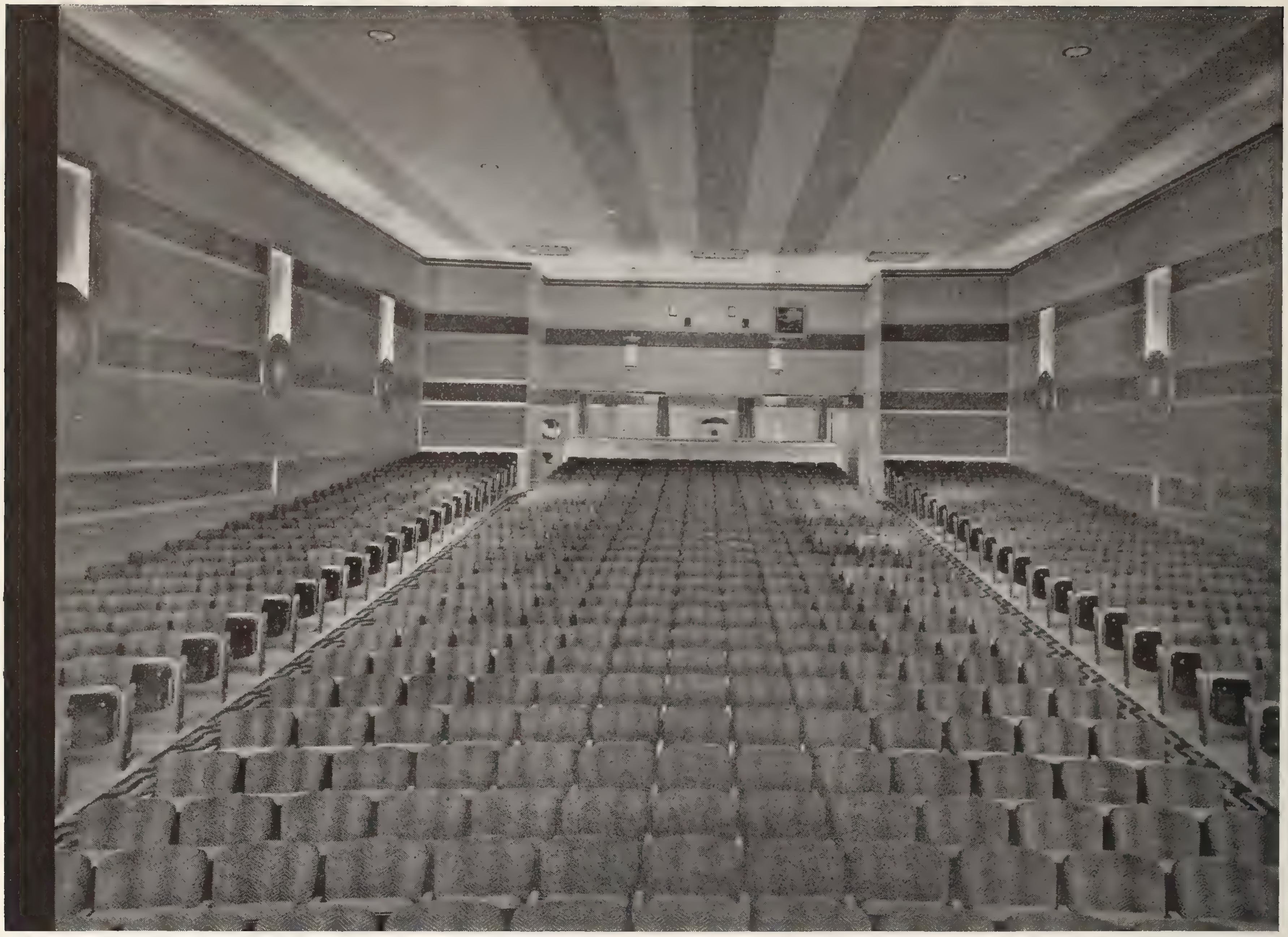

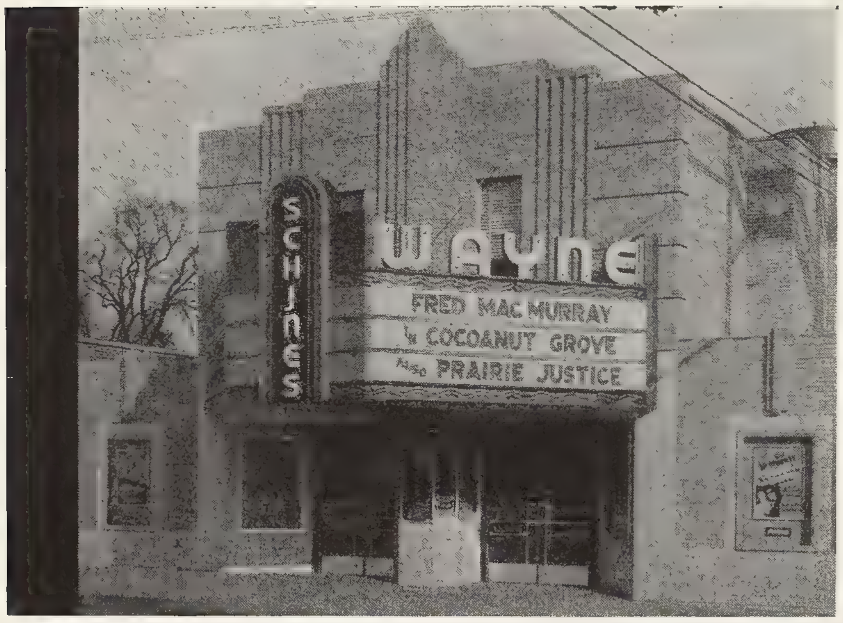

A LOW-COST SCHEME WITH DOWNLIGHTS

■ Costing $40,000, or about $57 per seat (exclusive of equipment), the Schine circuit's new 700-seat Wayne theatre in Wooster, Ohio, is of colorful treatment in modern lines with a combination of built-in fixtures and downlighting in the auditorium. The budget for this house in a small city called for low-cost construction and decoration. For auditorium lighting, 3-foot recessed panels, finished in plaster painted white, are spaced along the side walls, each containing a strip-light reflector with nine lamps—one 100-watt lamp for use in emergency lighting, and eight 50-watt colored lamps, alternately blue, red and amber. These circuits are controlled through dimmers from the projection room. The lamps are concealed behind the upper arc of circular plaster plaques forming ornamental pieces along horizontal wall bands. The walls above a cinder block wainscot are finished in alternate bands of rayon-cotton fabric and brocade; these are in three shades of orange. The bands are divided by blue-painted wood strips edged with chromium mouldings. The ceiling, which is finished in buff-tinted acoustic plaster, has side and central painted orange bands. Widely spaced along these are the downlights, consisting in 100-watt lamps in aluminum metal reflectors recessed flush. . . . The front of the Wayne theatre is faced in buff brick with buff stone and ceramic block trim, the latter being used for the base of the island ticket booth. Recessed display cases are lighted by built-in lumiline lamps. The marquee, built to specification by the Artkraft Sign Company, Lima, Ohio, carries attraction boards with only 2 inches between the opal glass behind the silhouette letters, and the outside framing. Attraction board lighting is by lumiline lamps; marquee trim lighting is in neon. Peter M. Hulsken, theatre architect of Lima, Ohio, was the architect.

Better Theatres

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■ ■ ■

Direct Regulation Of Air-Conditioning

WHILE ALL building code and safety regulations affect air-conditioning and ventilation installations one way or another, more direct regulation of air supply and conditioning provisions is likely. An indication of what may be expected along this line is contained in a bill recently introduced in the New York State legislature by Assemblyman McCaffrey of New York City. This measure would require a license for each installation.

It is also proposed that all persons who "render services in the maintenance or repair of any air-conditioning" system would require certificates of competence issued by state authorities, which would be a state board. Inspectors representing this board would be authorized to check on all air-conditioning systems to see that they met certain minimum standards. They would act through local city boards.

A Barn Theatre for "Subsistence" Farmers

MOTION PICTURE theatres have been housed in odd enough buildings, and of course the stage theatre has summer performances in many a barn, but it probably has remained for James Edwards, Los Angeles circuit operator, to have a barn especially designed for the exhibition of motion pictures. And not merely a barn, but a complete farm setting for this theatre, which is to be located in a community of little country homes which has grown up near Los Angeles. The theatre, an exterior sketch of which is reproduced in adjoining columns, has been designed by S. Charles Lee, prominent Los Angeles theatre architect. It will be called Tumbleweed.

The community is one of those settlements which have grown up as a result of the Federal Housing Administration's "own your own home" campaign. With the government aiding in the financing of construction, the plan provides an escape from the congested areas of cities, where living costs are usually relatively high, and suggests a little cottage out in the country with a vegetable garden and a few chickens. According to Mr. Lee, in the Los Angeles area this idea has appealed especially to families whose breadwinners have been working only two or three days a week, and consequently have time to work their little "estate."

Farm-Theatre for Farm-Minded Folk

One of the more populous communities of this type has grown up near El Monte, a suburb of Los Angeles. The community itself, called Five Points, is where the government built some of its first "subsistence homestead" properties. Few of the people have had much previous experience with a hoe, but they are farm-minded at least to the extent of liking to get good "vittles" cheap. Increase in their number, according to Mr. Lee, has caused Los Angeles exhibitors to cast a contemplative eye toward Five Points for quite some time before the Edwards circuit launched its project.

Being farmers at heart, if not in talent, the Five Pointers, said Mr. Edwards, would like their theatre to look like a barn, with all the farmyard fixings. Taking him at his word, Mr. Lee replied that he would design them "the cutest barn they ever saw." A picture of the result accompanies these paragraphs.

An interesting modification of conventional construction is used to effect the basis of the design. The ceiling of the auditorium is built on the lower instead of the upper chord of the roof truss. This provides for low walls inside but still gives clearance for projection of the picture between the interior trusses.

There will be a windmill in the front "yard," outlined in neon; the marquee is designed as part of the windmill. The yard, measuring 40x60 feet, will have a fence built of wagon wheels and other things one sees around a farmyard, and a duck pond, not without ducks, and even ye oulde oaken bucket.

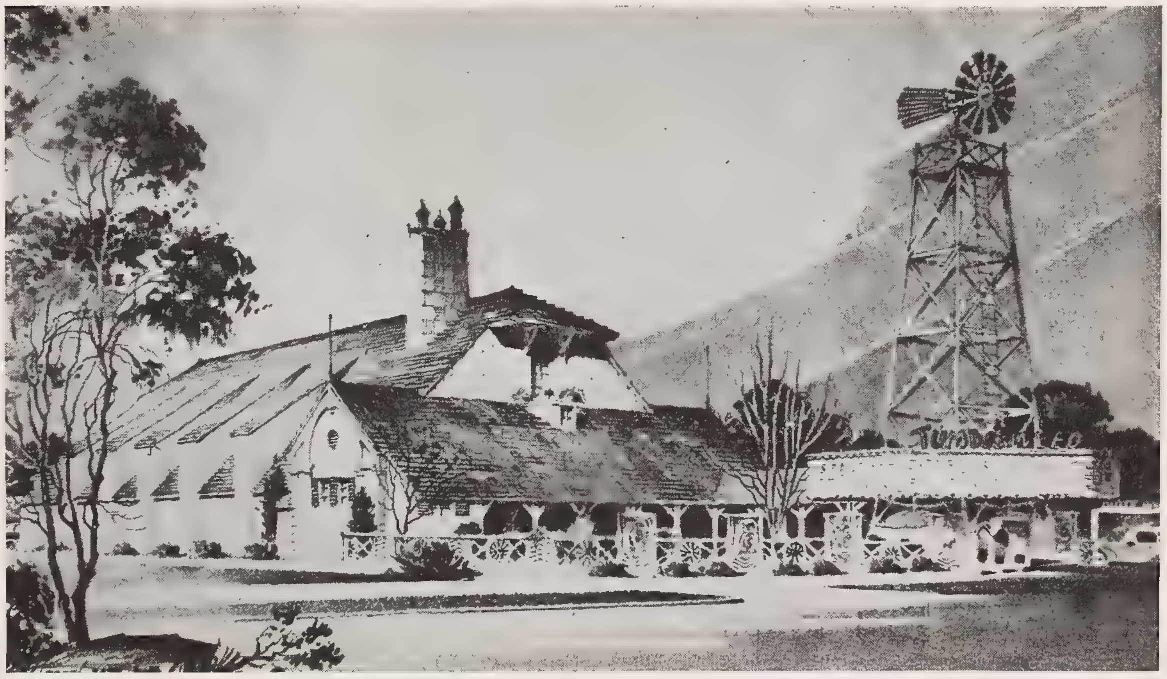
The lobby is designed as an old-fashioned farmhouse living room, with oil-type lamps for electric light fixtures, plush furniture and a gilt-framed chromo of grandpa. Foyer walls will be finished partly in wood, partly in paper.

Construction, according to Mr. Lee, will cost $30,000.

New Theatre Projects Top Those of Last Year

A TOTAL OF 47 theatre projects, including new construction and substantial remodeling, were reported for January by the F. W. Dodge Corporation, New York, whose reports cover 37 eastern states. This figure represents four more projects than were reported for the same area and the corresponding month of last year. The January 1939 projects called for an aggregate expenditure of more than $811,000.

Figures just released in Canada on 1938 theatre construction show that there were 102 new theatres opened in the Dominion. The Province of Alberta led with 30 theatres.



Rendering of S. Charles Lee's design for James Edwards' unique Tumbleweed theatre near Los Angeles.

New Things in Air-Conditioning

PREPARING FOR SUMMER AIR-CONDITIONING

SPRING overhaul of the air cooling equipment, which should be prepared for now, involves roughly four operations. Details of these will differ according to individual requirements of the installation. In general, however, all types of apparatus require cleaning, minor adjustments, minor improvements, and summer scheduling. Of these items, cleaning unquestionably is the most important.

Cooling equipments differ, of course, as to the points at which the most careful cleaning is essential, but in almost all systems three factors stand out as exceptionally important. These are lubrication, cleanliness at points of heat transfer, and cleanliness at all locations difficult to reach during the operating season.

With reference to lubrication, the best procedure usually is to flush away all old lubricants with kerosene, clean all oil filters, and thoroughly relubricate. Wherever possible, the kerosene used for clearing away old, gummed oil should itself be wiped away, and not left to dilute the new oil or grease.

Dirt at Points of Heat Transfer

The parts of the system where heat transfer actually takes place are the cooling coils and the condensers. Accumulated dirt acts as heat insulation, impairing the efficiency of the transfer and adding to the power cost necessary to secure a given amount of cooling. Over a summer, the difference in power bills may run up to a substantial sum. The dirt may come from the air itself, from the water of the system, or (in the form of scale) from the metal parts which are exposed to the action of the water.

Scale is removed with the help of a wire brush, and where it has developed on surfaces that are not involved in the transfer of heat, those surfaces may be painted with a protective compound, possibly one that has a rubber base. Surfaces through which heat is transferred of course cannot be painted without loss of operating efficiency; the only treatment for them is thorough scraping and cleaning.

Locations difficult to reach during the operating season include, in some systems, the condensers themselves, and such locations obviously need very exceptional attention before the equipment is put into use for the summer.

Common items of minor adjustment include the operation of mechanically moving parts, sealing of minor leaks, and the condition of the system water.

Tightening of Moving Parts

Among the moving parts that need looking over is the compressor, particularly with reference to the packing, stuffing or seals, which must be made absolutely tight; all valves, and all automatic controls. These last should wherever possible be tested for accuracy of operation. Improper functioning may not only result in poor performance, but may involve waste of operating power.

Condenser and cooling coils must be both gas tight and water tight. Very minor leaks, that may have done no great harm during the previous season, can develop into major troubles during the course of another summer's operation. Spring is the obvious time to check for incipient difficulties that may not be easy to locate once the equipment is operating.

The condition of the water may have changed since the Fall shut-down. It should be checked for acidity (litmus paper is cheap!) and corrective chemicals added if necessary to prevent undue corrosion.

Spring also is the obvious time for adding minor improvements, accessories or modernized components which, possibly, have already been determined on as desirable sometime in the future.

Lastly, Spring is the natural time for systematizing the summer's operation, and for planning and preparing those diary and record forms which are indispensable for any study of the equipment's efficiency and of means for improving it.

• And not only lower costs, but greater efficiency are among the advantages sought in recent developments in air-conditioning methods and equipment. This article discusses them from the specific point of view of the practical theatre operator.

By CARL F. BOESTER

GETTING READY for what all signs indicate will be a great year for the extension of air-conditioning in the United States, the air-conditioning industry has been going through one of its most strenuous and fruitful periods of activity in development work. The cost factor has been dealt with in equipment design with a great deal of success, extending the applications of genuine air-conditioning substantially. Greater efficiency in equipment and system design has also been attained, while space and structural problems have been greatly reduced by thorough and ingenious engineering.

While a considerable portion of all this advancement is of special significance to fields other than the theatre business, the theatre yet enjoys an important share of the new developments. What would seem to be the more significant of these have been selected for discussion here. Those that bear directly upon the theatre are indeed quite a few. We begin with—

¶ Storage Refrigeration

THE ACCUMULATION of refrigeration over a 24-hour period with a small compressor can contribute materially to over-all lower first costs in theatre air-conditioning. The storage equipment itself has been considerably improved and methods of manufacture and application have made it possible to lower the cost for this equipment.

It can certainly be reasoned that for the typical theatre application it is far more desirable from an operating viewpoint to have a small compressor operate 20 or 24 hours per day to accumulate and store up refrigeration to be used during the theatre operating period, than to have a larger compressor with sufficient capacity to produce the equivalent amount of refrigeration in the operating period of the theatre.

Of particular importance to the theatre

That Are Bringing Lower Costs

owner is the problem of maintenance. It is much easier to obtain service and parts on small compressors, which as a rule are carried in stock by the manufacturer of such equipment, whereas larger equipment is custom built, and if any parts do break, it is some time before the repair can be made.

Storage refrigeration offers an additional advantage in that, if the refrigeration equipment should fail, there is still the possibility of providing refrigeration for comfort cooling purposes by getting ice from the local ice company and using this ice in the ice storage tank.

¶ Refrigerating Units

OF REAL interest to the theatre owner is the development and improvement of 15- and 20-ton self-contained cooling units. These are particularly applicable to the small theatre of two to four hundred seating capacity; such units are quite reasonable in first cost, and if space is available, they permit a most practical application of theatre cooling.

One of the greatest costs in theatre air conditioning has been the labor item—that is, the cost of assembling the various parts of equipment to produce the required cooling. This can be done much more economically in a factory than it can be done on the job. Factory assembling of equipment reduces the labor item as much as 75% and, incidentally, insures that the equipment is properly assembled.

Most all self-contained units require the use of city water, and their operation is not economical unless the city water is cheap, or the theatre owner can provide a small well as a source of condenser water. Another alternative, of course, is the use of a small cooling tower, but this contributes to higher first cost.

¶ Cooling Tower Water

IN MANY communities where the wet bulb temperature is quite low, at least most of the time, there are very successful cooling tower installations in which the water from the cooling tower is circulated through a bank of cooling coils, thereby cooling and dehumidifying the air. This is done at a considerable less power cost than that required when refrigerating equipment is used, and serious thought should be given by theatre operators to this type of equipment when considering any improvement in the cooling of of their theatres.

This application has been made possible by a new type of cooling tower, which produces cooling water somewhat below prevailing wet bulb temperature and through the use of a new type of coil which is high in efficiency and low in cost. It might be mentioned, however, that this type of coil will not stand very high pressure, and the piping arrangement to the coils has to be such that there is not much water pressure through the coils—that is, not to exceed approximately 20 pounds pressure.

¶ Compressors

REFRIGERATION compressors have been very much improved, their efficiency stepped up so that more work can be done with less power; and there has been marked decrease in the cost of this type of equipment. Many manufacturers recommend the installation of a battery of small compressors which are put in operation automatically by new types of controls, which start the number of compressors according to the current load. This method of control provides a great deal of flexibility and at the same time reduces operating costs to a minimum.

There have been several motors developed which are variable in speed, and they make it possible to vary the refrigeration output of the compressor by varying the motor speed. This also contributes to low operating costs by balancing the work done with the load in the theatre.

¶ Evaporative Condensers

MANY IMPROVEMENTS and refinements have been made in the design of evaporative condensers. These devices are a combination cooling tower and condenser in one device and make it possible to reduce the water requirements for condensing purposes by as much as 95%.

Principal improvements have been along the lines of increased condensing efficiency, which means lower condensing temperatures, which in turn make it possible for the compressor to which the condenser is connected, to produce a ton of refrigeration at a much lower power cost.

Evaporative condenser design has been materially simplified, which has contributed to a much lower first cost for this equipment, and many theatre men who are now operating equipment without such a device should give it serious consideration.

¶ Evaporative Cooling

MANY REFINEMENTS have been made in the art of evaporative or washed air cooling, a principal improvement being the use of pads of wood excelsior, or similar material. These pads are kept saturated with small spray nozzles connected to city water lines and the amount of moisture can be varied by controlling the water spray to these nozzles. The saturating efficiency of the spray pads is equal to, and in some cases better than, the conventional spray type of evaporative equipment. The new apparatus is much simpler in construction—more compact in size—and, therefore, considerably lower in first cost.

Since pumps are not needed on this type of evaporative cooling equipment, there is a considerable saving in power cost, which contributes to the lower operating costs of such cooling systems. By being able to control the water volume supplied to these mats or pads, it is possible to control the cooling effect and vary it according to outside weather conditions and thereby provide better patron comfort for this type of cooling. Since air volume is very much a part of washed air cooling, it is quite essential that the amount of air and the velocity of such air be controlled so that the customer gets the benefit of air movement in the theatre.

¶ Control Equipment

MANY THEATRES can simplify their control problem by a new type of thermostat, which in reality is a combination of thermostat and humidistat. The control point of the thermostat is reset by the humidistat device, which is geared into the control mechanism of the thermostat. For example, if the dry bulb temperature of the theatre is satisfied, yet the relative humidity in the conditioned space is still high, the humidistat automatically raises the dry bulb setting so that the cooling equipment continues to run until the humidity is satisfied. This device is particularly applicable to those installations using cold water as the refrigerant, in which it starts and stops a chill water pump. The device is calibrated in *effective temperatures,* not an indication of *actual* temperatures, but an arbitrary indication of degree of comfort felt as a result of the combination of temperature and humidity.

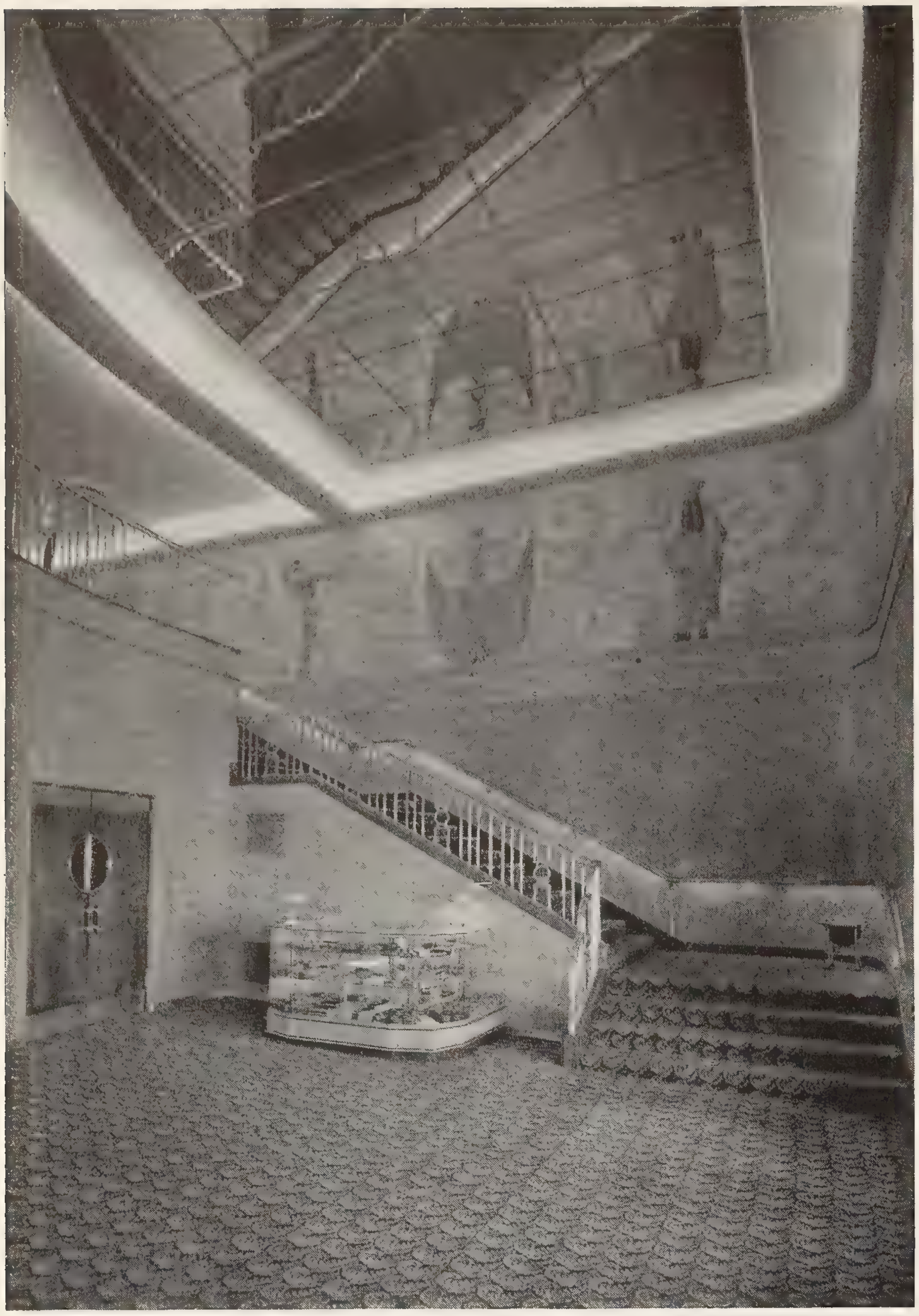
There is a new device on the market known as a *Therhumiter,* which is a combination dry bulb and wet bulb thermometer calibrated in *effective temperatures* and indicates the exact degree of personal comfort as a result of temperature and humidity conditions. Every theatre should be equipped with one of these devices. [*This instrument is further dealt with in another article on page* 23.—ED.]

¶ Arch Construction

AN EXTREMELY interesting development that would seem to have possibilities of unpredictable effect has come into air-conditioning from the field of building construction. In the past all

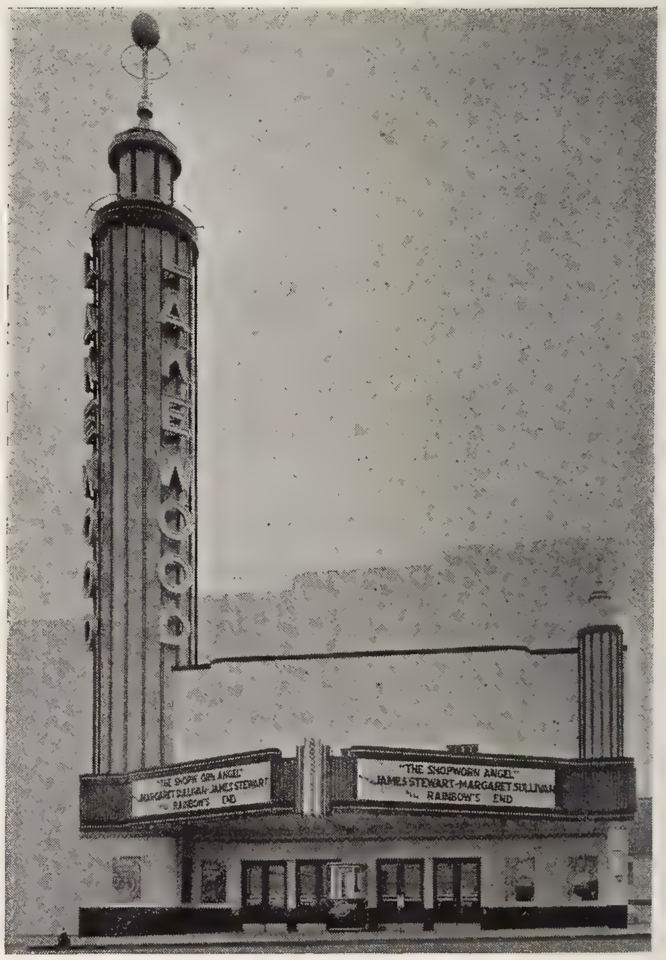
(*Continued on page* 22)

Forms as a



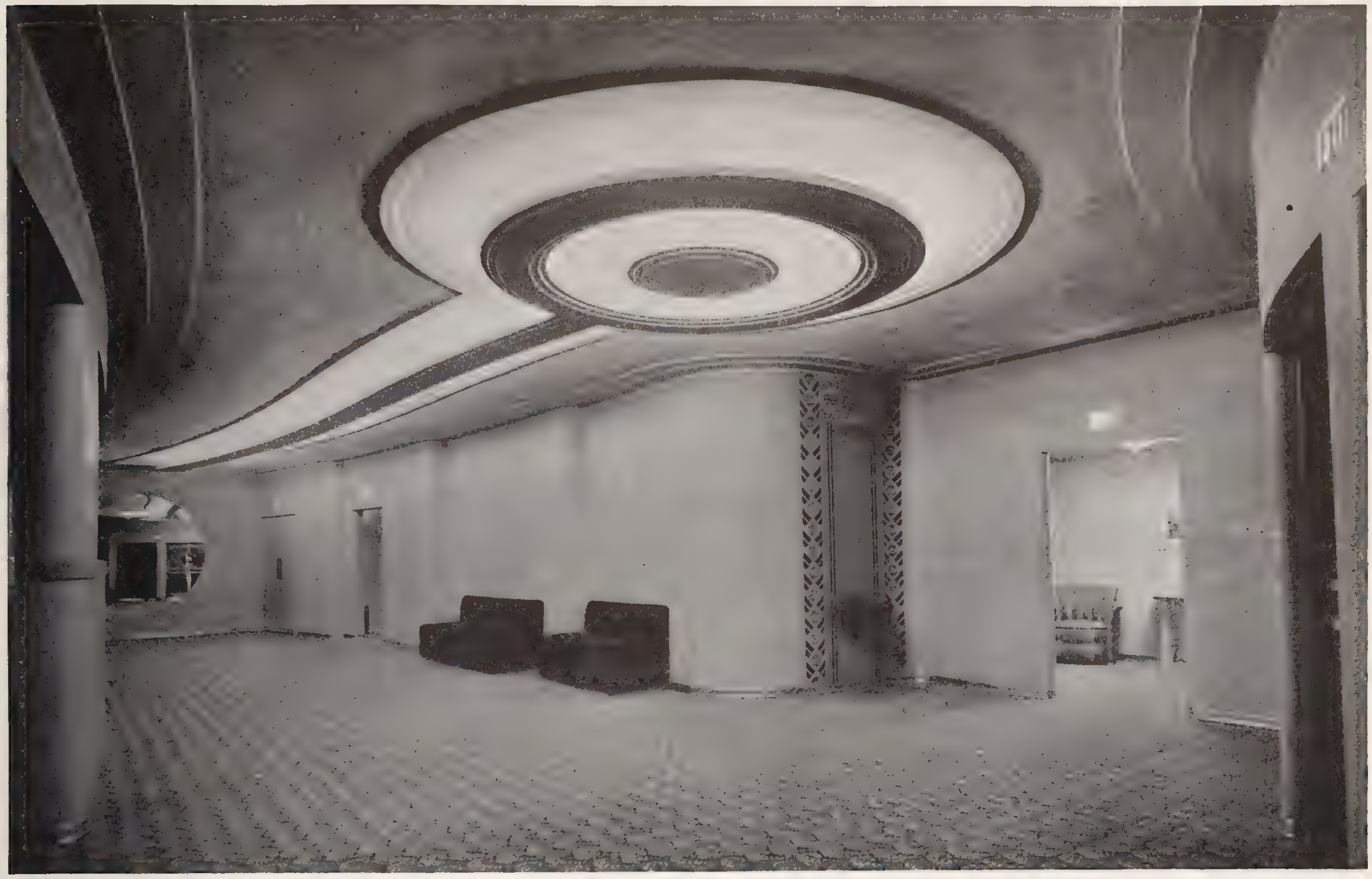
LOBBY: The Lakewood theatre building is of steel frame construction with masonry walls and an L-shaped plan—traffic to the auditorium is in line with the entrance to standee and promenade area (essentially foyer) at rear of main floor seating, the auditorium extending to the left. Entrance from the vestibule is directly into a spacious lobby carpeted and otherwise treated in the manner of a foyer. To the right of the entrance are stairs to a mezzanine level overlooking the lobby and from which stairs lead to the balcony (at about its center). The wall with doors leading into the auditorium marks one end of the mezzanine, which is above the standee or promenade area. Lobby walls to the height of this inner wall are finished in blonde Flexwood veneer; elsewhere the walls bear across their upper portion a continuous mural, which extends into the mezzanine level, there reaching from floor to ceiling. The lobby murals are on plaster, those in the mezzanine on canvas. Lobby and mezzanine ceilings are continuous, with treatment basically the same, having coffered sections whose coved sides form wide reflecting surfaces lighted by concealed fluorescent lamps. The section forming the lobby ceiling, however, is lighted with daylight type lamps and is faced with a bronze-groined flesh-tinted mirror. In the mezzanine the facing is entirely in plaster, while the lighting is pink and blue. The stairway is lighted by a line of lumiline lamps in bronze reflectors following the gradient of the stairs about 2 feet above them. Staircase balustrade and mezzanine rail are of brass with aluminum handrail. Baseboards throughout the lobby, mezzanine, lounge and foyer areas are 3½-inch strips of aluminum moulded on the job to fit the wall line. Doors to the auditorium are of dark wood. Carpeting of the lobby is the same as that throughout the theatre, including lounges; it is Velvet with red ground and figures in gold and tan shades.

The keynote of the architectural method employed throughout the Interstate circuit's striking new Lakewood theatre in an outlying residential section of Dallas, Tex., is sounded in the treatment of the front. The method is one of balancing broad essentially plain masses and flowing lines etched out, as well as ornamented, by artificial light. The daytime view below of the front shows the design in general (a night view, emphasizing the lighting, was part of a special feature on fronts in the February issue of Better Theatres). Architecturally, the facade consists in three stepped-back sections—the marquee forming one—held together by a 100-foot tower rising from amidst them. With the effect sought entirely in architectural massing and in light, the building sections, which are floodlighted by concealed mercury vapor lamps, are economically faced in white stucco. Elsewhere finish is in Texlite porcelain enamel, including a rust-colored coping on the forward section and the fluted tower with its beacon turret and luminous sphere. This lofty globe, 36 inches in diameter, is studded with 504 incandescent lamps flashed in a twinkle effect. The beacon below has eight windows of flashed opal glass illuminated from inside the turret with four 400-watt mercury vapor lamps, which produce a soft bluish glow. Along the blue porcelain tower shaft, where flutings join are light-reflecting ribs, behind which are green fluorescent tubes, and in front of which is red tubing. The two vertical signs mounted on the shaft consist in 46-inch skeleton type channel-faced letters studded with 10-watt incandescent lamps flashed to twinkle. A small facsimile of the large tower, having as a "beacon" a single 400-watt mercury vapor lamp, is introduced for purposes of design balance at the extreme right of the marquee. The marquee, triangular, 75 feet wide and with fascias 6 feet high, is of Texlite construction with rust and orange porcelain finish. Set-back borders are lighted with exposed gold and green luminous tubing. Adler attraction boards accommodate three lines of 10-inch silhouette letters. The marquee soffit, finished in bone white porcelain, is lighted by alternating rows of closely spaced 25-watt lamps—and of widely spaced 150-watt silver-bowl lamps set in recessed reflectors. This soffit is the ceiling of the vestibule, which has walls of ivory and rust, insulated porcelain with a burnt-orange border design, built-in displays.



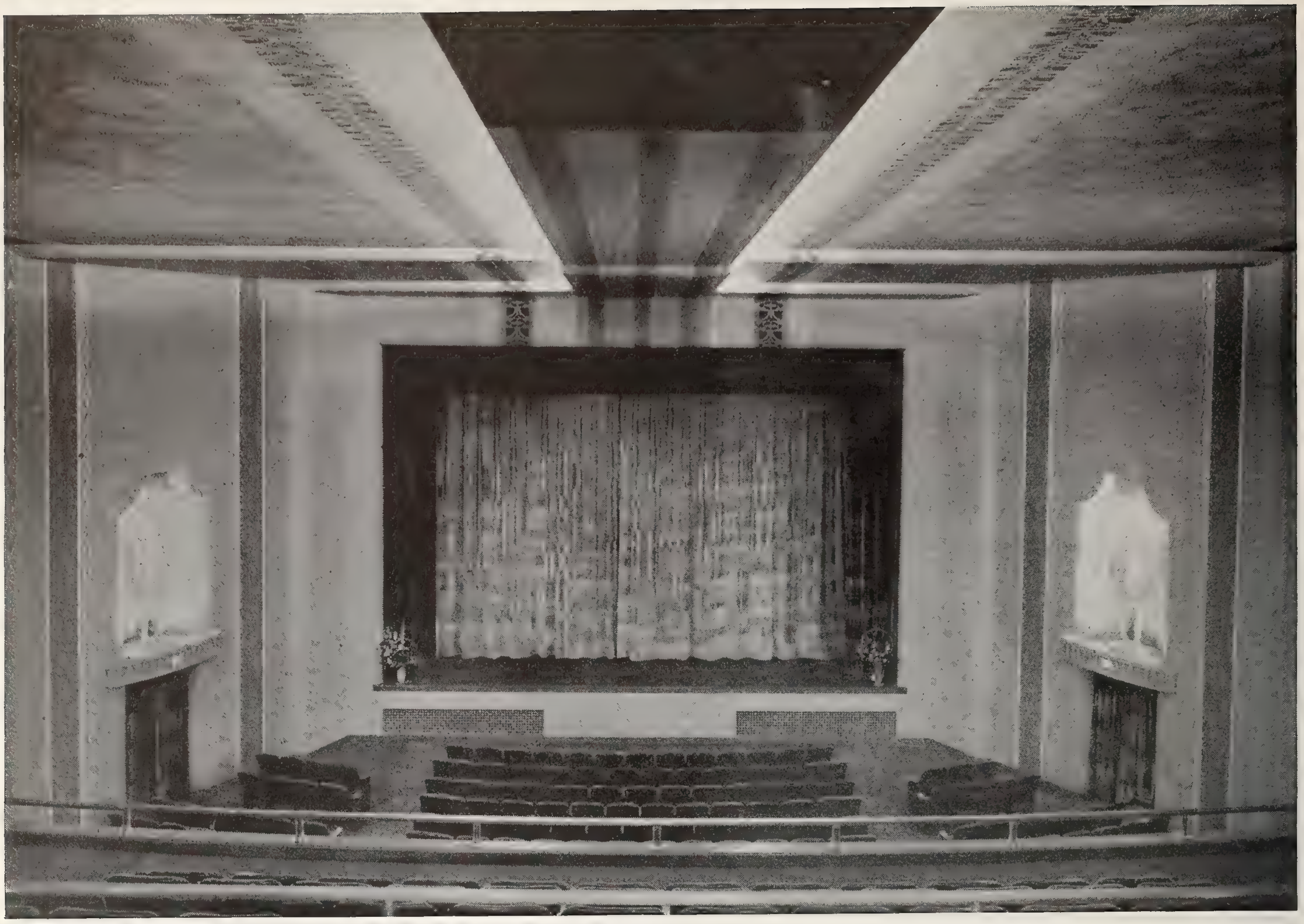
Background for Living Light

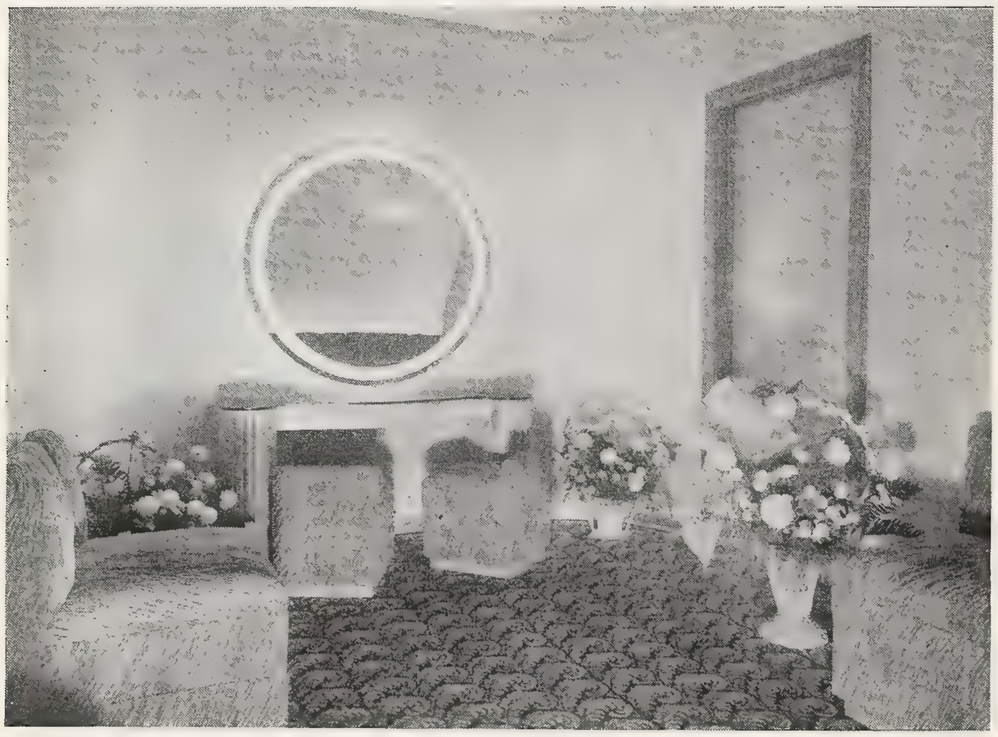
¶ Describing the Lakewood in Dallas and its display of the newer lighting devices



[Outline of Equipment and Furnishings on page 32]

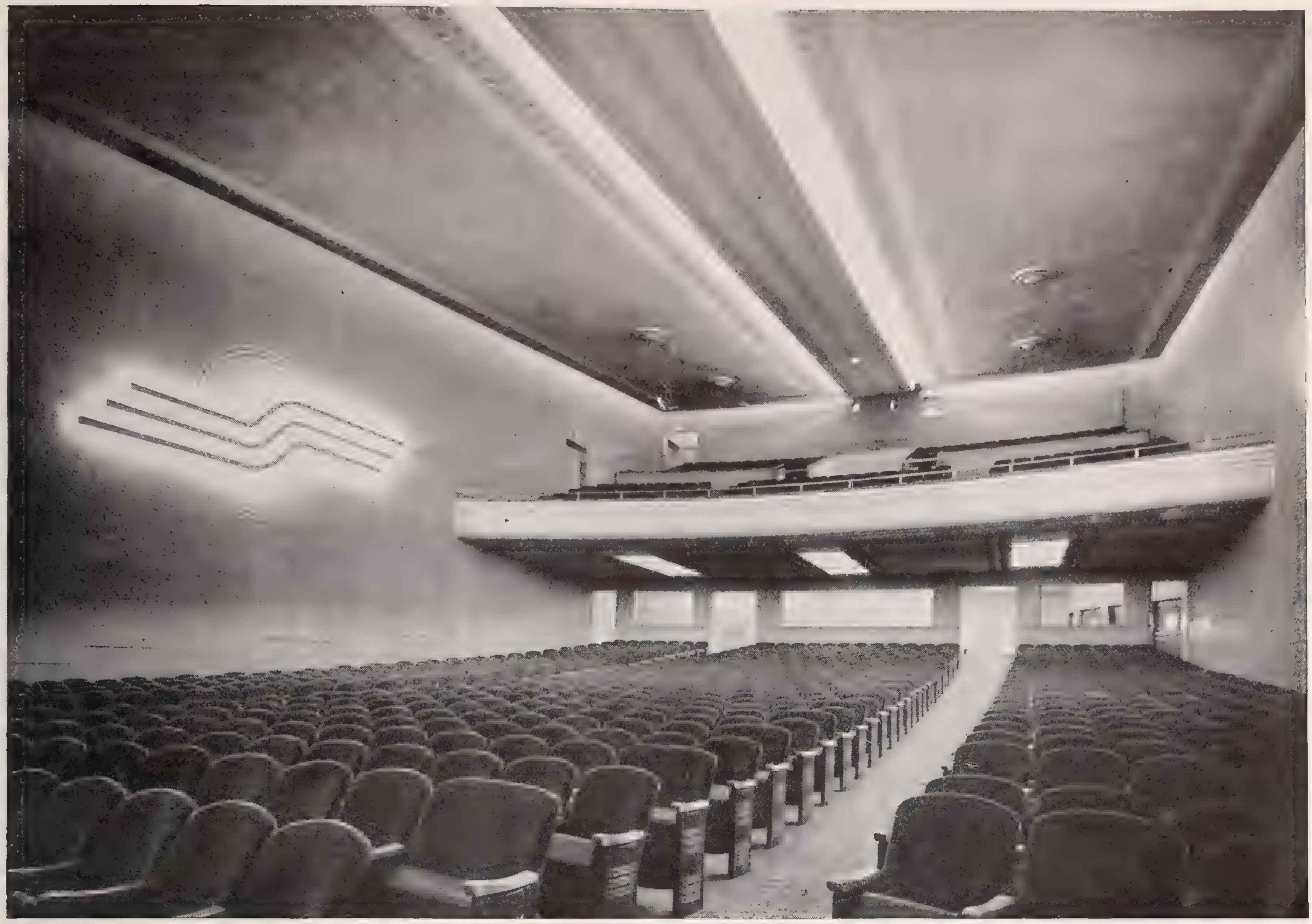
STANDEE-PROMENADE AREA: Passage from the foyer-like lobby is into one end of foyer-like space extending across the rear of the main seating area, from which it is separated by a plaster, wood-ledged standee rail united with the ceiling by plaster columns at the aisles. The general treatment is continuous with that of the auditorium, employing acoustic plaster wall and ceiling surfacing tinted a cream color. The decorative treatment is confined to the broad expanse of carpeting and a dramatic ceiling light plaque, the walls being plain surfaces. This is characteristic of the entire auditorium treatment—broad surfaces left plain and given a coloration to provide an effective foil for artificial light. To eliminate monotony of line, however, the more elongated surfaces have been broken into stepped sections with pleasingly rounded cornices—boldly, as at the rear wall (shown above), or in a mere suggestion, as along the side wall dado (see pictures of auditorium). The standee area ceiling plaque consists in porcelain enamel reflector troughs containing 65 feet of power yellow and 65 feet of red luminous tubing beneath a smooth plaster design. **MEZZANINE FOYER:** Wall and ceiling finish of this area (a section of which at top of stairs, is shown at right) has been indicated in describing the lobby. This space has been given lounge treatment, with birch furniture, the chairs covered in rust and gold mohair.





Except for toilet facilities off the mezzanine foyer, the men's and women's rooms are on the main floor, embracing men's lounge with adjoining toilet, and women's cosmetic room entered through a small ante-room, with toilet adjoining. These rooms have ceiling finished in acoustic plaster because of their close proximity to the auditorium. The ceilings are tinted cream, with green bands. Walls are of hard plaster painted grayish-green. The women's ante-room is furnished with a few lounge pieces of wood construction, fully upholstered and covered in mohair frieze with overall patterns in rust, tan and blue. Similar furniture is used in the cosmetic room, which also has a dressing table of birch above which is a mirror framed by six daylight type fluorescent lamps. Dome and pocket fixtures are used elsewhere in these rooms.

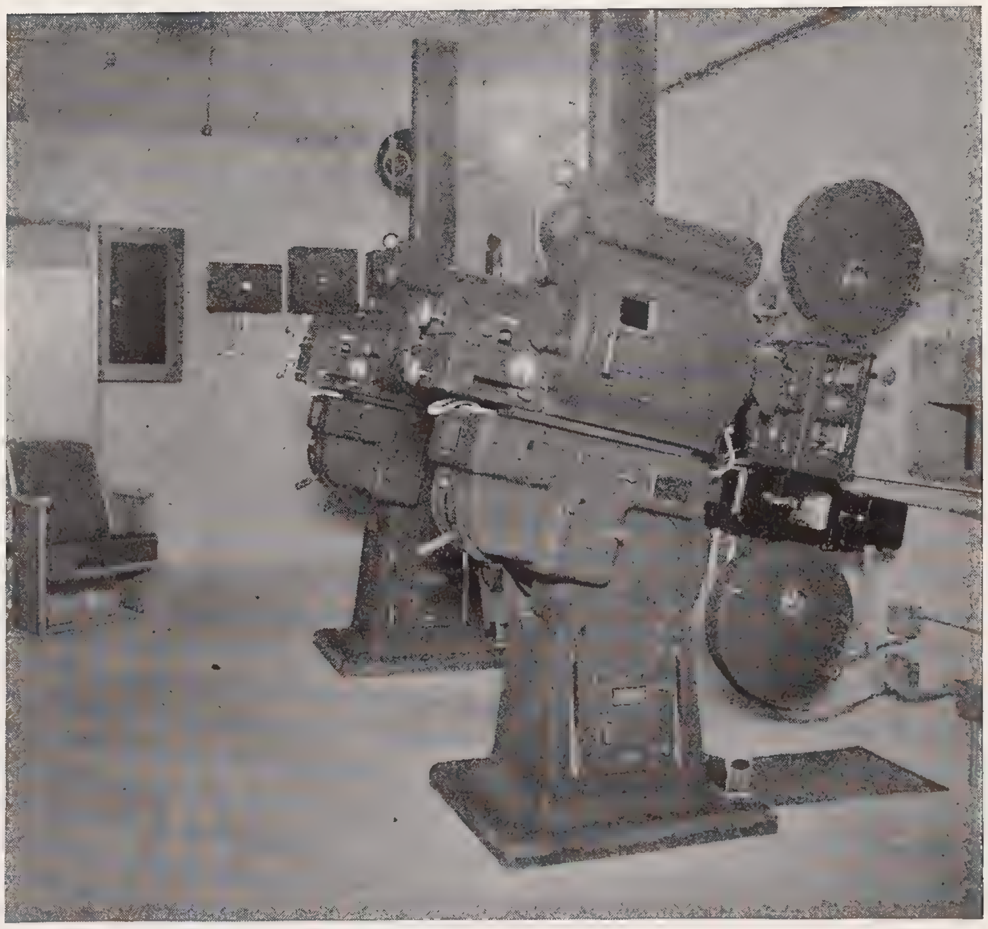
AUDITORIUM: Walls and ceilings are for the most part finished in acoustic plaster, which is tinted cream and otherwise little ornamented except for the lighting. The field of the ceiling is light rust with yellow band at walls and two bands of darker red, over-stenciled in maroon, along each side of a lighting plaque extending from proscenium to rear balcony wall. The suspended plaque, of hard plaster finish underneath and painted grayish blue with orange stripes, conceals two porcelain enamel reflector troughs containing 256 fifty-watt incandescent canary yellow lamps spaced 10 inches on centers and operated on a dimmer circuit (as is all auditorium lighting). The forward walls are of hard plaster, painted cream, and bear niches containing modeled figures dramatically high-lighted by ultraviolet beams from 100-watt, red-purple mercury lamps recessed in concentrating reflectors above and below the figures. The figures are treated with fluorescent paint and thus glow in the otherwise dark niche. The side walls, tinted cream above a hard-plaster dado painted rust, are ornamented only by centrally located lighting plaques, each consisting in parallel porcelain enamel reflectors open to the wall and containing 10-watt yellow incandescent lamps on 3-inch centers. Centered behind these, as part of the plaque design, are hard plaster reflecting circles with painted borders. Lighting beneath the balcony is provided by 10-watt incandescent lamps in coves along the edges of three bays containing air grilles. The balcony parapet has fascia finish in hard plaster and a wood



cap with aluminum rail . . . **Seating:** The Lakewood theatre, with a total of 1,102 seats (768 on the main floor), has a staggered seating plan for the center bank. This is dealt with in detail on page 30. The chairs throughout have spring backs and seats, backs in rust mohair, seats rust leatherette.

AIR-CONDITIONING: The Lakewood is completely air-conditioned under automatic control. The cooling system is of evaporative condenser type with two Delco-Frigidaire compressors driven by 47 h.p. natural gas engines (manufactured by Joe Hoppe, Inc.) Air-conditioning unit and main supply fan are located above the stage; overhead duct system supplies air through inlets down center of auditorium above lighting plaque, grilles in light bays in balcony soffit, ceiling grilles in standee area, and additional plaque diffuers at sides of auditorium above balcony. Recirculated air returns through ducts in balcony structure, main auditorium floor mushrooms, and large grilles in fascia of stage platform. Vitiated air removed from balcony and lounge areas by separate exhaust system. Heating is by duct-type, direct-fired natural gas unit located in by-pass return-air duct above compressor. The system has a cooling capacity of 87 tons. Main fan handles 36,000 cubic feet of air per minute.

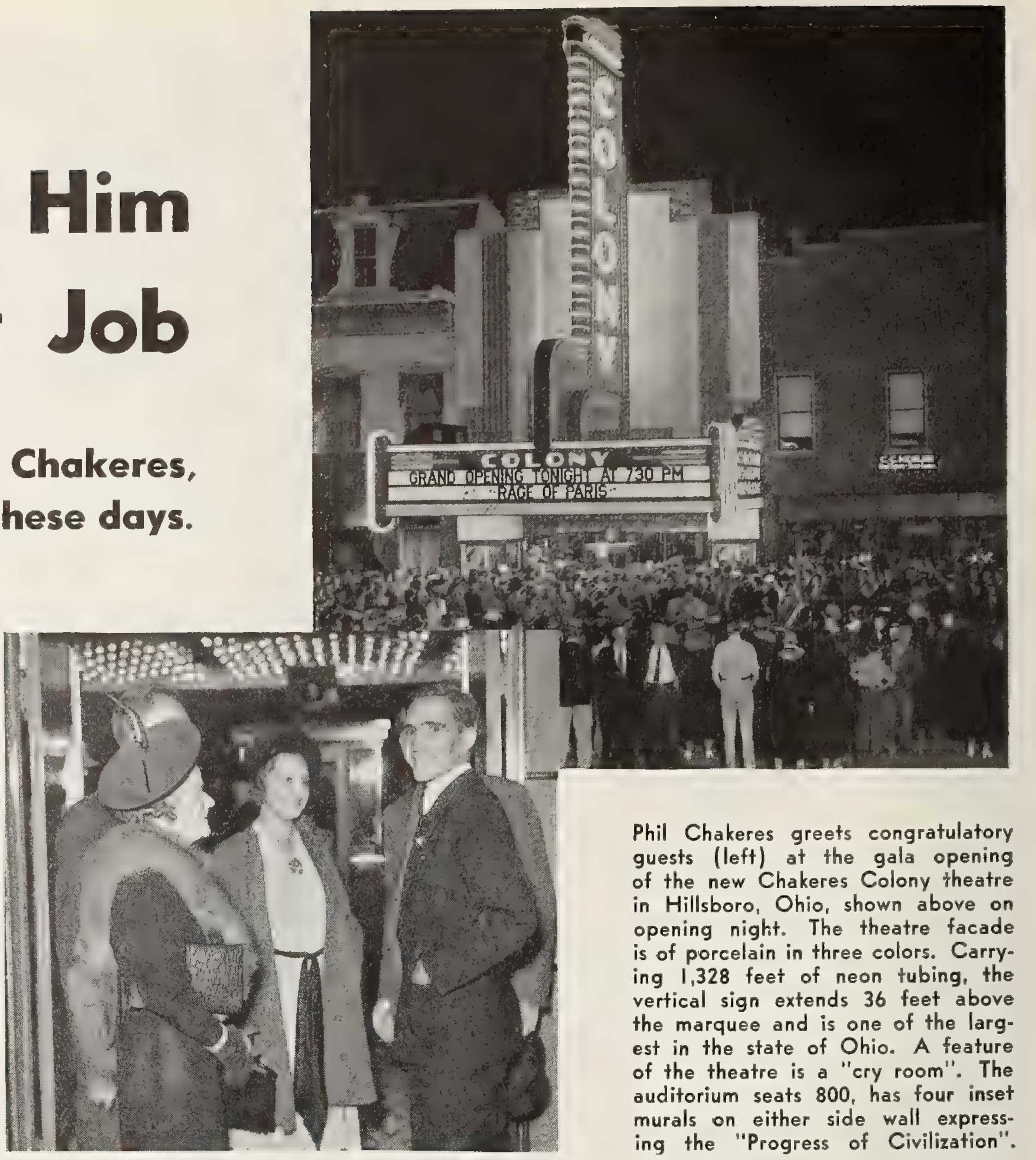
ARCHITECT: H. E. Pettigrew, Dallas. **CONSTRUCTION:** George P. O'Rourke Construction Company, Dallas. DECORATORS: Gilboe & Franklin, Dallas. FOR THE INTERSTATE CIRCUIT: J. H. Elder, supervisor of construction; E. C. Zrenner, sound and electrical engineer; C. E. Holmes, air-conditioning and heating engineer.



The projection room is 20 feet wide, 10 feet deep and 9 feet high, with light green walls, white ceiling, and green composition floor. Lighting is by opal glass ceiling fixtures. The angle of projection is 18°, the screen image 21 feet wide. (See Outline of Equipment and Furnishings, page 32 for projection-sound equipment provisions.)

Illness Took Him To the Right Job

An interview with Phil Chakeres, who is feeling just swell these days.


COLONY
COLONY
GRAND OPENING TONIGHT AT 7:30 PM
RAGE OF PARIS

Phil Chakeres greets congratulatory guests (left) at the gala opening of the new Chakeres Colony theatre in Hillsboro, Ohio, shown above on opening night. The theatre facade is of porcelain in three colors. Carrying 1,328 feet of neon tubing, the vertical sign extends 36 feet above the marquee and is one of the largest in the state of Ohio. A feature of the theatre is a "cry room". The auditorium seats 800, has four inset murals on either side wall expressing the "Progress of Civilization".

THE OLD ADAGE, "It's an ill wind that blows nobody good," found direct and (more important) profitable application in the case of Phil Chakeres, executive head of the State-Regent Corporation, a Chakeres-Warner partnership, operating the Regent, State, Majestic, Fairbanks and Ohio theatres in Springfield, Ohio; and the Chakeres Theatres, Inc., which, in addition to the Princess and Hippodrome in the Springfield headquarters, also operate theatres in various Ohio situations as hereinafter referred to. Phil Chakeres is the antithesis of the average theatre man in that he has a particular aversion to personal publicity. A modest, retiring, unassuming individual, he was considerably hesitant in granting this writer an interview, which, incidentally, was the first time, he said, that he ever has granted one for publication, even to his home town newspapers.

Phil Chakeres started his business life by catering to the public, but this was through the sense of taste, rather than via the eye or ear. He embarked in the restaurant business, and was immediately successful in his efforts to satisfy the gustatory demands of his patrons. But fate, exercising one of her peculiar quirks, decreed that he was to seek other fields to conquer. His health failed—the result of the work, which was too strenuous, the doctor said. He, therefore, was compelled to give up his chosen vocation.

A Brother Stepped In

In order that he might be occupied with a business that would make less demand on his physical well-being, an older brother, now deceased, bought the Princess, a 166-seat house in Springfield and remodeled it. When the younger Chakeres had fully regained his health, he was installed as manager of that theatre. He was one of the youngest independent operators of that era, at the age of 23.

Thus, in the days when "One moment, please, while the operator changes reels," was a regular part of the screen program, Phil Chakeres received his first taste of the theatre business. The Princess was a five-cent house back in 1911, when song slides were featured to the accompaniment of the "tin-panny" piano. But Phil Chakeres, with inherent business acumen, foresaw the advantages of multiple theatre operation. He had the urge to expand. Three years after he started at the Princess, he took over the State in Springfield, Ohio, in which building his executive offices are located today. Thereafter, other houses were successively acquired in Springfield, whereupon the Warner interests came into the picture and the present partnership was formed. But all the while an out-of-town circuit was being built up by Phil Chakeres and his brother Harry, an associate in the Chakeres Theatres, Inc. operation.

In keeping with his dislike for publicity of a personal nature, Phil Chakeres prefers to keep himself obscure in the operating limelight, and to share, if not to give, others credit for the success he has attained.

"I have no specific formula for successful theatre operation," he finally said upon being questioned. "I always have been a keen observer and a student of people, situations and other peoples' problems, as well as the relation between cause and effect. I see what is going on around me, and try to improve on it, in addition, of course, to working out new ideas. I find that keen observation is one of the greatest helps in business, especially the theatre business," he added.

Characteristic of the policy of "credit where credit is due," which he so avidly follows, is Phil Chakeres' statement, "I am surrounded by a very competent staff of employees who are in a very large measure responsible for what success I may have had. We work on a co-operative basis, constantly exchanging ideas and constructive criticism, which, in turn, is unmistakably reflected in the mutual personal and professional welfare of all concerned.

"We have a managers' meeting every 30 days," he went on. "These are held here in Springfield and are really what in other lines would be sales pep meetings. They pay handsome dividends in improved theatre operation in our various situations."

The efficiency and demeanor of employes in every department with whom the writer came in contact bore out the fact that here was a circuit which was not operated by copy-book maxims.

Chakeres Expansion

Asked about his procedure in building new theatres, Mr. Chakeres said that they all represent an investment ranging from $75,000 to $100,000, and are in situations of not less than 5,000, and usually not over 10,000 population. The houses are from 750 to 1,000 seating capacity and are deluxe, both in architecture and operation, although the architectural treatment varies to conform as closely as possible to the prevailing theme or treatment of the community.

"My experience has proved," he explained, "that the farmer in practically

(*Continued on page* 33)

THE PROFIT SIGN FOR '39

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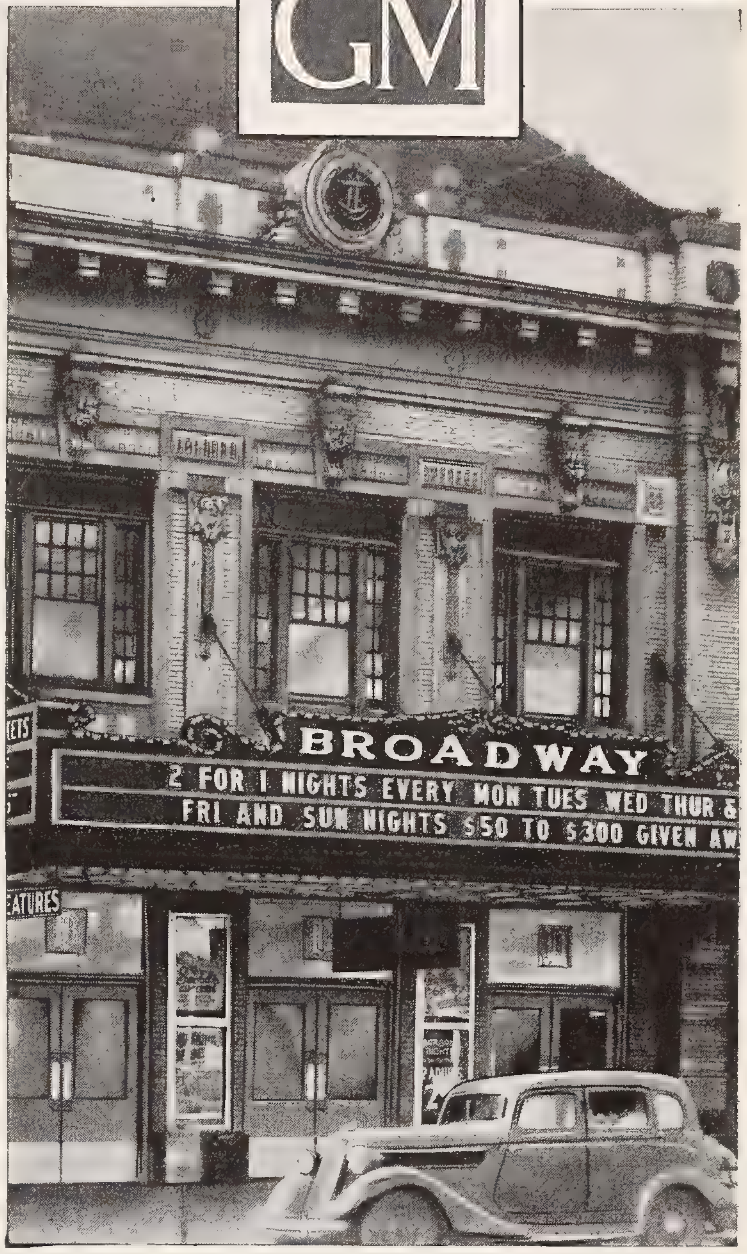
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EATURES

Broadway Theatre, Louisville, Goes DELCO-FRIGIDAIRE, Too!

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> The Delco-Frigidaire Air Conditioning Plant which was designed and engineered for the Broadway Theatre is working in a very satisfactory manner. I want to compliment your organization on the good work you did for us. We have had no trouble of any kind and we are well pleased. In fact, we expected to turn on the cooling system at least forty-five minutes prior to the opening of the theatre, but we now find if we turn it on ten minutes prior, it is cool enough for the early patrons. We also find we can turn it off thirty to forty-five minutes before we close and it then remains cool enough until closing time.
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> I know that no concern will make a mistake if they install a cooling plant similar to the one which you placed in the Broadway Theatre.
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> Very truly yours,
> BROADWAY THEATRE COMPANY
> (*Signed*) Louis F. Steuerle"

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.about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

The Garden Amusement Company of Columbus, Ohio, of which W. C. Chesbrough is president, has purchased the 650-seat Victor theatre in that city. The house, which was built in 1912 and was operated for several years by Abram Fox, will be formally opened March 1, with George Fraker, formerly manager of the Salem in Dayton, Ohio, in charge.

The Princess theatre at Harriman, Tenn., has been reported destroyed by fire. Loss was estimated at $60,000. L. W. Bevel, manager, said plans for a new theatre would be drawn immediately.

John Carnakis of the Virginia theatre, Bakersfield, Calif., died recently.

James Campbell is opening the Opera House at Garden Grove, Ia. The house has been dark for the past six years.

Carl L. Bredhoff, owner of the Hawaii Chemical Company and exchange manager of the Consolidated Amusement Company, has sold the American theatre in Honolulu, T. H., to Charles H. Young of the World Film Exchange and assistant manager of the Honolulu Broom Factory. The house, which is one of the oldest and only independently operated theatres in the capital of Hawaii, has a seating capacity of 800.

H. F. Pettigrew, architect of the Lakewood theatre in Dallas, Tex., and John A. Worley, Dallas architect, have formed the firm of Pettigrew & Worley, architects specializing in theatre design. They have taken offices at 302 Harwood Street.

■ ■ ■

The Princess, a 400-seat house in San Francisco, has been remodeled at a cost of $12,000. Mario Parisi is manager.

Dale Neiswander, for the past year district manager in Kansas City, Mo., for RCA, has resigned to become general manager of the Interstate Supply Company of St. Louis, Mo.

Robert Dunagan, who recently closed the Hub theatre at Blythe, Calif., has purchased the Liberty there from Mrs. Bessie Todd.

George Ward has opened a theatre at Chesnee, S. C., the first to be established there.

G. Notrianni has sold his Navajo theatre in Denver to D. M. Nogro and will devote his full time to the Denver Poster Exchange.

U. A. Christians, owner of the Urbana in Lost Nation, Ia., has equipped his house with a pair of new projectors, installed by the Service Theatre Supply Company of De Moines.

Chakeres Theatres, Inc., of Springfield, Ohio, have taken over the 1,000-seat Virginian, and the recently completed Louvee, which has a capacity of 600, in Wellston, Ohio, from the Guilfoyle Amusement Company. Another house acquired by the circuit is Bell's Opera House, a 750-seat theatre in Hillsboro, Ohio, taken over from Donald Evan.

Mrs. Cora B. Hayes has sold the Magdalene in Magdalene, N. M., to Mrs. Eleanor H. Graham. The house has been renamed the Aragon.

William Tam and A. Pierovich will open a theatre at Ione, Calif., Mr. Tam has been associated with amusement enterprises at Jackson, Calif.

John C. Wood has purchased the Cine theatre in Espanola, N. M., from Mrs. B. L. Riedel.

Fred Fritz has installed new projectors in his What Cheer theatre at Wilton Junction, Ia.

The Texas theatre at Ballinger, Texas, was destroyed by fire January 30. W. D. Scales, house manager, estimated the loss at $50,000.

Westland Theatres have moved headquarters from Denver to Colorado Springs, Col.

The B & K Theatre Company has been incorporated at Oakland, Calif., with a capital stock of $25,000, by Maurice H. Berg, Lew Weinstone and G. Kauth.

Work has begun on a new neighborhood house in Columbia, S. C., to cost $23,000. The theatre is being built by Palmetto Theatres, Inc.

Robert Gonzales will open a theatre in Livingston, Calif., upon the completion of the remodeling of an existing commercial building.

Charles Morel, manager of the Star theatre, Natchez, Miss., has begun extensive renovations. The roof is to be raised, new walls built and interior redecorated.

The Fitz in Valdosta, Ga., will be renovated. The capacity will be increased, and new projection and sound equipment will be installed.

Royal Cowger, former manager of the Ozark at Eldon, Mo., has taken over the Gem at Richland, Mo.

C. C. Rhodes, who operates the Roxy at Warsaw, Mo., plans to open a theatre at Buffalo, Mo.

Bob Kelly has been appointed manager of Grand National at New Orleans, La. Mr. Kelly replaces Cleve Adams, who has been transferred to Milwaukee.

G. T. Stanton, manager of the technical consulting department of Electrical Research Products, Inc., and one of its experts on acoustical problems, attended the two-day Yale-Life Conference on House Building Technics at New Haven, Conn.

Mrs. Anna F. Samuels, wife of Irving Samuels, president of the Automatic Devices Company, Allentown, Pa., died recently at Miami Beach, Fla., a few hours after she and Mr. Samuels had arrived for a vacation. Burial was at Allentown.

Hough Brothers has opened the Libety theatre in Oakdale, Calif.

H. T. Carter, formerly operator of a theatre at State Center, Ia., has purchased the Palace at Exira, Iowa, from Ted White, who has operated the house for the past five years.

■ ■ ■

The Northwood in Northwood, Ia., is being remodeled. The 400-seat house is owned by Nate Sandler of Des Moines.

William Benton and the Schine Enterprises, Inc., have reopened the recently remodeled Ritz in Granville, N. Y.

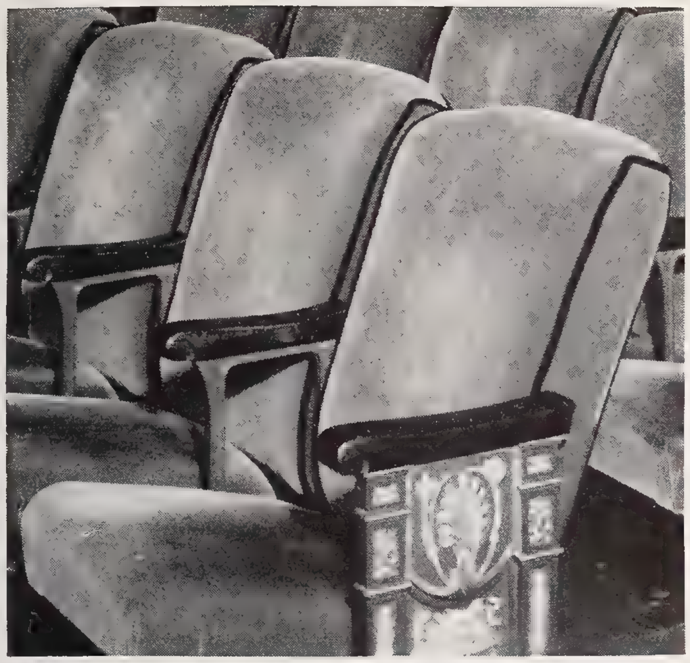
The El Rey theatre in San Francisco, Calif., is now under the management of Golden Gate Theatres, with L. D. Williams as house manager.

G. K. Loomis has purchased the Weaverville theatre, Weaverville, Calif., from Harry Butler.

John Lee has started construction of a motion picture theatre at Ephrata, Wash., 20 miles from the site of the Grand Coulee Dam. The house, which is to cost $20,000, will accommodate 350. Mr. Lee has the-

above: *Latchis Memorial Theatre, Brattleboro, Vermont*

● A BETTER UPHOLSTERY FOR BETTER SEATING



Here's Chase Velmo Mohair Velvet on the seats of the Capitol Theatre, New York City . . . Countess Quality, Rose-Coral—one of the reasons for the Capitol's popularity.

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atres at Soap Lake, Quincy and Neppel, Wash., and at present is operating a theatre in the Ephrata locality.

The Main theatre, Cleveland, a 1,000-seat house, has been reopened after being closed for the past three years. The house, owned by CHARLES GOOTLAB and SAM FAIN, has been completely remodeled. The theatre is managed by BILL BENNETT.

The Pastime Amusement Company has opened the Riviera in Charleston, S. C. The house seats 1,400.

At the cost of about $20,000, J. M. SUMMERS and WILLIAM A. CARVER are rebuilding their theatre in Excelsior Springs, Mo. It was recently damaged by fire.

The East Columbus in Columbus, Ohio, closed for the installation of new sound equipment and seats, has been reopened under the management of HARRY ROTHSTEIN.

The Boone, a Commonwealth Amusement Corporation house, has been opened in Columbia, Mo.

The Interboro Circuit has acquired the Grove, a 600-seat house, in Brooklyn, N.Y., which was formerly operated by JACOBS & KUTINSKY.

The Madera in Madera, Calif., is to be remodeled at an estimated cost of $8,000.

HUDSON EDWARDS, manager of the Fox theatre in Atlanta, Ga., has been appointed temporary manager of the Bijou in Savannah, Ga., following the resignation of the former manager, ALAN B. ROBISON.

S. E. PIRTLE of Jerseyville, Ill., has plans for extensive alterations of his Princess theatre in Beardstown, Ill. Plans were prepared by O. W. Stiegemeyer of St. Louis. The proposed work includes the moving of the proscenium back to allow for additional seats; plastering, painting and the installation of a new ticket booth.

Brandt Theatres has taken over the operation of the Scott in Brooklyn, N. Y.

The National theatre at Chico, Calif., is to be remodeled and the name of the house changed to American.

The Liberty in Spokane, Wash., is to be closed for remodeling. The theatre, which is operated by the Evergreen Theatres, was once said to be the fifth house in the United States to install sound equipment. At that time, the theatre was owned by RAY GROMBACHER.

The Frisina Amusement Company of Springfield, Ill., which recently leased the Columbia and State theatres, owned by State Senator LOUIS J. MENGES of Fairview, Ill., in East St. Louis, Mo., have renamed the theatres Esquire and Roxy, respectively.

Commonwealth Amusement Corporation has taken over operation of the Ozark at Cassville, Mo., and the Strand at Pierce City, Mo., in partnership with MRS. E. NOLAN. Mrs. Nolan plans to take a vacation in California, but will return to resume active management of the theatres.

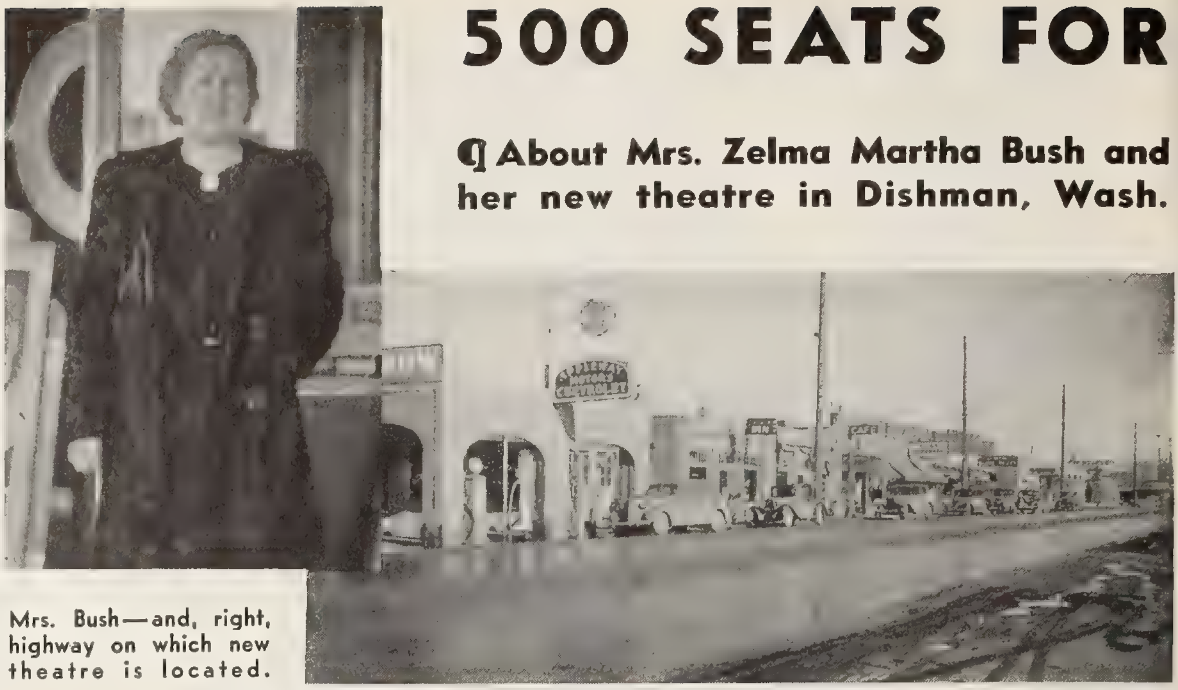
Batin Amusement Company, with which SIDNEY STERN and LOUIS BAURER are associated, have taken over the operation of the Rex theatre in Irvington, N. J.

JULIUS GULKIS has taken over the operation of the Comet in Brooklyn, N. Y.

The Roosevelt in Roosevelt, Long Island, has been closed.

500 SEATS FOR

¶ About Mrs. Zelma Martha Bush and her new theatre in Dishman, Wash.



Mrs. Bush—and, right, highway on which new theatre is located.

WHEN A FEW months ago, Mrs. Zelma Martha Bush opened a new $60,000 theatre just outside Spokane, Wash., she faced problems of patronage and operation that were new to her, despite her experience as an exhibitor. And no wonder! Her theatre, located in the town of Dishman, has a capacity of 516, and there are only 395 men, women and children in Dishman. Another thing, her theatre, called the Dishman, is the first suburban or neighborhood theatre ever opened near Spokane, a city of 130,000. Later Mrs. Bush found out that this angle worked to her advantage, but at the outset she was worried plenty about getting product. (Spokane had it sewed up; she expected to run subsequent showings, but she didn't figure on having to take product that every other theatre was through with).

Patronage Varied

It wasn't long before she found that she had a varied audience every night—people from Spokane, from farms, from

General view of the theatre structure with adjoining parking lot.

A TOWN OF 400 PEOPLE—BUT THAT'S OKAY

small towns and from country estates. She had one of the finest of the newer theatres in that area. From the looks of things now, her summer business will be as good as, if not better than, that of the rest of the year. Well, then, a 500-seat theatre in a 400-population town, is not as bad as it may sound.

Dishman is the largest of numerous small towns located in the fertile Spokane Valley extending eastward from Spokane twenty miles to the Idaho state line. In the valley are 18,000 permanent, prosperous fruit growers, truck farmers, ranchers and city people living on an acre and a half. The entire area is within a 30-mile radius of the Dishman theatre. The five most popular lakes are within 20 miles. By being located on a busy highway she will also attract tourist trade, the valley's extra "crop" being the tourist business from the numerous automobile camps.

Mrs. Bush has operated the Joy Theatre in Vernonia, Oregon, 60 miles west of Portland, for 15 years. She maintains her permanent residence at Dishman but keeps her Oregon interest.

The Highway Does It

When patrons registered for the "cash night" that she started, Mrs. Bush obtained an accurate check on her audiences. She was surprised to find that fully a third of her regular patrons came from Spokane, despite the fact that that city has three first-run houses, and 13 subsequent runs.

She began carrying ads in Spokane dailies stressing the fact that the theatre is just three miles from the Spokane city limits on the main arterial highway from the east, a four-lane road known locally as the Appleway. Patrons drove even as far as 35 miles away, from Idaho. The majority of patronage, however, came from an area with a radius of 15 miles.

One of the first things Mrs. Bush did after the theatre opened was to poll patrons on their preference between double and single features. The majority wanted single features, (in Spokane there is only one single-feature theatre), so she has single-feature programs, augmented generously by short features.

Before she opened the theatre, Mrs. Bush says, she pondered long over the question of how expensive a house to build. She could have a cheap building and hope for a quick return; or she could build well and consider the project a long-range investment. As the accompanying photographs indicate, the latter was her choice. She reports that the beauty and comfort of the theatre are helping her over the "thin spots" caused by inability to get the most popular pictures.

There are two main entrances, one on each side of the box office, which faces the main highway. The foyer is compact, but through use of large mirrors it has a spacious appearance. Toilet roms are on each side.

The building is of reinforced concrete construction with a two-story front. Two store locations extend to the corner on each side of the box office. Above there is a corner apartment and office for Mrs. Bush and for renting. On the corner is a beauty shop. On the side of the theatre is a large parking lot for patrons' automobiles.

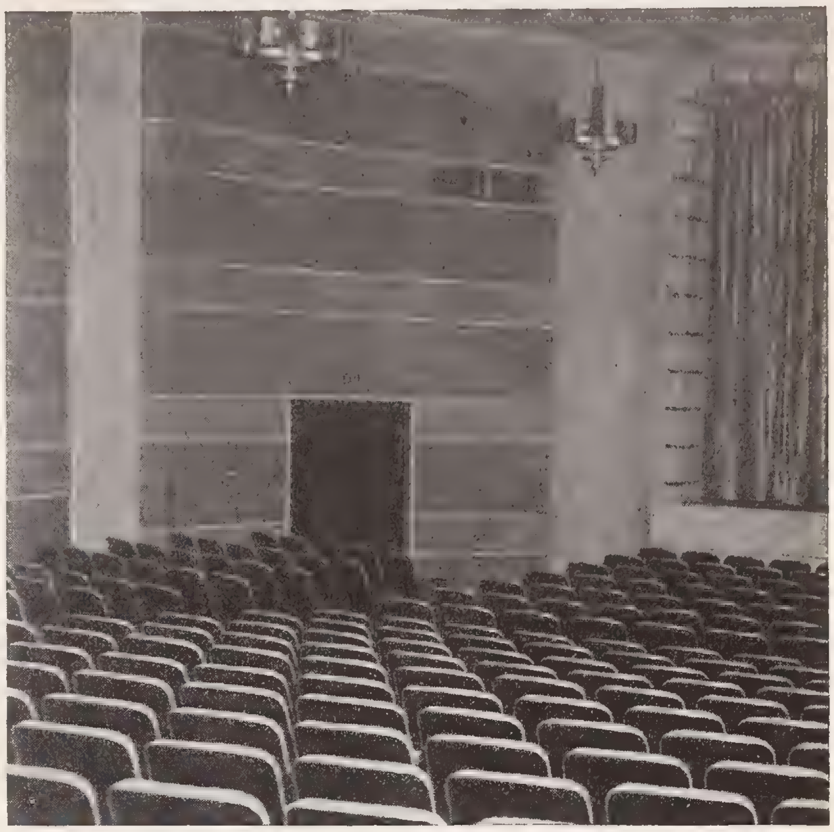
The vertical sign is lighted entirely in neon. The marquee is semi-circular with space for two rows of letters.

The interior is of simple modern treatment, with walls of Celotex boards, which form alternately cream and brown bands separated by metal mouldings. Foyer and aisles are carpeted in a Velvet weave in green, brown and orange, while the screen curtain is orange velour. Lighting throughout the interior is by metal and glass ceiling fixtures of modern pattern.

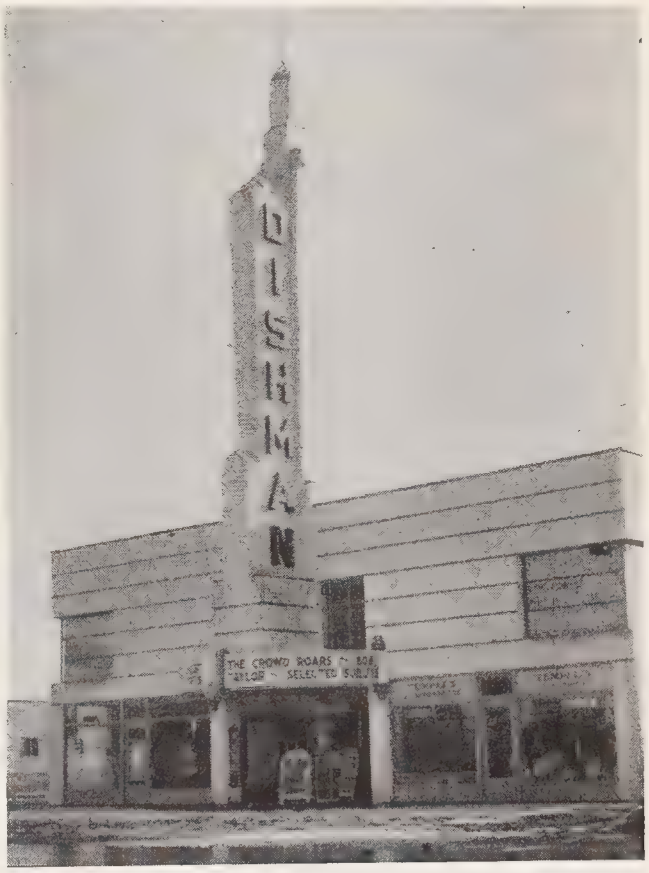
The auditorium floor employs the "reverse" principle, sloping slightly upward at the first few rows. Seating, which consists in the new American "Bodiform" chairs, includes extra wide, deep-upholstered "lounge" chairs in the last three throws.

The Dishman is completely air-conditioned, with cooling equipment by Carrier.

Mrs. Bush has installed a policy of two shows nightly during the week, and continuous performances Saturdays and holidays beginning at 2 p.m. Prices are 10c and 25c.



Forward section of the auditorium, which is finished in fibre boards. Below: The front with its tower-like, architecturally integrated vertical sign.



The Ellis Theatre Company, Inc., has been incorporated at San Francisco, Calif., with a capital stock of $10,000, by B. E. Kragen and F. E. Cannon.

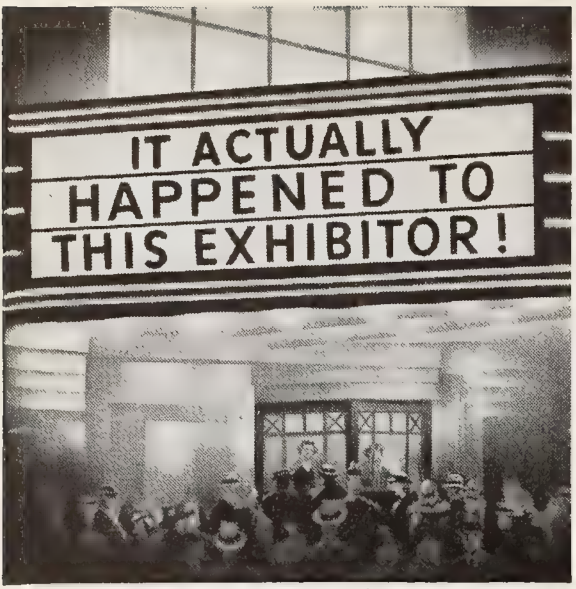
Morristown Amusement Company has opened the Palace in Morristown, N. J., after the house had been closed for four years. Samuel Tanenbaum and Sidney Bloomfield head the enterprise.

Warner Brothers have opened the new $660,000 Warner in Wilmington, Del. Lewis S. Black has been named manager of the 1,800-seat house.

The New Salinas Theatre, Inc., has been incorporated at San Francisco, Calif., with a capital stock of $75,000, by Leslie L. Hubbard, Dorothy F. Haley and Jesse C. Miller.

Leo F. Keiler has commenced construction work on a new theatre in Murray, Ky., to cost $50,000.

W. Lee Vaughan and his son, Charles, have sold their theatre, the Art, in Kansas City, Kans., to E. E. Jameson and Sam Abend. Messrs. Jameson and Abend have leased the house to the Jayhawk Corporation. C. C. Wooten, former


IT ACTUALLY HAPPENED TO THIS EXHIBITOR!

TRUE STORIES FROM ALTEC FILES

Nat M. Williams,
General Manager of the Interstate Enterprises, Thomasville, Ga.

Survey Prevents Serious Blaze in Theatre in South

THOMASVILLE, GA.—"Not satisfied with making his regular inspections of the sound equipment in our theatres, our Altec inspector, L. W. McClung, took it upon himself to make all our people 'fire-extinguisher conscious.' He personally made a survey of extinguishers in the Rose, Mode and Ritz in Thomasville, the Pine in Pelham, Ga., the Ilex, in Quitman, Ga., and the Shaw and Roxy in Quincy, Fla.," said Nat. M. Williams, General Manager, Interstate Enterprises.

"Within less than a week after McClung made his survey, we had a fire in the Shaw Theatre, at Quincy, Fla. The fire was put under control with a minor loss, but if McClung hadn't made that survey, it could have resulted in a serious property loss, to say nothing of the possibility of panic among the patrons.

"What the Altec man did wasn't part of his work, but such extra and unsolicited service certainly makes for an exhibitor's peace of mind."

• • •

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theatre manager in New York, Texas and Kansas, will manage the house, which will be remodeled.

L. C. Snyder, who operates the Mainstreet in Oakley, Kans., has opened a new house, the State, in Fort Collins, Col.

The Music Box in Seattle, Wash., which is operated by John Hamrick, has been closed to undergo complete redecorating and refurnishing.

Harry K. Hecht of the Hecht Circuit, is remodeling the Plaza in Paterson, N. J., at a cost of $50,000. An additional 500 seats will bring the capacity to 1,200.

Harry Donninger, who recently acquired the Pastime in Union City, N. J., from James Binco, has begun alteration of the house. Remodeling cost is placed at $30,000.

Abe Levy of New United Theatres, has acquired the Model, a 540-seat house, in Brooklyn, N. Y., from Louis Dreiling.

Art Pugh, operator of the White Way at Fredonia, Kans., is building another theatre there.

The New Majestic theatre at Fort Mill, S. C., has been opened by J. R. Patterson. The house, which seats 400, replaces the old Majestic, now converted into commercial store property.

Jack Carbone and Jack Fink of Pelham Picture House, Inc., are operating the Pelham in Pelham, N. Y.

David Krassner and Herman Sellack have assumed operation of the Williston in Mineola, L. I.

McLean Theatre, Inc., has taken over the operation of the Cameo in Yonkers, N. Y. Herman Miller is associated with the organization.

The Metro in Fort Lee, N. J., has been leased by Donfree Theatres Company, Inc., of which Harry Doniger is president.

R. & N. Amusement Corporation, headed by Philip Smith, plans to reopen the Bronx theatre in New York City shortly.

Max Suderov of the Marilyn Amusement Corporation has taken over operation of the Rose theatre in New York City.

Dan Hennessy has purchased the Rialto in Marysville, Kans., from Lee Sproule.

Theatre Holding Corporation, Ltd., comprising the Allen Theatre interests, has bought the Royal at Parry Sound, Ontario. Sydney Burton has been named manager.

George Hayob has reopened the newly remodeled Marylou theatre at Marshall, Mo.

Mark Benjamin, R. E. Wallace and Alton Dockstader have incorporated the Phoenix Maysville Theatre Company of Lexington, Ky., with authorized capital stock of $5,000.

T. C. Killibrew has opened a new theatre at Siloam Springs, Ark. The new house seats 600 and is equipped with Strong lamps, Heywood-Wakefield seats and Mohawk carpeting. Cost of the various installations reached $10,000.

Arnold Burn has leased his Sunflower theatre, Peabody, Kan., to Joseph G. Bushorn, formerly at the Kansas and Crawford theatres, Wichita, Kan.

Earl Barringer, operator of the Broadway at Geary, Okla., recently installed Forest rectifiers and Strong lamps.

D. A. Shadid is opening the Shadid theatre at Dexter, Kan. The new house will seat 325.

Marlow's Enterprises, of which John Marlow is president, are rebuilding the Hippodrome in Herrin, Ill. The theatre had been severely damaged by fire.

The Gem theatre at Richland, Mo., has been taken over by Royal Cowger, former manager of the Ozark, Eldon, Mo.

The Techwood, new neighborhood house in Atlanta, Ga., was opened on January 19.

Bill Slepka, operator and owner of the Crystal theatre at Okemah, Okla., recently installed 500 new Heywood-Wakefield chairs.

J. V. Greenwood, is remodeling his theatre in Boswell, Okla.

Dave Garvin, assistant manager of the Carolina theatre in Spartanburg, S. C., has been transferred to High Point, N. C., as manager of the Carolina there. Bill Blackwell, assistant manager of the State in Spartanburg, succeeds Mr. Garvin at the Carolina.

D. B. Swabb and Walter Martin have opened a theatre in Depew, Okla.

J. K. Morley has been named president of the Advitagraph Corporation which is now located in new and larger quarters at 305 West Broadway, Louisville, Ky. Company executives predict further expansion during the coming year in accordance with plans already made.

B & K's Chicago theatre is being recarpeted. The Thomas B. Maddoock Company is doing the work. Complete insulation of the roof has very recently been completed, manager Roy Bruder reports.

The Fargo theatre in Sycamore, Ill., is having a new heating plant installed. Stuart Tomber is manager of the house.

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MARQUEE & SIGNS

OBSERVATIONS

of the editor

AIR-CONDITIONING AS A NEED AND AN ASSET IN SUMMER OPERATION

THE motion picture theatre doubtless had more to do with "selling" air-conditioning to the public than any other factor. Now one may observe indications that the public is turning on the exhibitor to demand that he air-condition his theatre. The motion picture theatre was once the exception—it was the only public place that did provide comfortable conditions in summer. But it is the exception no longer. Indeed, the extension of air-conditioning to stores, restaurants, even offices, has set such a pace the last year or two that with only ten or twelve per cent of our theatres now air-conditioned, this business will soon be lagging unless installations are accelerated.

It's a matter of recognizing air-conditioning as a standard provision of the theatre. Time and the development of any industry impose new demands upon it. As with sound, the demand for summer comfort in the theatre must be met. Though once a few theatres offered it, as an "extra attraction," when there was no demand, today, as a result of the extension of air-conditioning to many fields, the theatre must provide it, not as an extra, but as something naturally expected by most theatregoers.

■ ■ ■

We speak here of summer air-conditioning specifically. And that means, in general, cooling. Which brings us to a matter that was otherwise referred to in these columns a couple of issues back. But it is one that definitely can bear repetition. It is one thing to have cooling facilities; it is quite another to make them an asset. We were discussing the problems of summer air-conditioning just recently with John R. Parsons, consulting physicist of New York, who has done considerable research in the comfort and medical phases of air-conditioning. His view was that air-conditioning systems in theatres have been operated in summer pretty much in ignorance of what really constitutes comfort conditions. It seems that many fields are just as guilty. Mr. Parsons showed us an article on the subject which he wrote for "Refrigerating Engineering" last summer. The moral is pointed in this paragraph:

"I hardly need say—except that some manufacturers still refuse to heed it—that the public thinks of air-conditioning as something which makes you cooler. So when a cooling plant is once put in, the owner wants everybody to know it and he proceeds to freeze you. Emphasis is put on cooling to the exclusion of other factors. It is not uncommon in travel to walk through several cars of a train to find every season of the year represented; some warm, some drafty and cold, and some where the air is stale. Again there is often a certain 'clamminess' which people are beginning to identify with refrigeration."

■ ■ ■

There need be no great mystery about proper operation. But those charged with supervision of the system have been exposed to the notion that it is coolness which is being sold, because, coolness is what a person identifies with comfort on a sweltering summer day. People still do, and always will. But they have learned to have a second thought, derived from experience. This changes the showman's line of attack—not to sell coolness, but to invite the public to the theatre in summer as in winter with the assurance that, although it may be hot and humid at home or in the street, it will be comfortable and healthful in the theatre.

There are theatre air-conditioning systems, of course, which cannot be operated as an asset. When this is a matter of cooling plant and fan equipment, it can be readily rectified. Too often, however, the fault lies in the distribution system. The newer air diffusers have done much to take the uncertainties out of air distribution, but in any case, design of the distribution system needs a sincere application of skill in order to assure comfort conditions throughout the auditorium breathing zone. Many a theatre with efficient plant equipment has only part of its auditorium really air-conditioned. One may say that such a theatre has only a part of its capacity fully available during the hot months. The best safeguard is the employment of thoroughly reliable engineers—plus recognition of the fact that there is no such thing as saving money in duct work and grille and diffusing devices. —*George Schutz.*

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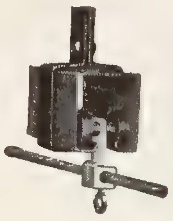

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New Things in Air-Conditioning

■ ■ ■

(*Continued from page 7*)

too often the theatre architect has given so much attention to the details of ornate design in theatre planning that the heating and cooling system has suffered from a lack of attention and a lack of money in the budget. Often the cheapest heating equipment possible was installed, and in many instances the installation of summer cooling equipment was postponed.

Recently, however, there has been worked out (unfortunately, I am not permitted to discuss the source of this method) a theatre scheme with an auditorium having no side walls whatever. Steel is used for this structure (making it fireproof) and a series of steel arches spring from the floor line so that the general appearance of the auditorium is that of half a cylinder laid on the flat side. The steel fabrication is such that there are no internal posts, braces or tie rods of any sort to interfere with vision or sound.

To compare an auditorium of this construction with that of regular type having a similar capacity: The regular type of auditorium of 700 seats would probably have a width of 50 feet, a depth of 100 feet, and a height of around 18 feet. This means that 10,400 square feet of wall and roof area in the conventional type of theatre, through which heat is dissipated in the winter time, and through which heat filters into the auditorium in the summer time.

In the other type of construction cited, there is about 2,000 less square feet of wall and roof area, and this materially cuts down heat loss in the winter and heat gain in the summer. The cubic content of this auditorium, which seats 700, is some 30,000 cubic feet less than of the conventional type would be, which means that either for summer cooling or winter heating there is that much less air in the building to be heated or cooled, and yet the two structures accommodate the same number of people. This new type of building can also be erected in less time and at considerably less expense.

[*It may be pointed out that the type of construction referred to, which employs an arching span of truss-work starting at or near the foundation of the building, has characteristics in common with the type of construction, patented in the United States, employed for the Pix theatre in White Plains, N. Y., erected a few years ago. In the case of the Pix, however, the arching roof construction had to begin at a 9-foot wall because of building code requirements.* —EDITOR.]

¶ Vapor Jet System

AMONG THE developments within the air-conditioning industry is a combination heating and cooling system in which both winter and summer functions are accomplished with the same equipment, while the equipment has no moving parts. This is called a vapor jet system, but is not to be confused with a *steam jet* system, which is sometimes used. The only similarity between the two is that both employ a steam ejector. The new vapor jet system uses a newly developed refrigerant that is non-toxic, non-inflammable and non-corrosive. Refrigeration is developed by coal, oil or gas.

The installation cost of this vapor jet system, developing heat as well as refrigeration, is comparable to that of a direct expansion refrigerating system. It is adaptable to existing as well as new theatres.

¶ Simple Control Wiring

AUTOMATIC CONTROLS have been greatly improved in the last year, and this improvement has made possible the fully automatic operation of heating and cooling equipment. Simplification of design of these controls has meant lower fabricating cost.

Companies manufacturing magnetic motor starters are now incorporating in their product many of the refrigerating controls, such as thermostats, high and low-pressure switches, etc. These magnetic starters are used to power certain types of air-conditioning equipment, and having the refrigerating controls built in them means that the electrical wiring is greatly simplified, thus reducing the cost of wiring up controls.

¶ Cooling Coils

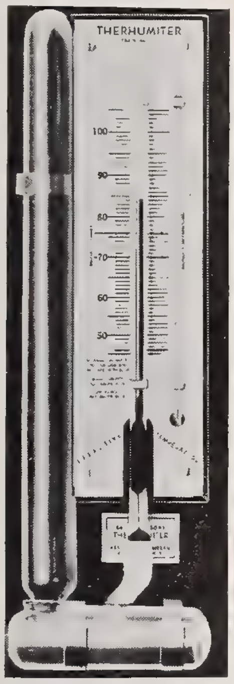
NEW DEVELOPMENTS are also to be found in the manufacture of fin coils. These have made it possible to increase their efficiency to a point where a great deal of the sensible heat removed by the average cooling system can be removed by such coils when only cooling tower water is circulated through them. Costs have been reduced on the coils, due to increased volume, and this lowered cost permits the use of a larger bank of them to remove sensible heat by the circulation of cooling tower water through them.

In conclusion, I make the honest observation that there can be no question today that winter-summer air-conditioning takes its place on the list of "musts" in enterprising theatre operation. The various developments described in this article represent real progress and are well worth investigating.

[*The author is a St. Louis air-conditioning engineer who has for some time been specializing in theatre air supply problems. He has previously contributed to* BETTER THEATRES *on air-conditioning.*]

Dual Dry and Wet Bulb Thermometer

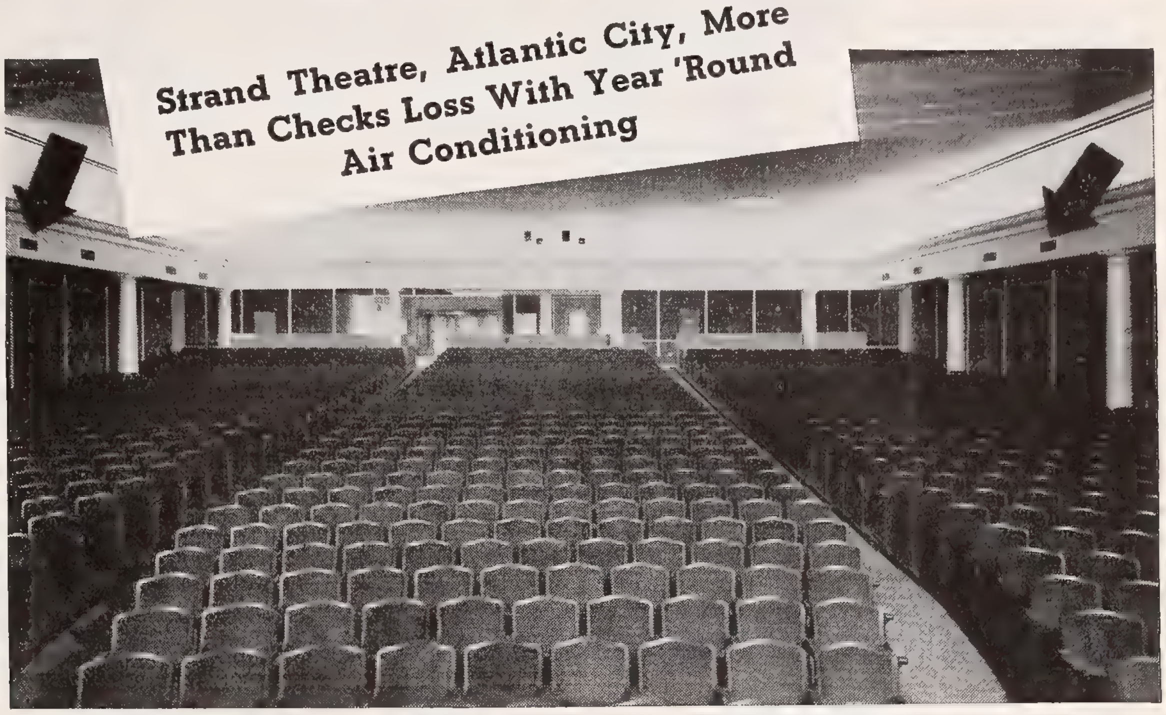
CONTROLLING the operation of air conditioning equipment for maximum bodily comfort, which requires knowledge of wet and dry bulb temperatures and relatve humidity, is facilitated by the new combination "Therhumiter," an indicating device on which these values are read directly without reference to comparisons or charts. The Therhumiter is manufactured by John R. Parsons, of New York.



A central thermometer column on the instrument reads a composite wet-bulb and dry-bulb "effective temperature" which is equivalent to the degree of warmth or cold felt by the body in response to heat, humidity and air motion. This central thermometer column is based, not on the usual single bulb containing a reserve of expansible red spirits, but on two such bulbs, one dry and one wet, both acting together to produce a composite reading in the column which is equivalent to heat or cold not as they are, but as the body feels them. Summer and winter regions of

COOL COMFORT BRINGS

110% Increase in Patrons



Strand Theatre, Atlantic City, More Than Checks Loss With Year 'Round Air Conditioning

1. TURNS LOSS INTO PROFITS! Before Carrier Air Conditioning was installed in Strand Theatre, Atlantic City, business was off 50%. Now, not only has this loss been recovered, but business is up 60% above normal. And, says the management, the Carrier system will pay for itself in two years.

2. COSTS ½c PER PATRON or just $5.00 per day, for cool, clean comfort. Figure it out! When the 1200 seats are occupied, the daily operating cost of Carrier Air Conditioning is paid for during one show by allowing less than ½c for each patron. In Winter too, the Strand gets healthful, efficient heating by passing hot water through the same coils used for cooling in Summer.

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Air Conditioning

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● Keep your seats filled this Summer by keeping your theatre comfortably cool with Carrier Air Conditioning. No matter how attractive you make your stage and screen presentations, there is no substitute for Carrier cool comfort and freedom from odors and outside noise on hot days. In fact, many Carrier air conditioned theatres report "comfort" to be one of their biggest features—Summer or Winter.

Act today and have the benefits of profit-building Carrier Air Conditioning on the first hot day this year. Your Carrier representative is ready to tell you about the best system for your particular theatre—whether it is large or small. Remember, he brings you the advice and equipment of the company which has devoted 37 years solely to manufacturing and installing air conditioning systems.

And you'll find that Carrier Air Conditioning is economical — as proved by the actual experience of hundreds of Carrier air conditioned theatres ranging in size from the small Newsreel Theatre in Newark, N. J., to the 6,200 seat Radio City Music Hall. For a cent or less each day, theatres are securing all the advantages of true Carrier Air Conditioning such as increased patronage, reduced soilage on drapes and decorations, more efficient and pleasant employees.

Now is the time to make your plans for Carrier Air Conditioning. You benefit by taking advantage of favorable price and working conditions.

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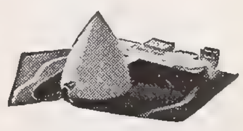

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comfortable "effective temperature" are directly indicated on the scale.

A smaller, blue-column dry bulb thermometer, which gives dry-bulb reading alone, occupies the right of the scale. Comparison of red and blue indications yields the relative humidity with a simple mental calculation requiring no charts. If the two columns are of equal height the relative humidity is 50%. If the red is above the blue, the humidity is high; 50% plus 8% per degree of difference. Conversely, if the red reading is below the blue, the humidity is 50% minus 8% per degree difference. Thus, if the red were four degrees above the blue, relative humidity would be 82%; if the red column shows two degrees less than the blue one, the relative humidity is 50 minus 16, or 34%.

The instrument is of simple, wall-mounting type, and requires no attention or operation beyond occasional replenishing of the wet-bulb reservoir. It is mounted where the air motion is approximately equal to the average air displacement throughout the theatre, to assure wet-bulb response that accurately represents general auditorium conditions.

Condenser Series Includes 27 Sizes

A NEW SERIES of evaporative condensers ranging up to 200 ton capacity have been developed by the Carrier Corporation of Syracuse, New York, for more economical operation where water supply or disposal present serious problems. One of the new models is illustrated here. A total of 27 sizes has been made available, with capacities from 200 tons to 10 tons, for freon or methyl chloride. The condensers are fully water proof and can be used in outdoor locations without protective housing or covering of any kind.

The new condensers are mechanically modifications of the Carrier humidifiers, altered to make them serve as condensing units of the efficient, evaporative type, capable of effecting outstanding economies in water consumption.

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Every Practical Method and Process in Present-Day Sound Engineering

Straight from the workshops of the greatest studios in Hollywood, this book brings you the most complete and authentic information on the most up-to-date technique in motion picture sound engineering. Leading engineers in the great companies explain every phase of this subject thoroughly and clearly —presenting every detail of apparatus and its arrangement, with hundreds of diagrams, tables, charts, graphs and illustrations. This complete and comprehensive manual is indispensable to everyone working with sound equipment.

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News Notes on the • THEATRE EQUIPMENT MARKET •

Air Equipment Catalog

A NEW 48-page catalog of air supply and treatment apparatus, including blowers, pumping units, dehumidifiers, air washers and diffusers has just been issued by National Theatre Supply Company. Equipment is illustrated, and blue-printed, with dimensions and installation data added. The catalog contains a large number of detailed charts covering fan capacities, dehumidifier data, wet and dry bulb temperatures of various conditions, psychrometric conditions and duct friction. Photographs show typical theatre installations.

Take Larger Quarters

INCREASED activity in the metropolitan area has caused Adler Sign Letter Company of Chicago, makers of Adler cast aluminum silhouette letter equipment, to move their New York office to larger quarters at 33 West 60th Street.

Brochure on Formica

A NEW booklet illustrated with striking photographs showing the structural and ornamental uses of Formica has been made available by Formica Insulation Company of Cincinnati. Full color plates cover the spectrum of colors and textures in which Formica is supplied. Four full pages of the booklet are devoted to structural diagrams detailing recommended methods of installation.

New Issue on Uniforms

RECENTLY issued, a 24-page catalog of The Russell Uniform Company of New York, illustrates a wide variety of uniforms and accessories adapted to the use of theatre ushers, doormen, usherettes, matrons and porters. The accessories comprise linen, gloves, coat badges, rubber coats, visor caps and braids and embroideries in many designs.

Catalog on Sound Apparatus

PROJECTION and sound equipment, including complete sound systems, sound components and lamphouses, is illustrated and described in a new catalog of The Ballantyne Company of Omaha, Nebr. Amplifiers, soundheads, loudspeakers and cellular baffles are among the items listed. Replacement items for Ballantyne Duo Sound Master apparatus are listed.

Heads Advitagraph Firm

J. KENFIELD MORLEY, one time sales promotion manager for Bell & Howell, has been elevated from a vice presidency of the Advitagraph Corporation, Louisville, Ky., to the presidency.

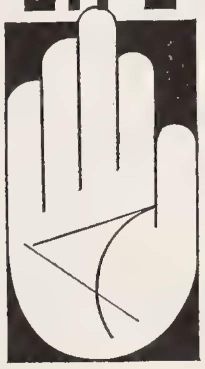
We'd like to TAKE YOU on a tour

of our plants so that you could see for yourself why Artkraft products have become the established favorite with theatres everywhere.

We'd like to have you follow an order from the designer's bench through every department to the loading platform . . . to see the planning accorded each job . . . to inspect the quality of the materials which go into construction . . . to witness the care with which each operation is performed . . . to acquaint yourself with Artkraft's inbred quality . . . to see why the life of such products is predetermined in the factory in which they are produced.

Attractive marquees and signs, modern fronts and adequate poster frames today are essential to the efficient merchandising of the show. They provide one of the chief incentives to buy what's on your screen.

SIGNS OF LONG LIFE



These requisites are now within the reach of even the smallest theatre. Artkraft modernization can actually be done economically—and terms can be arranged. It's only the cost of NOT modernizing that should concern you.

Naturally no theatre can afford frequent replacement of signs, marquees, front and poster frames in order to retain the appearance of newness. That's why Artkraft offers the logical answer in "Signs of Long Life.".

Here are 8 contributing factors to this long life:

1—Artkraft's Exclusive Porcel-M-Bos'd Letters are 75 per cent more readable. Denote quality.

2—Artkraft Secret Process Galv-Weld Frame Construction. Prevents rust, the enemy of porcelain. Prevents vibration, the enemy of tube life.

3—Neon tubing made under direct supervision of an electro-chemical engineer by precision methods. Inspected six times. 999/1000 perfect.

4—Exclusive genuine wet process insulators permanently eliminate electrical shorts.

5—Artkraft uses only genuine NEW Westinghouse or Acme Transformers, which are furthermore engineered and balanced to the specific requirements of each sign. Less than one replacement necessary out of 1,000. Some manufacturers have as high as 200 out of 1,000 even when using standard units, due to improper engineering. (Actual statistics which will be verified upon request.) Be sure the signs you buy do not have used, rebuilt or cheap, makeshift transformers.

6—Everlasting Porcelain Enamel . . . Guaranteed for 10 years against fading, chipping, cracking, crazing or peeling by reason of the elements.

7—Wired to highest specifications. Bear the Underwriters' label.

8—Entire construction is 999/1000 perfect as proven by actual average records made through customer research.

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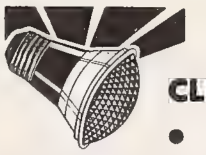

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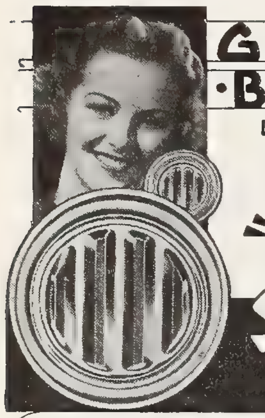

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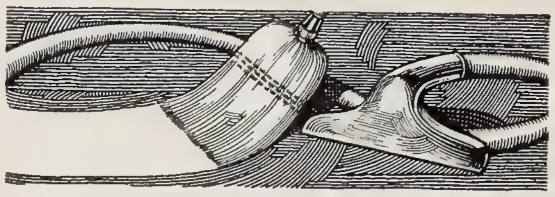


Soft Water Needed for Cleaning

SLIPPERY, treacherous floors, imperfect cleaning and pure waste of the cleaner's time and efforts are all results that follow logically from trying to keep the theatre clean with water that is even slightly "hard."

There is no mystery about what constitutes hard water, and no difficulty or particular expense about correcting the condition.

Pure water dissolves soap easily, keeps the soap in solution, and forms suds generously.

Hard water carries with it certain minerals which it has dissolved in its passage through the ground. These may be some form of magnesium or calcium, or traces of aluminum or iron. Such water is "hard." When soap is dissolved in water that already contains such substances in solution, a chemical reaction takes place between the minerals and the soap. Effectively, there is no more soap; it has been involved in chemical change and become something else—something the chemist calls a "water-insoluble soap." This substance is seen as a gummy deposit, very hard to wash away because it refuses to dissolve; it needs more or less to be scraped away. This wastes the cleaner's time.

If dirt has been trapped in the formation of the scummy layer, the results of cleaning will be and look imperfect, and the only remedy will be prolonged effort to remove the last traces of dirty gum by pure friction, with no real help from water since the gum won't dissolve. Traces of such a formation on marble or some other floors constitute a highly slippery film which is a standing invitation to accidents, yet cannot be flushed or mopped away.

The sufficient and inexpensive remedy is to add to the water, *before* soap is added, neutralizing chemicals to react with the undesirable minerals and convert them into new compounds that do not act on soap. Such water-softeners are very inexpensive, and only quite small quantities need be used. In fact, the tendency to put in too much softener is in itself a possible source of trouble in some circumstances.

The water company, or municipal or state authorities having to do with water supply can always advise with reference to the degree and type of water hardness, and with this knowledge it is easy and inexpensive to obtain a suitable softener and full directions for its use.

Cleaner for Varied Surfaces

DESIGNED specifically for the removal of all forms of dirt and staining from hard, polished surfaces, Temp, a product of the Du Bois Company of Cincinnati, contains a series of ingredients based on analysis of the different types of soiling that may combine on theatre equipment to produce a general appearance of dirt.

Surfaces of the types exemplified by washroom tile, marble ornamentation, bright metal-work and even mirrors are subject to simultaneous staining from several causes. The simplest and easiest to remove is mere dust caught in a thin film of grease originating in cigarette fumes or other impurities of the atmosphere. Soap and water would remove such stain, if it were alone. Finger marks also are not very difficult to wash down. Chewing gum stain is more obstinate. Soiling caused by extinguishing cigarettes, in which ash has been ground into the pores of the material, presents still greater difficulties. More troublesome still is iron stain on washroom fixtures, resulting from deposit within the porcelain of iron rust.

Temp combines within itself physical and chemical ingredients necessary to adapt a single compound to the varied requirements which each of these forms of soiling presents. Specifically, it is capable of dissolving grease and emulsifying it with water, so it can be flushed away, and dust formerly trapped in the grease, being no longer glued in place, also flushes off. In addition, the compound attacks and removes chewing gum stain. Its chemical action depends on recently developed compounds which do not utilize alkali as the basis of their cleaning action, hence the hands of the porter are not left dry and cracked by its use.

To get at cigarette stain and iron stain requires more than mere chemical action, for here definite particles of more or less dark-colored material are physically trapped in pores of the surface. Such particles, if iron or ash, cannot safely be dissolved away. They must be removed by physical friction. A feature of the composition of Temp is a physical polishing agent which applies the necessary friction to the fine pores of marble, porcelain or metal surfaces, but does not scratch or abrade. The ability to provide non-abrasive friction depends upon the smallness and comparative friability of the physical agent.

The combination of chemical and physical agents forms a creamy paste, low in cost because it is based on the newer chemical discoveries in the field of cleaning, and lightly treated to leave only a faint, pleasantly "clean" odor after use.

The compound is available through dealers everywhere in five package sizes.

Portable Lamps For Cleaners' Use

A PORTABLE storage battery flashlight suited to cleaning and general maintenance work has been developed by U-C Lite Manufacturing Company of Chicago, under the trade name Big Beam.

The construction is such that the storage battery is completely enclosed in the steel carrying case, of which the lamp is a part. A built-in rubber reservoir seals the battery vents, protecting both the lamp and the person carrying it against corrosive fumes or spillage. Further protection is provided by the fact that the steel case is lead coated, to resist both corrosion and weather.

Two bulbs are operatively included. The larger will provide 10 hours continuous illumination on one full charge of the battery; the smaller, 60 hours continuous illumination. This lamp can be supplied with a.c. or d.c. charger, or with provisions for charging it from the standard circuits of an automobile.

Glass Cleaner

A NEWLY developed fluid for cleaning structural or window glass, porcelain, mirrors, chrome fittings and other bright surfaces has been developed by Kinner Products Co. of Springfield, Ohio. The liquid is free of all gummy components, so that it does not leave a film on the surface, even in cold weather. The cleaner is sprayed on, not too far in advance of the work, and the surface rubbed down with a soft cloth.

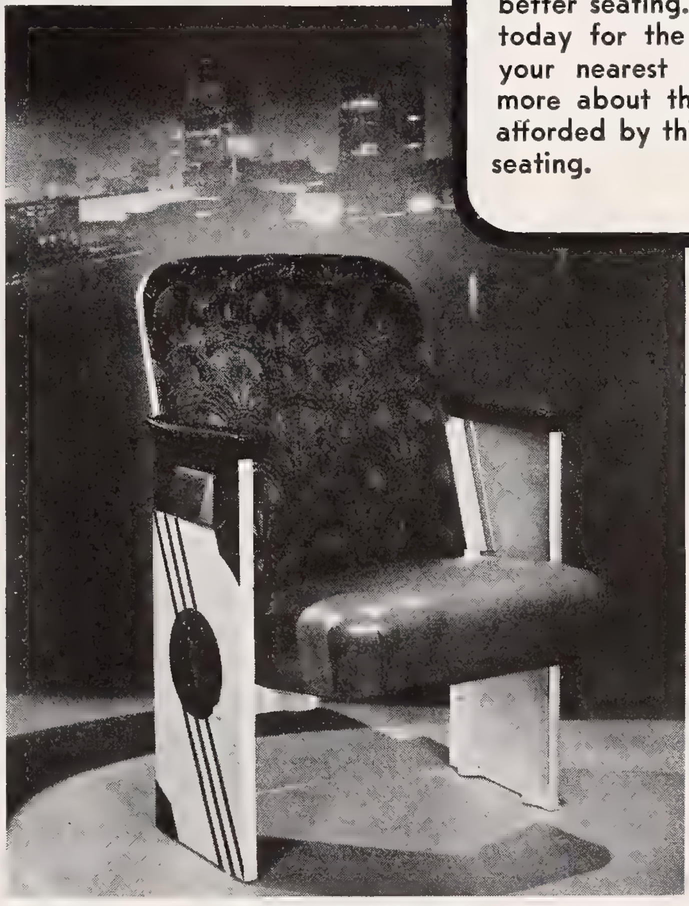
Let's Get Down To BRASS TACKS

Next to the picture, the sort of seating you provide affords the best yardstick for measuring your box-office, and, after all, it's only the box-office that really counts.

If you could do as much business without chairs, if you could continue using the same chairs indefinitely, if you could use the cheapest sort of chairs to as good advantage as the best, you probably would be satisfied. BUT YOU CAN'T!

Theatregoers today expect a new standard of comfort. The old backbreakers that once were acceptable are no longer tolerated. Poorly designed, cheaply constructed chairs do not last, require constant attention and repair, cost far more than the best you can buy.

Plan now to improve your business through better seating. We suggest that you write today for the Ideal catalog and name of your nearest dealer, that you may learn more about the comfort, style and service afforded by this most modern of all theatre seating.



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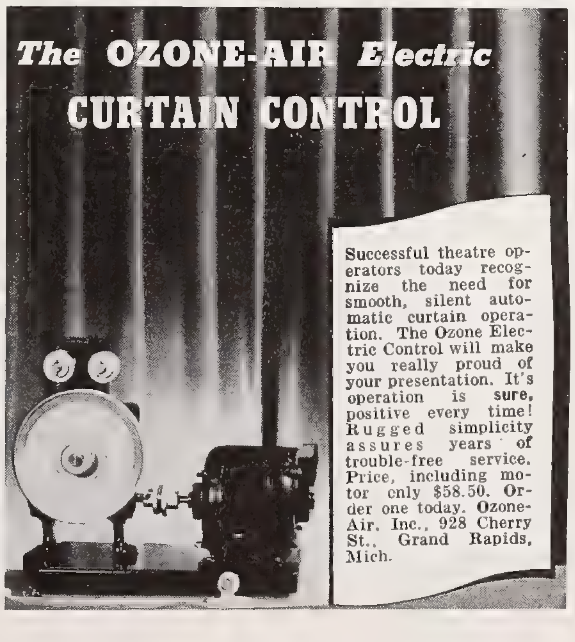
IDEAL CHAIRS BUILT TO EXCEL NOT JUST TO COMPETE



The OZONE-AIR Electric CURTAIN CONTROL

Successful theatre operators today recognize the need for smooth, silent automatic curtain operation. The Ozone Electric Control will make you really proud of your presentation. It's operation is sure, positive every time! Rugged simplicity assures years of trouble-free service. Price, including motor only $58.50. Order one today. Ozone-Air, Inc., 928 Cherry St., Grand Rapids, Mich.

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A NEW WAY TO BEAUTIFY YOUR THEATRE

The ultra-modern decorative lighting now possible with the new white, daylight, blue, green, pink, gold and red fluorescent tubes can now be applied to your theatre with Arguslite fixtures.

Arguslite not only beautifies your marquee, lobby, foyer and poster frames but also reduces your light bills tremendously.

Models SB-24 and RB-24 (for concealed lighting) $6.60 less tubes.

Model RF-24 reflector type fixture $12.90 less tubes.

Write for full details today.

ARGUS, INC. Film Building, Cleveland, Ohio
Sold by National Theatre Supply Company

HOW THE GLEN W. DICKINSON THEATRE CIRCUIT FOUND

New Profits in Lobby Shops

By JAMES McQUEENY

ABOUT SIX months ago, Glen W. Dickinson, operator of a circuit of theatres throughout Missouri, Kansas, and Iowa, took in a popcorn machine on a debt. He shipped it to one of his Missouri houses where it began to show an impressive profit, so impressive in fact, he began studying the possibilities of his theatre lobbies as an appreciable revenue source.

Prior to these times, independent concessionaries were paying small fees for lobby privileges in some of his theatres. The average rental was approximately a dollar a day, a negligible return for the trouble and maintenance involved. With smoky machines and slovenly operators, several of the stands were more of a liability than an asset. Others, Dickinson felt, were not making the most of their sales opportunities.

Accordingly, a regular department for handling lobby business was established and Miss Alberta Meinert placed in charge. At the present time, concessions are being profitably operated in eighteen of the chain's thirty-five theatres. As soon as concession leases expire on other locations, new units will be added. Provision also is being made to install stands in some of the other houses that never before have had them.

Profits Finance Expansion

In twenty weeks of operation, the lobby business department has netted sufficient profits to pay for the construction and equipping of a snack shop adjoining the chain's newest unit west of Kansas City, and a new company car to be used by Miss Meinert in supervising the different stands.

The concessions are being operated under the title of Lobby Shops and their design and operation has been standardized as much as possible. In virtually all of the theatres some alterations were necessary in order to fit the stands into the lobbies at strategic points.

One of the "snack shops" the Dickinson circuit has been constructing as a result of the success of its "lobby shops". This shop adjoins the Dickinson theatre in suburban Kansas City.

Each one is identified by a bright green neon sign. The color scheme is green and white throughout, the operators wearing uniforms to match. The white headbands or caps are lettered in green: The Lobby Shop.

Popcorn is the keystone on which the lobby business rests and new machines have been installed in all locations except the original one. Candy, peanuts, and gum have been added to the stands in three or four towns.

Clean, modern methods plus attractive dispensers are the rule.

The accent has been placed on popcorn sales, Miss Meinert explains, because of the greater profits involved. If candy bars and gum are not stocked, patrons, particularly children, will buy popcorn instead, thereby increasing the profit margin.

Cleanliness coupled with the personality of the operator are the big points in the successful operation of lobby concessions, Miss Meinert states.

"We've found that an attractive seventeen-year-old girl who has been properly trained can sell twice as much popcorn as a middle-aged woman. Fifteen of our eighteen operators are young girls, the remainder young men."

An extensive training course is given Lobby Shop employees. Instruction on the general conduct of the stand, the handling of change, the cooking of good, edible corn, and tips on salesmanship comprise the salient features of the course.

Salesmanship is particularly important. As an example, Miss Meinert cited the case of where a young man upon stepping into the lobby says to his date, "I'm going to get some popcorn." The alert operator will hand him two boxes and nine out of ten times he will buy them. But if the operator confronts him with, "Sack or box?" the patron may purchase only one box or two sacks, thus cutting the volume of the sale in half.

If you want to buy a sack of popcorn from a Lobby Shop you have to ask for it. Operators are instructed to keep sacks out of sight—more of the salesmanship course.

Daily reports are sent in by the stand operators and cash returns made weekly. Supplies are bought at the main office and shipped to the different units on requisition.

The boxes and sacks are numbered in the same manner as admission tickets and stand employees are required to make an accounting for each one sent out. Quotas equal to 10 per cent of the paid admissions have been affixed and with the exception of one or two operators who are just getting started, all are exceeding them.

The net profit on popcorn is about 70 per cent, exclusive of rent and commission to the sales person. In view of this, only the finest materials are used. For every 100-pound sack of corn, 40-pounds of special seasoning are used and from the two the operator is expected to sell enough sacks and boxes to gross $70.

Locations that formerly brought in $6 and $7 a week now are showing net profits between $38 and $40 weekly.

Odor Confined to Lobby

One of the principal arguments against popcorn machines in the minds of many showmen is the penetrating odor, but this problem has been satisfactorily answered by the Dickinson chain with ventilators directly above the machines that connect with exhaust fans. There is a slight popcorn odor in the chain's lobbies, which stimulates business, but none in the theatres proper.

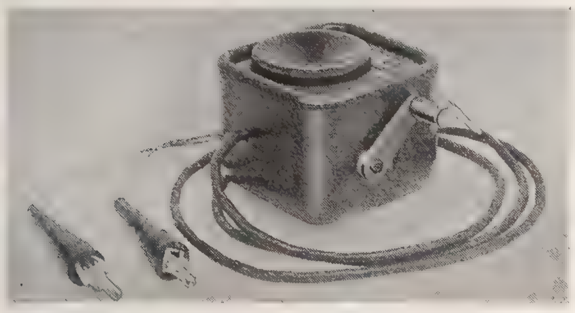
The snack shop that adjoins the Dickinson Theatre in Johnson County, Kansas, in proximity to Kansas City's rapidly expanding residential section, is a new venture. Although in operation only a short time, it is showing signs of developing into a stake winner. Patronage is drawn both from the theatre visitors and highway travel.

If the lunch counter becomes as profitable as the Lobby Shops, others will be added throughout the circuit.

Both the Lobby Shops and the other services are plugged on the theatre screens by slides. These are in the form of jingles and are changed weekly.

Voice-Powered Phone System

A "POWERLESS" telephone suited to theatre intercommunication, as well as to studio and location work, has been developed by Western Electric and Electrical Research Products, Inc. The distinctive feature of the device is that the voice of the person speaking, acting upon the diaphragm of the instrument, produces all the power necessary for telephone communication even over great distances. No battery or power line connection is necessary. Such operation is made practicable only by the use of new magnetic material of extraordinary efficiency.



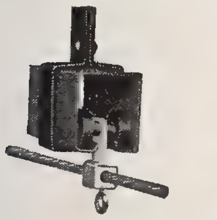
Transmitter and receiver are not separate units, but the same diaphragm and magnet serve both purposes. Speech can of course be transmitted in either direction without switching exactly as in any telephone.

For ringing to call attention of the person at the receiving end, the new telephone uses a small crank handle and train of gears which rotate toothed wheels of magnetic material in the path of the magnetic flux. The result is that the instrument emits an intensely strong tone, louder than the ordinary telephone bell, at a pitch of approximately 1,000 cycles.

The new device consists of two station units, each weighing 1 pound, 14 ounces, and measuring 3x3x2½ inches exclusive of the crank handle. Each unit is housed in protective, semi-hard rubber, and equipped with connection cords terminating in spring clips for easy attachment to the desired transmission circuit.

Curtain Track for Medium Service

A NEW CURTAIN track for medium-heavy service has been developed by Automatic Devices Company along the lines of that maker's Heavy Duty curtain equipment.

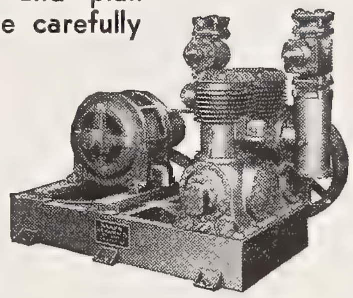


Coded as Besteel No. 170, the new track is of full steel construction, completely enclosed except for the slot at the bottom, and made of two halves, each of which is one continuous length of metal free from joints of any kind. Ball-bearing wheels are used in the pulley blocks. The medium duty track is adapted to openngs up to 30 feet wide.

Don't Be Afraid of Rushing the Season

Summer is only 60 days away. Don't wait for it to cut box office receipts before you install your air conditioning equipment. You've nothing to gain by waiting — everything to gain by acting promptly. BAKER engineers can study your requirements and plan the installation much more carefully now than at the peak of the season. Ample reserve stores at the factory assure quick delivery of equipment ordered. Skilled workmen, like anyone else, can do a better job working at normal speed than they can under last minute pressure ● BAKER System Air Conditioning is made to fit. BAKER'S complete line of Freon condensing units make it easy for BAKER engineers to meet individual requirements. That means economical operation over a long period of time. Advanced design keeps your equipment modern for years to come. Precision manufacture steps up operating efficiency, steps down operating cost.

● *See your local BAKER representative—or write the factory NOW.*



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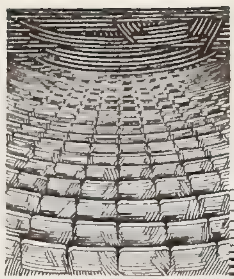
". . . no theatre can be better than its seating."



LAKEWOOD THEATRE STAGGER PLAN

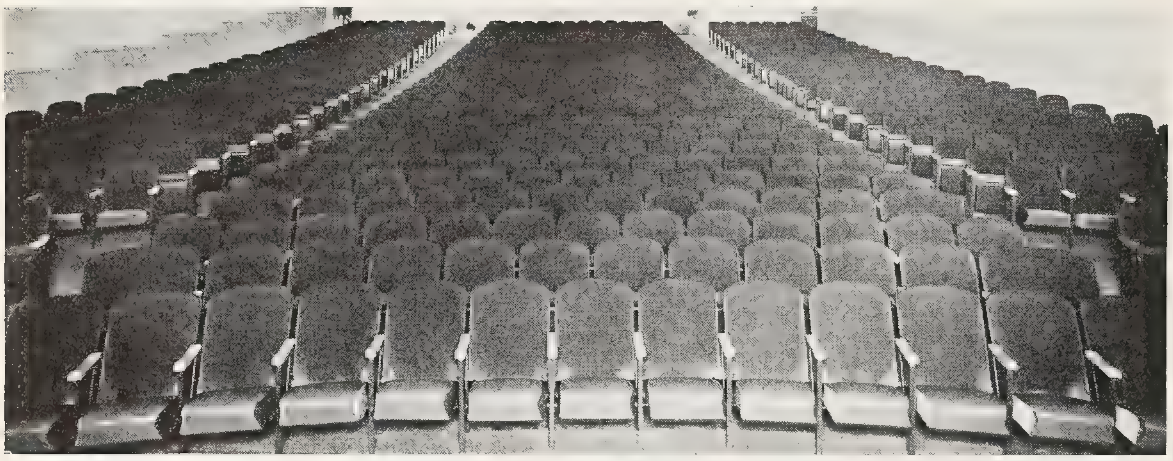
IN THE Interstate circuit's new Lakewood theatre in Dallas, Tex. (described in detail elsewhere in this issue of BETTER THEATRES), a staggered seating plan is used for the central bank of the three-bank layout. The Lakewood stagger system is based on the use of extra-wide chairs at the ends of alternate rows.

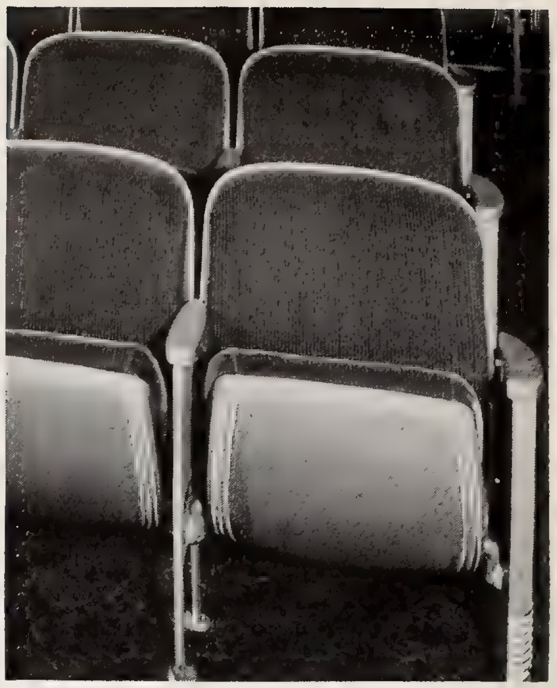
This arrangement places the center of each chair directly behind a pair of arm rests in the row immediately in front. This method of course makes no allowance for varying angles of vision, but does place all end chairs in line so that the aisle line is even.

As indicated in the forward rows shown in the accompanying photograph of the Lakewood auditorium, the effect is obtained by placing a 30-inch chair at each end of alternate rows beginning with the second row. The first row is composed of thirteen chairs, all of 20-inch width. The second row has ten normal chairs with a 30-inch chair at each aisle, or twelve chairs in all. The next row consists again of thirteen normal chairs, with the following row having the wider end chairs, and so on. Since there are 30 rows in all in the center main floor bank, it is obvious that a total of only fifteen chairs have been lost to effect this stagger arrangement (it has been pointed out, in all seriousness, that the oversize chairs are wide enough for two slim persons and that they are often preferred by young couples, also by mothers with a child).

The plan was laid out in collaboration with the International Seat Corporation.

General view of main floor seating in Lakewood theatre, Dallas.





New fabric on MGM screening room chairs.

New Style Fabric For Theatre Seats

A NEW MOHAIR fabric has been developed especially for auditorium seating by L. C. Chase & Company of New York. Its first commercial application is on American Seating Company "Bodiform" chairs just installed in an MGM screening room in New York.

The new fabric is stated by the manufacturer to be successor to this firm's Malano grade, but it is somewhat differently constructed in order to provide a comparable pile at lower cost.

The pile is higher than that of automotive mohair and has freedom from matting and an acoustic factor corresponding to deep pile characteristics. It is available in patterns and in any color. The pattern used in the MGM installation is sheared in the pile, and other shear patterns are available.

INTERNATIONAL
PROSPERS ON REPEAT BUSINESS

Among the Most Recent Repeat Orders—

After seating forty-one theatres for Mr. Tony Sudekum of Nashville, Tennessee, orders were received from him for three new jobs, as follows:

Nashville, Tennessee;
Franklin and Bowling Green, Kentucky.

Thank you, Mr. Tony Sudekum!

INTERNATIONAL SEAT CORPORATION
"SPREADING COMFORT TO MILLIONS"
UNION CITY INDIANA

modernization & replacement

recent installations of theatre equipment, furnishings, etc., reported by exhibitors, dealers and manufacturers.

AUDITORIUM SEATING

Kenmore and Normandie theatres, Boston; Panorama and State-Lake theatres, Chicago; Paramount, New York; Majestic, Stuttgart, Ark; Astor, Detroit; Liberty, Sacramento, Calif.; New Center, Durham, N. C. [*Reported by International Seat Corporation, Union City, Ind.*]

SCREENS

Grand, Rockyford, Colo.; Eris, Eldorado, Kan.; Erlanger, Erlanger, Ky.; Conrad, Breauxbridge, La.; Capitol, Lincoln, Neb.; Gem, Petersboro, N. H.; Summit, Union City, N. J.; Center, Durham, N. C.; Savoy, Charlotte, N. C.; Paramount, Connellsville, Pa.; Byrd, Norfolk, Va. [*Reported by Da-Lite Screen Company, Inc., Chicago.*]

ACOUSTIC MATERIALS

Ramona, Wheatland, Wyo.; Freeman, North Fork, W. Va.; Mutual, Biddeford, Vt.; Simon, Brenham, Tex.; Bijou, Woonsocket, R. I.; State, State College, Pa.; Falls, Diamond and Cheltan theatres, Philadelphia; Majestic, Harrisburg, Pa.; Ephrata, Ephrata, Pa.; Strand, Doylestown, Pa.; Park, Barberton, Ohio; Shea's Seneca, Buffalo, N. Y.; Little, Newark, N. J.; Nuggett, Hanover, N. H.; Warner's Regent, Elizabeth, N. J.; Paramount, Jackson, Miss.; Rival, Roxbury, Mass.; Mutual, Biddeford, Me.; West, Galesburg, Ill.; Marquette, Chicago. [*Reported by U. S. Gypsum Company, Chicago.*]

AUDITORIUM SEATING

Loew's State, White Plains, N. Y.; Warwick, Brooklyn, N. Y.; Dykeman, New York; Boro Park, Brooklyn, N. Y.; Parkway, Baltimore; Ideal, Philadelphia; Albermarle, Brooklyn, N. Y.; Victoria, Gallitzen, Pa.; Grove, Point Pleasant, N. J.; Playhouse, Edgartown, Mass. [*Reported by Eastern Seating Company, Brooklyn, N. Y.*]

MARQUEES

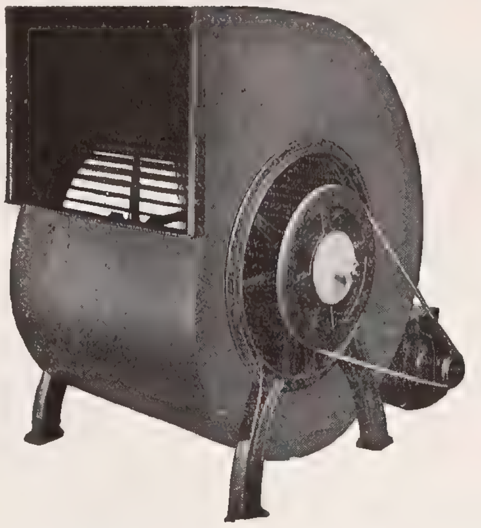
Rodnenok's Oaks, Oakmont, Pa.; and the Orpheum, Akron, Ohio. [*Reported by Artkraft Sign Company, Lima, Ohio.*]

RECTIFIERS

Translux theatre, New York; Broadway, Geary, Okla.; Bijou, Nashville, Tenn.; Teatro Alamo, Alamo, Tex.; Colonial, Richmond, Va.; Rialto, New York; Concourse, New York. [*Reported by Forest Manufacturing Corporation, Belleville, N. J.*]

SCREENS

Strand, Newark, N. J.; Tivoli, Michigan City, Ill.; Roxy, Atlanta, Ga.; Mid-



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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK CITY

Continued from preceding page

way, Philadelphia; Pilot, Winston-Salem, N. C. *[Reported by Hurley Screen Division, Forest Manufacturing Corporation, Belleville, N. J.]*

TICKET REGISTERS

Hollywood, Frankfort, N. Y.; Warner Bros. Capitol, Danbury, Conn.; Paramount's Richmond, North Adams, Mass.; Strand, Rochester, N. Y. *[Reported by Nation-Wide Equipment Manufacturing Corporation, New York.]*

LIGHTING FIXTURES

Hollywood, Frankfort, N. Y.; Pitts' East End, Richmond, Va.; Plaza, Waterbury, Conn. [*Reported by Nation-Wide.*]

FLASHERS

Hippodrome, Cleveland; RKO's Prospect, Greenpoint, Shore Road and Madison theatres, New York. *[Reported by Betts & Betts Corporation, New York.]*

AIR CONDITIONING

Fitchburg, Fitchburg, Mass.; Rivoli, Roxbury, Boston; Green's Bijou, Woonsocket, R. I. and the Loop, Norwest, Alger and Dexter in Detroit. [*Reported by Carbondale Division of Worthington Pump & Machinery Corporation, Harrison, N. J.*]

OTHER RECENT INSTALLATIONS

Among recent installations reported by the National Theatre Supply Company are:

Dixie, Elk Park, N. C.—Irwin auditorium chairs.

Craig, Craig, Colo.—American seating auditorium chairs, Walker-American screen.

Princess, Pineville, N. C.—Simplex projectors, Walker-American screen, Irwin theatre chairs.

Plaza, Waterbury, Conn.—Simplex projectors, Peerless low-intensity lamphouses, Simplex sound system.

Ford, Rector, Ark.—Irwin auditorium chairs.

●

The following recent theatre installations have been reported by Graham Brothers, Denver, Colo.:

Craig, Craig, Colo.—Strong rectifiers, Neumade projection room accessories, Howell lounge and foyer furniture, Nationwide ticket machine.

Rialto, Loveland, Colo.—Strong low-intensity lamps, Best Devices slide projector.

Chief, Pueblo, Colo.—Essanay changeovers.

Frank Maloof's Kiva, Las Vegas, New Mex.—Ideal auditorium chairs, Strong Mogul lamps, Motiograph projectors, Imperial motor-generator.

●

Service Theatre Supply, Salt Lake City, has installed in N. B. Grossman's Roxy theatre, Pocatello, Idaho, Ideal auditorium chairs and Cochrane Wilton carpeting.

●

Installations recently made by the Scott Ballantyne Company of Omaha, include the following:

Fletcher's Lyric, Hartington, Nebr.—carpeting.

Hall's Strand, North Loup, Nebr.—sound equipment, projectors, auditorium seating.

Walter's Ritz, Eldon, Ia.—Duo Sound Master speaker.

Johnson's State, Rapid City, S. D.—Duo Sound Master amplifier.

Miller's Lyric, Atkinson, Nebr.—Duo Sound Master sound system.

Blakkalbs' Bonesteele, Bonesteele, S. D.—Duo Sound Master sound system.

●

The following installations have been recently reported by the Western Theatre Supply Company, Omaha:

Goldberg's State, Omaha—Motiograph projectors, Brenkert lamps, and rectifier, Da-Lite screen, Ideal seats and Mohawk carpeting.

Town theatre, Omaha—Motiograph projectors, Brenkert lamps and rectifiers, Da-Lite screen, Mohawk carpeting.

Dundee, Omaha—Motiograph projectors, Brenkert lamps and rectifier, Da-Lite screen, Airloc seats, Mohawk carpeting.

Avenue, Omaha—Motiograph projectors, Brenkert lamps and rectifiers, Da-Lite screen, Mohawk carpeting.

Military, Omaha—Motiograph projectors, Brenkert lamps and rectifier, Da-Lite screen, Mohawk carpeting.

Arbor, Omaha—Motiograph projectors, Brenkert lamps and rectifier, Da-Lite screen, Mohawk carpeting.

Thacker's State, Soo City, Nebr.—Motiograph projectors, Brenkert lamps and rectifier, Airloc chairs, Mohawk carpeting.

Hower's State, Windom, Minn.—new drapes, Mohawk carpeting.

May's Mayfair, Shenandoah, Ia.—Motiograph sound system.

Holdrege's State, Shenandoah, Ia.—Western Electric Motiograph sound system, Brenkert lamps and rectifier, Mohawk carpeting.

Holdrege's Iowa, Shenandoah, Ia.—Western Electric Motiograph sound system, Brenkert lamps and rectifier, Mohawk carpeting.

Cohen's Strand, Council Bluffs, Ia.—Motiograph projectors, Brenkert lamps and rectifiers, Da-Lite screen, American chairs. Mohawk carpeting.

Liberty, Council Bluffs, Ia.—Motiograph projectors, Brenkert lamps and rectifier, Da-Lite screen, Mohawk carpeting.

Grand, Grand Island, Nebr.—Motiograph projectors, Brenkert lamps and rectifier, Da-Lite screen, Mohawk carpeting.

State, Wauneta, Nebr.—Motiograph projectors, Brenkert lamps and rectifier, Da-Lite screen, Mohawk carpeting.

Capitol, Hartley, Ia.—Motiograph projectors, Brenkert lamps and rectifier, Da-Lite screen, Mohawk carpeting.

State, Algona, Ia.—Simplex projectors, Brenkert lamps and rectifier, Da-Lite screen, Mohawk carpeting.

Moore's Dunlop, Dunlop, Ia.—Motiograph projectors, Brenkert lamps and rectifier, Da-Lite screen, Ideal seats, Mohawk carpeting.

●

The following recent installations have been reported by the Inter-Mountain Theatre Supply Company, Salt Lake City:

Star, Malad City, Idaho—Strong lamps.

Cameo, American Fork, Utah—Kaplan projectors, Super-Lite screen.

Pearl, Draper, Utah—Kaplan projectors, Gardner screen, Mohawk carpeting.

Price, Price, Utah—Strong lamps and rectifier, Gardner screen.

Carleon, Price, Utah—Strong lamps and rectifier, Super-Lite screen.

Roxy, Salt Lake City, Utah—Strong lamps and rectifier.

Roxy, Pocatello, Idaho—Kaplan projectors, Preddey lamps, Strong rectifier, Mohawk carpeting.

Marlo, Salt Lake City, Utah—Super-Lite screen.

●

Theatre equipment installations recently reported by the General Theatre Supply Company, Toronto, are:

Roxy, Chesley, Ontario—Simplex projectors, Walker-American screen.

Capitol, Digby, Nova Scotia—Simplex projectors.

Hartland, Hartland, New Brunswick—Simplex projectors.

Grand, Kingston, Ontario—Simplex projectors, Peerless lamps, Hertner generator, Walker-American screen.

Strand, Kirkland Lake, Ontario—Simplex projectors, Peerless lamps, Hertner generators, Walker-American screen.

Joncas, Little Pabois, Quebec—Simplex projectors.

Salle St. Joseph de Beauce, St. Joseph de Beauce, Quebec—Simplex projectors, Walker-American screen.

Loew's, Montreal—Simplex projectors, Peerless lamps, Walker-American screen.

Rex, Montreal—Simplex projectors.

Uptown, Sydney, Nova Scotia—Simplex projectors, Peerless lamps, Hertner generator, Walker-American screen.

Avenue, Toronto—Simplex projectors, Peerless lamps, Hertner generator, Walker-American screen.

●

The following installations have been recently made by the Central Theatre Equipment Company, Kansas City:

Hall, Columbia, Mo.—Motiograph projectors and sound system, Brenkert lamps and rectifier.

Varsity, Columbia, Mo.—Brenkert lamps and rectifier, Motiograph sound systems.

●

Theatres in which the Projection Equipment & Maintenance Company, Los Angeles, have recently made installations are:

Grande, Oro Grande, Cal.—Duo Sound Master soundheads.

Maynard, Los Angeles—Lavezzi intermittent movements, Pemco rear shutters.

Strand, Pasadena—Lavezzi movements.

Madrid, Los Angeles—Lavezzi movements.

Filmarte, Hollywood—Lavezzi movements.

Outline of Equipment and Furnishings

LAKEWOOD THEATRE, DALLAS

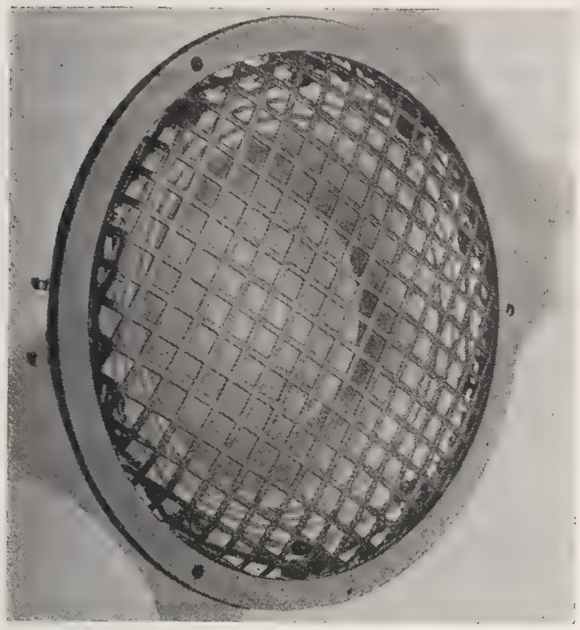
[Described on pages 8-11]

Marquee, attraction boards, signs, display equipment, lighting structures: **Texlite, Inc., Dallas** . . . Ticket register **(Timco)**: **National Theatre Supply Company.** Coin changer **(Neumade)**: **Southwestern Theatre Supply Company, Houston, Tex.** . . . Projectors **(Motiograph Model K)**, projection lamps **(Brenkert Enarc)**, motor-generators **(Roth)**: **Modern Theatre Supply Company, Dallas.** Film cabinets: **Ed Wolk, Chicago.** Changeovers **(Weaver)**: **Southwestern Theatre Supply Company.** Sound system: **RCA Photophone** . . . Flashers **(Reynolds)**, dimmers **(Ward-Leonard)**: **Texlite, Inc.** . . . Curtain controls **(Vallen)**: **Houston Scenic Studios, Houston, Tex.** (Latter also supplied screen curtain and drapes) . . . Public address system: **RCA.** Hearing aids **(Acousticon)**: **Dictograph Products, Inc., New York** . . . Compressors **(Frigidaire)**: Joe Hoppe, Inc., Dallas, as contractor for air system equipment and installation. Furnace **(Janatrol gas type)**: Gas Heating & Specialty Company, Dallas . . . Auditorium seating: International Seat Corporation, Union City, Ind. Lounge furniture: Tailor-Made Furniture Company, Dallas. Carpeting **(Mohawk Scotia Velvet)**: Sanger Brothers, Dallas.

Speaker Applicable As Special Monitor

A NEW MONITOR speaker of special design, with specifications calculated to give it the same fidelity as latest type large speaker systems, has been developed by Western Electric. While designed primarily for recording and broadcasting service, it is of course adapted to any monitoring work. Its practicable application to the motion picture theatre is probably limited, however, to use in special sound monitoring booths in theatres where particularly vigilant supervision of the sound is maintained.

The unit is rated at a substantially flat frequency response between 50 and 10,000 cycles. It is of the permanent magnet dynamic type utilizing a specially shaped metal diaphragm. Power handling capacity is 12 watts, but the unit can withstand up to 20 watts if necessary.



Its physical measurements are 9½x3¾ inches, weight 9 pounds. The cabinet designed for it is completely enclosed and lined with acoustic material; it measures 24x18x13½ inches and weighs 42 pounds with the speaker. The speaker is available with cabinet, but can also be bought separately with exact instructions enabling the purchaser to make a cabinet that will be acoustically satisfactory. The instructions allow a reasonable choice of dimensions, suited to the user's requirements.

New Directional Type Microphone

PARTICULARLY well adapted to theatre public address work, a new uni-directional microphone, smaller, less costly and more sentitive than the model it replaces, has been brought out by RCA. The combination of greater sensitivity with smaller size and lower price is obtained by the use of recently developed magnets more powerful than those RCA previously employed.

Being uni-directional, with an average cancellation at the "dead" side of from 14 to 20 decibels, the instrument as used in theatre applications is relatively insensitive to audience noise or to echo, and makes possible an increase in loudspeaker power without a proportionate risk of annoying acoustic feedback. Its frequency range is rated at from 40 to 10,000 cycles, and its output impedance can be matched to either 50 or 250 ohms, permitting the use of very long connecting lines.

Since the bulk of the instrument is only approximately one-half that of its predecessor, the new microphone interposes a comparatively small barrier between performer and audience, with far less likelihood of hiding the performer's face. It is attractively styled, and finished in black enamel and chrome.

Illness Took Him To the Right Job

(*Continued from page* 12)

every situation of ours provides patronage equivalent in proportion to the city dweller, and our houses have a rural draw of from 20 to 30 miles. The farmer of today is as well posted on pictures as any of his city brethren, what with radio, fan magazines and other similar media to keep him abreast with what's going on in pictures."

Other Ohio houses operated by Chakeres Theatres are the Xenia, at Xenia; the Murphy, at Wilmington; Grand, at Circleville; Logan, at Logan; State, at Greenville, in addition to the two Springfield houses previously mentioned.

"Attend the theatre regularly . . . In no other way can you enjoy life for so little," is the Chakeres slogan used everywhere.

The writer noted that practically all the doormen were of fairly advanced years. They have a leisureliness and a kindliness which appeals to the public, it was pointed out. Phil Chakeres has learned by experience through the years, the secret of promoting a broader conception of human relationship, which after all is the secret of success when dealing with the public.

Whether any new theatres would be built in the immediate future has not been determined, Mr. Chakeres said. Incidentally, the Chakeres organization took over Bell's Opera House, with 750 seats, at Hillsboro, where it also recently opened the new Colony; and also acquired the 1,000-seat Virginia and the recently-completed Louvee, with 600 seats, both at Wellston, on the very day the interview was granted.
—*E. H. Mayer.*

Sales Stress Projection

SCREEN IMAGE and sound quality are being stressed in modernization expenditures, according to Walter E. Green of the National Theatre Supply Co.

"Of 104 theatre owners who recently modernized their houses with National equipment," said Mr. Green, "40% put the bulk of their purchases in their projection rooms."

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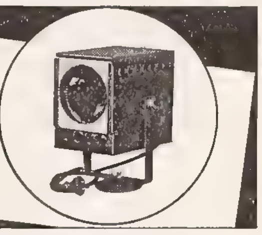

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THE MARQUEE

• • & exploitation equipment

Maintenance Marquee Structure Considerations in

THE THEATRE's marquee is or should be a single structural unit, in which all parts are properly proportioned to their specific functions and to each other. Frame and bracing, and the size and thickness of each component member, are or ought to be definitely designed and chosen with detailed knowledge of the strength of materials and of the stress each component must withstand. For example, oversize, overly-strong angles united with weak channels, or vice versa, are signs of poor engineering and improper construction. So is unnecessary weight anywhere.

The bond between structural members should be waterproof as well as physically strong. Undersize bolts in oversize holes are invitations to vibration and corrosion. Loosening of seams resulting from slight slippages in the physical bonds admits water to the interior, with obvious possibilities of resulting corrosion and failure of the electrical system. Interior corrosion of the marquee itself leads to further sagging, which again admits more water in an endless circle of progressive deterioration. Properly fitted bolts and the use of gussets or (by preference) rivet or weld construction, are signs of a well-planned, well-built marquee, that will not need early and extensive repairs.

The marquee roof is another weak spot in some types of inadequately protected products. The roof should be thoroughly pitched and very thoroughly flashed, and equipped with spouts large enough to prevent accumulation of a damaging weight of rain water even during prolonged storms of exceptional intensity.

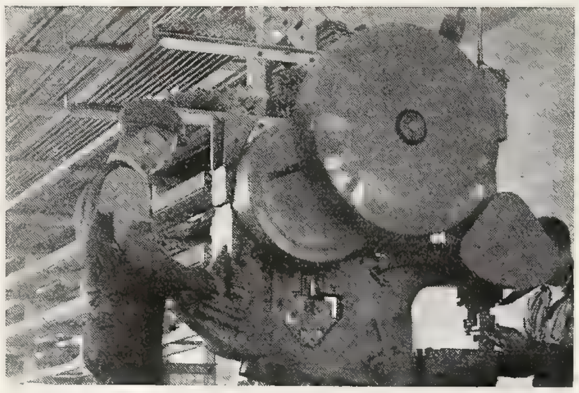
Mounting cables, like all other structural components, should be properly chosen according to the strain that will be put upon them, properly located and properly installed, not by guess-work but on correct principles of structural engineering.

THE MAKING OF A MARQUEE

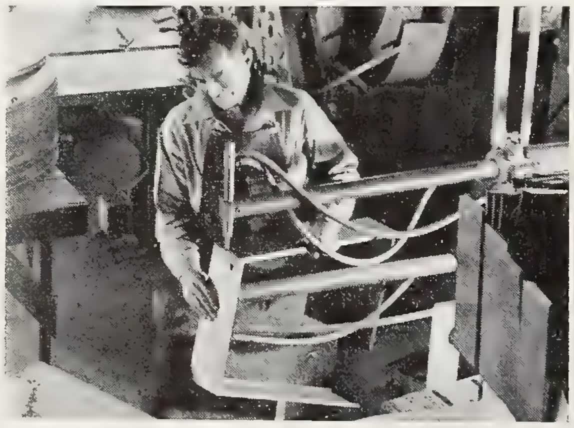
¶ From order to shipment at the Artkraft plant in Lima, Ohio

1. Sales Manager Morton S. Clark confers with Salesman P. G. Giovas on order.

2. Order goes to design department.

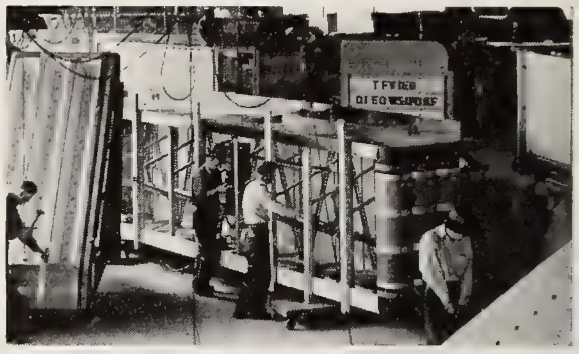


3. Iron strips to form the structure are cut according to specifications.

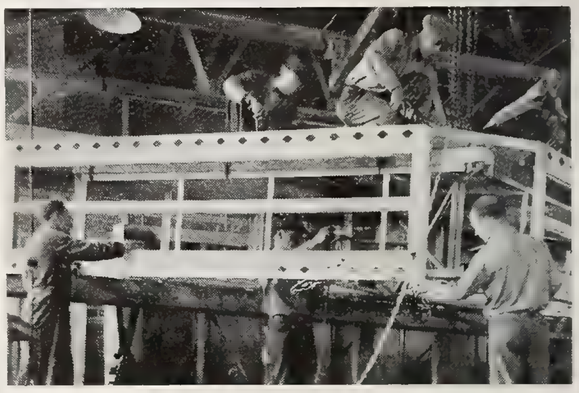


4. Sheet metal parts are spot welded.

5. Parts go to porcelain enamel ovens.



6. Fabrication of attraction boards.



7. Marquee members are assembled.

8. Neon tubing, filled with gas, painted and shaped to fit design, are installed.

9. Unit being loaded in freight car.

Planning & Furnishing the Theatre

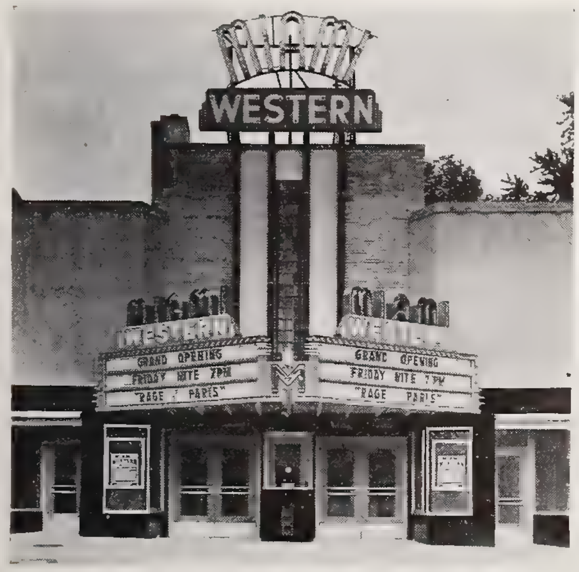
... a department of news and guidance on design • decoration construction methods carpeting • furniture

Compact Floor Plan to Get Maximum Seating

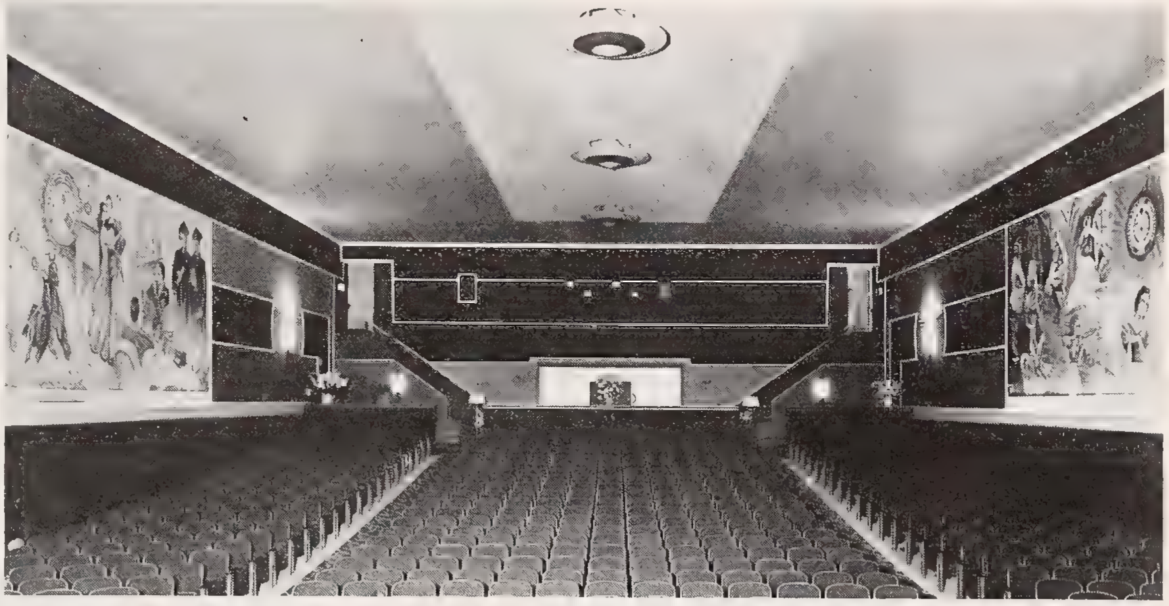
THE MIAMI-WESTERN a new 900-seat theatre in the business section of the college town of Oxford, Ohio, by the Wilmington Amusement Company, composed of J. S. Jossey of Cleveland, and Charles D. Mervis and Nat Galley of Cincinnati, derives its dual name from the two schools in that town of 2,500—Western College and Miami University. Designed and built by the F & Y Building Service, of Columbus, it has an extremely compact plan, with all space possible given to seating area. In addition to the theatre, the building contains two store rooms.

Construction is of masonry with reinforced concrete floors, steel trusses, wood roof joists, with built-up and reinforced concrete second floor. Facing material is face brick, black structural glass and blue terra cotta in convex fluted pylon effect. Cost of building alone is reported to have been $50,000.

General treatment of the vestibule is in black glass and alumilited metal, with terrazzo floor, doors of birch and black glass ceiling having concealed lights behind frosted glass sections.



The front, liberally faced in glass.



Rear view of auditorium, showing stairs to rest rooms.

The lobby has indirect lighting, wainscoating of leather with bands of blue and rust, floor and base of terrazzo with rubber mats made by the Hamilton Rubber Mfg. Co.

The foyer, which is integral with the auditorium, has carpeted floor, walls in two colors of velour—royal blue and brown rust—and dark leather wainscoat. Stairways to right and left of entrance lead to men's and women's rooms on a second level, at either side of the projection room.

The auditorium has a length of 85 feet from stage apron to the lobby, and a width of 52 feet wall to wall. Height at first row of seats, 24 feet, 6 inches; at last row, 19 feet, 6 inches. The auditorium has cement wainscoat painted blue, topped with a 9 inch plaster moulding simulating indirect lighting trough under murals. The general wall decorating scheme above wainscoat is achieved by the use of alternating royal blue and rust velour in 4-foot bands, which emanate from the murals placed midway in the length of the walls. The severity of the horizontal design is intermittently broken by the placing of modern stem and concentric flower design lighting fixtures, which are finished in satin aluminum. These are both direct lighting (by bulbs) and indirect (by lumilines). The murals represent the spirit of college life. Predominant colors in murals are red and white for Miami, and blue and white for Western, which form basis of the entire color scheme.

Seating, all on one level, is arranged in three banks with two aisles. First row of seats is approximately 20 feet from screen. Chairs (by American Seating Company) are covered in coral mohair.

The rear wall is slanted slightly inward, and acoustical felts are placed behind the velours at this point. Velour on the side walls, and the two large murals, also provide some of the absorption thought needed. The ceiling has a panel 12 feet wide and the length of the auditorium of U. S. Gypsum Sabinite acoustic plaster.

How the Auditorium Size, Shape and Surface Forms Affect Acoustics

By C. C. POTWIN and BEN SCHLANGER

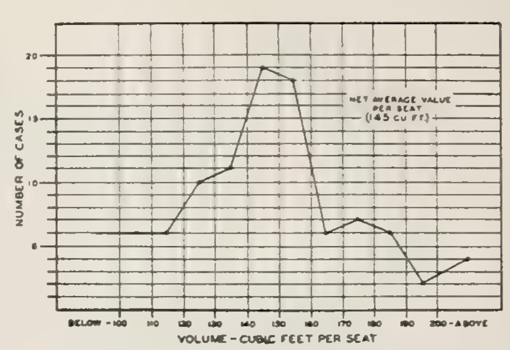


Figure 2.—Volume of 100 theatres seating 800 to 1,000.

[*This is the second and concluding installment of a condensation made by the authors expressly for* BETTER THEATRES, *of their paper, "Co-Ordinating Acoustics and Architecture in the Design of the Motion Picture Theatres," which they presented before the Fall* 1938 *convention of the Society of Motion Picture Engineers. The original paper was published in the February issue of the SMPE Journal.*—THE EDITOR.]

THE STUDY presented in Figure 1, was made to determine which one of five possible auditorium designs having the same seating capacity would prove most efficient for both vision and hearing, keeping in mind that economy in construction and architectural appearance are also important guiding factors. A seating capacity of 900 was selected for this study because this capacity has been found to answer the needs of the average motion picture theatre, and because a large proportion of the theatres now being erected have approximately this capacity.

It is interesting to note in the five theatre designs shown that the areas enclosed by the auditoriums vary from 108,450 to 134,100 cubic feet. Furthermore, the required screen width varies from a minimum of 16½ feet to a maximum of 22 feet due to the increases in maximum viewing distance. *Such variations in design are not justified when the seating capacity is the same in all cases.*

Ceiling heights have been kept down to a minimum in all five designs. The seating arrangement is the same in each case; i.e., two aisles separating three banks of seats, the middle bank being fourteen seats wide, and the side banks against the walls being seven seats wide. This particular horizontal arrangement was selected because it is the most efficient plan for capacities of approximately 900 seats. It requires the least amount of aisles and thereby reduces at the beginning the total volume for all of the auditoriums here dealt with.

The following is a table giving the characteristics of the five designs shown in Figure 1:

	Cu. Ft. of Vol. per Seat	Max. Viewing Distance	Screen Width
Design A......	151	104′	20′
Design B......	148	119′	22′
Design C......	130	150′	20′
Design D......	136½	89′	16′6″
Design E......	120½	89′	16′6″

In the design types *A, B* and *D* shown in Figure 1, the orchestra floor slopes approximate those which have been commonly used in past practice. These slopes ordinarily do not allow a sufficiently unobstructed vision of the screen. Increasing the slope to correct this condition would result in a slight increase in the total volume whereas the volume is already excessive; however, vision could also be improved in these designs by the use of a *stagger system of seating,* which would effect a slight reduction in the total volume. This reduction would benefit design *D* primarily. But *designs A* and *B* would still have an excessive volume.

Effect of Regular Seating Plan

In designs *C* and *E,* the staggered system of seating has been used for the lower seating areas. A non-staggered plan could also be used in these designs. This would result in a floor slope which would pitch downward toward the screen approximately one foot more, and upward in the front half of the floor to a point about level with the floor behind the seats farthest from the screen. The volume added to designs *C* and *E* due to using this non-staggered plan would raise the total volume only a negligible amount.

Volume of Auditorium

The designs shown here have varying horizontal ratios. In designs *D* and *E,* the depth is a little more than half again as much as the width (1:1.65), while in design *B* the auditorium is twice as deep as it is wide (1:2). Although all of these ratios between width and depth are suited to good acoustical conditions, coming within the acoustical limits heretofore recommended, it is particularly significant from this study that the proper *vertical* solution of a design (ceiling heights) *not only* has much to do with getting a good auditorium shape, but in most cases is what really tells you just how big an enclosure (cubic footage) your auditorium ought to be.

The data given in *Figure* 2, afford us

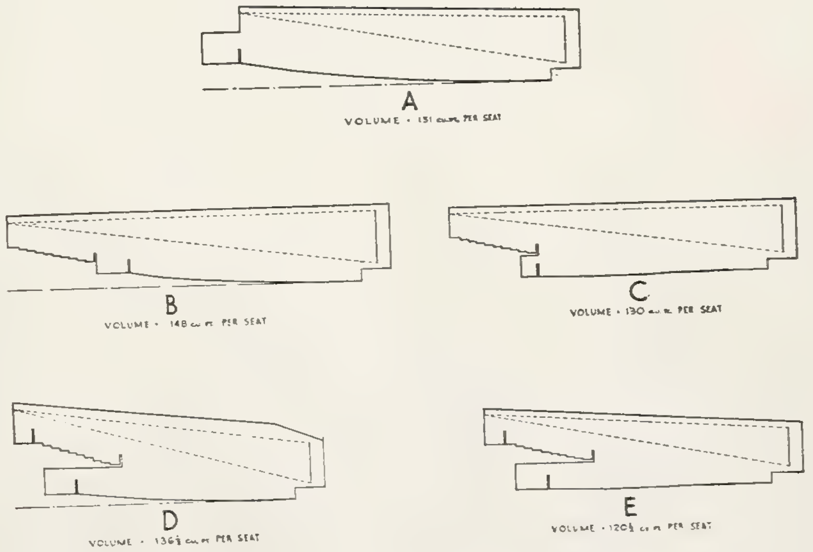

A
VOLUME · 151 cu. ft. PER SEAT
B
VOLUME · 148 cu. ft. PER SEAT
C
VOLUME · 130 cu. ft. PER SEAT
D
VOLUME · 136½ cu. ft. PER SEAT
E
VOLUME · 120½ cu. ft. PER SEAT

Figure 1.—Longitudinal sections for five cubage values per seat.

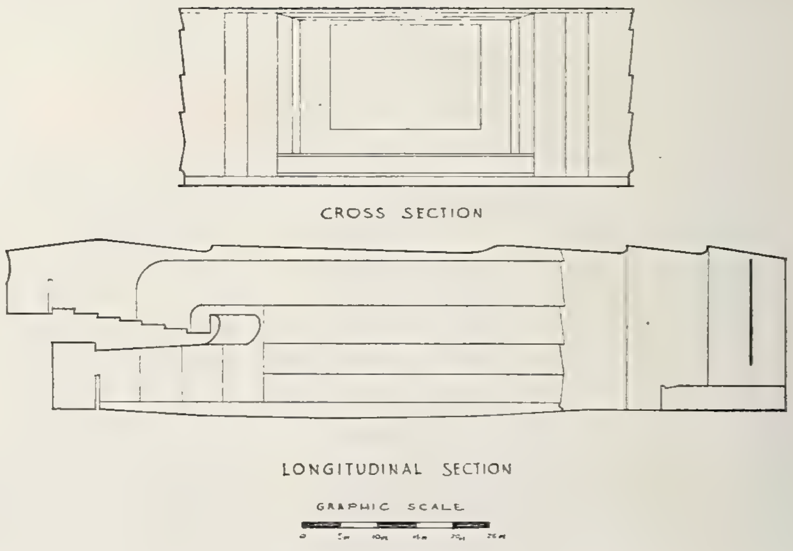


Figure 3.—Theatre forms showing surfaces for reflection control.

an interesting parallel to this study and show the variations in cubic-foot volume per seat for 100 theatres recently built and seating from 800 to 1,000 people. Seventy-one of these theatres have balconies, whereas only 29 are single-floor houses. It is important to note that the peak of the curve lies between 140 and 160 cubic feet, and that the net average value for the 100 cases is 145 cubic feet per seat. *These data suggest that the greater percentage of present-day theatre structures have an excessive cubic-foot volume per seat.* This fact indicates a lack of thought given to coordinating the hearing and sight requirements in fundamental planning because in most of these cases excessive volume was a result of excessive ceiling height.

Providing for lower ceiling heights than has heretofore been general practice will produce:

(1) *A lower initial time of reverberation resulting from a smaller cubic-foot volume per seat.*

(2) *Smaller surface areas to be acoustically treated, permitting control of sound by the shaping of interior surfaces.*

(3) *Economies in theatre construction costs realized* through the *reduction in quantity* of materials, structural and otherwise.

There are two additional advantages which should be be overlooked. One is that economies in the size and capacity of sound reproducing systems are frequently made possible in theatre auditoriums having reduced cubic-foot volumes per seat. The other advantage is that excessive power output is not required to compensate for high sound energy losses that may be caused by excessive use of acoustical materials.

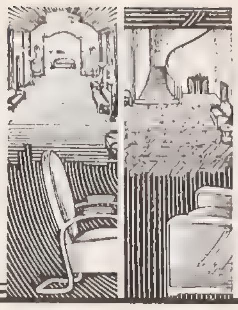
The final phase of theatre planning influencing both the acoustical conditions and the architectural treatment is the shaping or styling of surfaces within the auditorium. It functions with the proper determination of basic outline and structural volume to control the character of sound and the destination of sound reflections.

Functional Planning

In Figure 3 are shown the longitudinal and cress-sectional views of a theatre planned to seat 900 persons. This theatre was designed in accordance with the principles outlined in this paper and is now under construction. The horizontal ratio of proportions is 1:1.67, and the structural volume is 123 cubic feet per seat. No sound absorbing materials are used on either the wall or ceiling surfaces. These surfaces are of furred construction and are finished in ordinary hard plaster.

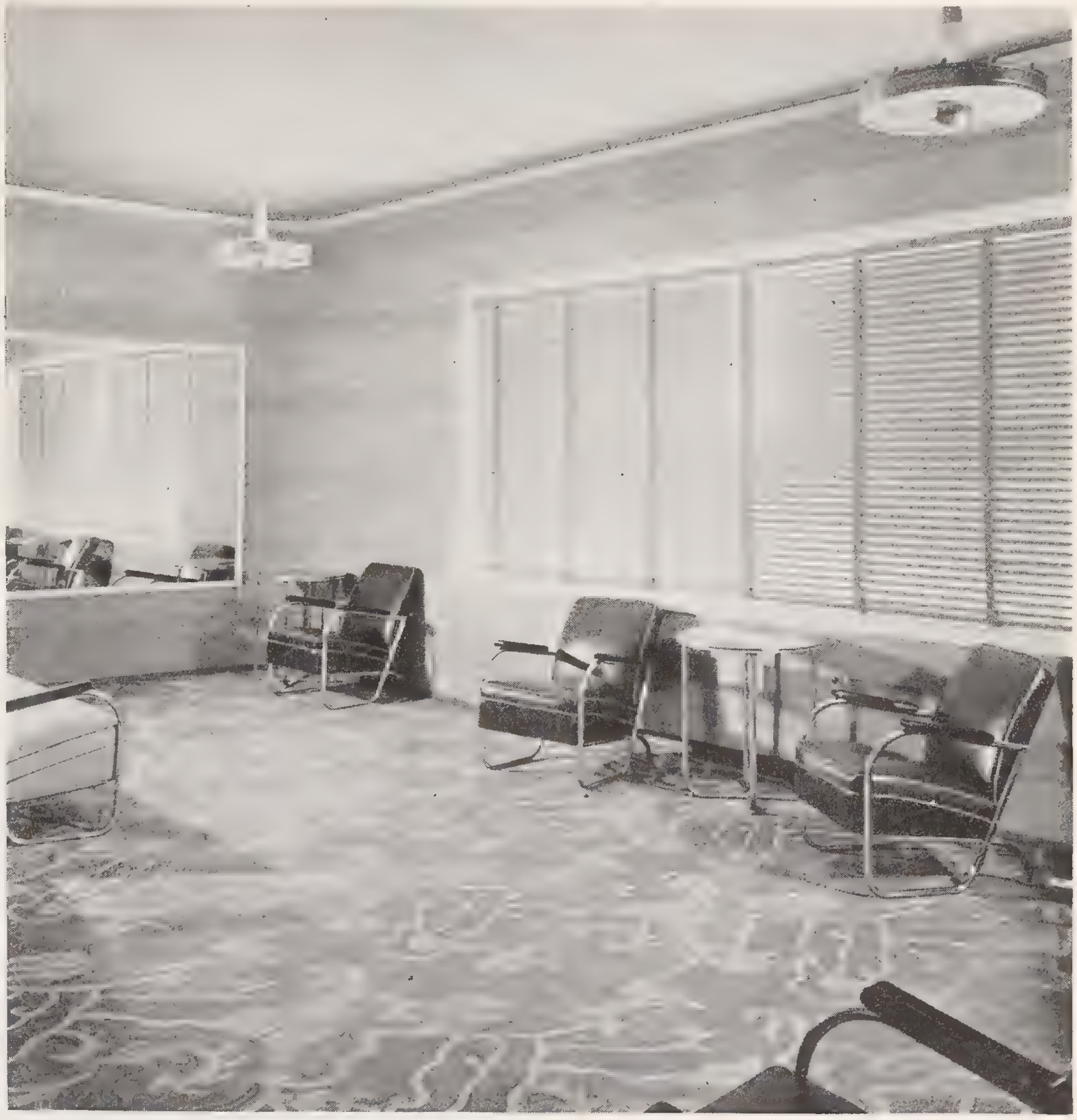
The side walls are composed of a series of horizontal angular and sloping sections which not only vary in width, but also in their degree of projection from a vertical line. The rear wall area is reduced to a minimum and a convex projection is incorporated in the design of the balcony rear wall. The ceiling, in the form of sloping planes joined by convex sections, is also designed, as are the walls, to control the destination and dispersion of sound reflections.

FURNITURE • for lounge & foyer



A SMALL TOWN MEETING PLACE

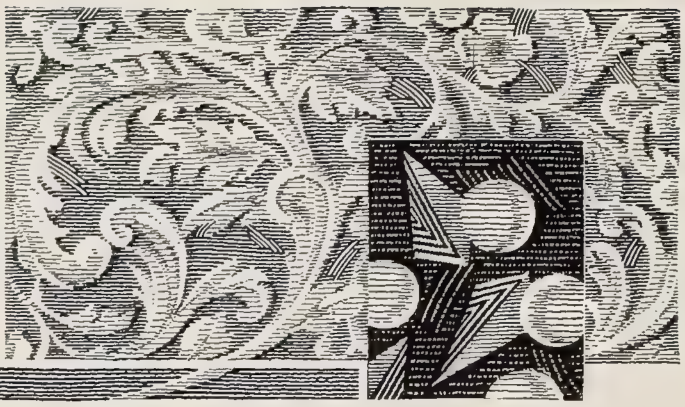
IN SMALL TOWNS especially, the value of a commodious, well appointed lounge as a meeting place is emphasized. Having such significance, it should be informal, and whenever conditions permit, it should be placed where it is readily accessible immediately upon entrance from the street. This scheme has been well worked out in a general lounge provided in the Model theatre, South Haven, Mich., illustrated here. South Haven has a population of only 5,000; the theatre, which is operated by Butterfield Theatres, has a capacity of but 500. Yet a substantial portion of the ground floor frontage has been given to the lounge, located immediately adjacent to the foyer. Furnished in keeping with the limitations of the small town theatre, the room yet is colorful. Furniture consists in Royalchrome metal chairs and settee with deep cushions and imitation leather coverings in colors repeating those of the walls, ceiling and carpet. Plastered walls are painted several shades of blue, and the ceiling vermillion with white trim, while the Crestwood Velvet carpet has a modernized traditional pattern in the same colors. A single Royalchrome metal table, with burn-resisting lacquered top, completes the furnishings, except for a mirror and Venetian blinds across a broad window by which advantage was taken of the front location of the lounge to give the lounge a "living-room" atmosphere, added interest and prominence.



The architect of the Model theatre was W. L. Pereira of Chicago.

CARPET Selection & maintenance

Foyer and lounge floors, and stairways, are always conspicuous—keep them well groomed.



Essential Facts About the Weaves Of Carpets Suitable to Theatres

- A non-technical discussion of the principal types of woven floor coverings adapted to theatre use, confined to those considerations of practical significance to exhibitors

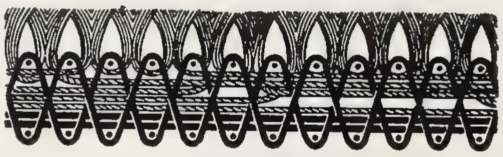
By NORMAN PATTERSON

THE FOLLOWING description of carpet weaves is intended, primarily, to properly identify the various types of carpeting best adapted for use in the theatre. Certain manufacturing processes and technique should not concern us inasmuch as there exists, even today, considerable differences of opinion as to the relative merits and demerits of the different procedures employed by the manufacturers themselves.For practical purposes, we can say that the reputable mill generally employs the best methods and materials consistent with standards determined by the price line on specific qualities and not so much by type of weave.

A light résumé of the four different types of available theatre carpeting will now be in order but it should be remembered that superiority in method of weave does not necessarily guarantee equivalent advantages in quality.

THE WILTON WEAVE

Wilton carpeting can be best identified by noting that the pattern is woven directly into the carpet through the use of strands of individually colored yarn. Although many colors appear in different sections of the face of the design, when a particular shade of yarn disappears in the pattern and then has to reapear even several inches later, it runs "buried" underneath the pile as illustrated in the diagram below:



Cross-section in diagram of Wilton carpeting. In weaving, yarn for each color is available for every tuft in each row of pile. The other yarns contribute strength, weight and depth to the fabric, giving the carpet a cushion back which absorbs vibrations and makes the surface springy and "rich underfoot."

In this type of construction the pattern is brought out sharp and clear and remains so even after considerable wear. Wilton, as one of the principal theatre carpetings, has a tried and tested history and offers an unusually large range of colors and figurings designed especially for theatre use. For effect, durability, and range of pattern the better Wiltons are admirably suited for use in the main body of theatre carpeting practice.

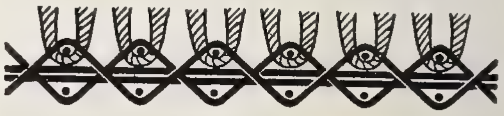
THE VELVET WEAVE

Velvet carpeting is manufactured with the yarn printed in the design first before it is actually woven into the finished product. On the loom this carpet is woven easily and with speed, which is a factor to be reckoned with when the mill considers the production costs. The design printed yarn appears after passing through the looming process in its final pattern with such clarity that it is necessary to bend the carpet open in the pile to see where two colors meet in the pattern. You will note where the one color of the design appears on a single strand of yarn and faintly impinges onto the next color on the same strand at the point where the visible pattern is formed by the two colors meeting.

Velvet is the other type of carpeting used in the majority of theatre installations. The better grade Velvets can and do compete favorably with good Wiltons, and offer a considerable variety of patterns created primarily for theatre requirements. The best evidence of its adaptability is shown by its wide and popular use.

THE CHENILLE WEAVE

Chenille (French for caterpillar) is generally used in rug form and is woven by machine and hand in such a manner as to resemble the fur upon the back of a caterpillar. This weave's principal features permit the utmost in luxuruious feeling, appearance, designs and shapes. Its tremendous pile has unusually great wearing qualities and is best suited for large theatres with foyers and lounges decorated and furnished in the grand manner. The flexibility in weave permits custom made designs in any desired colors, with resulting original and beautiful effects. The process of construction allows great variety in the larger sizes and shapes necessary for enormous foyers, eliminating seams and lending itself to desired conformations



Cross-section in diagram of Velvet carpeting. The pile is looped over long wire and the yarn extends only to the stuffer (parallel heavy lines from right to left), which gives a measure of resiliency and weight in place of the yarn itself.

such as circles, ovals, multiangular shapes and curves around the base of grand staircases, etc.

Nationally known "showplaces," famous for their elaborate *décor* and exceptionally heavy traffic conditions, employ Chenille rugs to achieve the maximum in beauty and durability. It has also been used with excellent results in smaller theatres emphasizing the luxury class angle, but its costliness has generally prohibited the consideration of Chenille in the regular theatre field.

THE AXMINSTER WEAVE

Axminster carpet may be recognized by bending the carpet pile back and observing that the pile tufts running across the carpet are rarely loosely woven, completely separated from each other at the base by a large jute weft thread to which no tufts are attached. It method of looming permits the use of fine small patterns and a tremendous variety of colors.

Axminster carpeting, as a class, does not properly fall within the range and type of carpeting in general use in the theatre today, but that should not deter the reader from considering it under unusual conditions, such as for recovering certain portions of old houses that are only thrown open on rare occasions.

It can also be used when secondary lounges with light traffic conditions do not warrant much of an investment or where floor coverings for immediate and relatively short periods of use are indicated. There are instances where the finer grade Axminsters have been given consideration in theatre practice and many times they have furnished results more than comparable.

WEAVE PREFERENCE

In the last few years, the average well kept, medium-price neighborhood house has reached that stage in efficient management, chain or independent, where carpet expenditure has almost become a too fixed item in the budget. The "X" chain uses the "A Carpet Company's" lower priced Wilton exclusively. The "Y" Theatres Corporation confines itself entirely to the "B Carpet Company's" line of higher priced Velvets, and the "Z" Amusement Circuit refuses to interview competitive salesmen trying to displace the "C Rug Corporation's" super deluxe quality of Axminster.

For these and other pertinent reasons such as confidence created by your carpet dealer, I do not propose to deal with the highly debatable subject of Wilton versus Velvet versus Axminster. It is as futile as discussion over the relative merits of well advertised brands of ciragettes. For theatre practice purposes it will suffice to say, although even then it is not a hard and fast rule, that the best Wiltons are superior to the best Velvets and the best Velvets are much better than the finer Axminsters.

A modern abstract pattern in Crestwood Velvet. (Lobby of Ambassador theatre, Raleigh, N. C.)

Many times the writer has been told by theatre owners that they have been dissatisfied with the results obtained from a particular type of weave. These complaints have been directed equally at Wilton, Velvet and Axminster. In some instances, investigation proved that the theatres involved were undercarpeted as far as grade and quality were concerned, irrespective of weave, and that the peculiar nature of the traffic conditions in these theatres did not warrant the colors or quality employed. Traffic was abnormally heavy for the grade of carpeting used, or in other cases cleaning methods, climatic or underflooring conditions, etc., were responsible for early breakdown in the carpeting.

Dellwood Wilton with a modernized floral pattern. (Comerford theatre, Scranton, Pa.)

Practical Procedure in Selection

Sympathizing with the theatre owners' natural desire to keep his carpet replacement expenditures at a minimum, we hold that his complaint should not, in the above cases, be directed against the weave, brand name or maker. In these instances, the carpet mills are innocent bystanders for the very simple reason that competition alone forces them to give a good value in every grade and quality they manufacture. In the future, a little mature reflection may achieve much. Why not ask for recommendations and suggestions for your specific problems? You would be surprised at the amount of data available to aid you in your case.

[*The author has specialized in the floor covering problems of theatres and similar buildings. He will contribute a number of other articles to this series.*]

by BEN SCHLANGER

Theatre Architect
and Consultant

■ ■ ■

Theatre PLAN & FORM

UNOBSTRUCTED vision of the total picture area is sometimes referred to as *first-row vision.* Now, what is meant by this term?

First-row vision means that the viewer is able to see the entire picture area with no *interfering* obstruction by the heads of persons seated in the row immediately ahead of the viewer.

Second-row vision means that the viewer is able to see the entire picture area without interfering obstruction by the heads of persons *seated two rows ahead.* In the past we have generally been satisfied (without, indeed, giving the matter much thought) to accept second-row vision. During the past year or so, however, we have been hearing more and more about first-row vision, and there is considerable evidence that the higher standard represented in this term is finding an increasing number of adherents.

Posture with Second-Row Vision

If the exhibitor chooses between first and second-row vision, he is of course making a choice between degrees of comfort for his patrons. With second-row vision the patron has a view only partially obstructed, but the factor of sitting posture is decidedly different for this standard than for first-row vision. In the case of second-row vision, not only is it necessary to sit in a strained position—that of leaning to one side and holding the head at an uncomfortable angle—but it is also often necessary for from ten to fifteen persons seated one behind the other, to shift their positions when one patron changes his position in his chair, leans his head to one side, and so on. In addition to the annoying physical discomforts caused thereby, this shifting causes serious temporary obstruction of the view of the picture—interruption in the enjoyment of the performance.

First-row vision eliminates all of these disadvantages, allowing the patron to sit as he pleases, for his own comfort and convenience, at any time during the show.

The exhibitor who is interested in this vision problem may investigate it himself by standing at the standee rail, or at about the center line of the auditorium when nearly all the seats are occupied, and observe the postures of the persons in approximately the last fifteen or twenty rows. An observation period of from ten to fifteen minutes is necessary.

In our next column we will discuss methods of obtaining first-row vision in existing as well as new theatres.

These columns are regular features of Better Theatres dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants on inquiries from readers seeking counsel on the planning of theatres.

Projection Room Below a Balcony

AN inquiry received recently presented the somewhat unusual problem of placing the projection room underneath the balcony, instead of in its customary position. In general, the inquiry reads as follows:

We are at this time planning a new theatre which will seat between 800 and 1,000 patrons, for a plot 140 feet square. We will use a depth of between 86 feet and 90 feet for the auditorium proper, and have figured the width at 40 feet, to accommodate three banks of seats with two aisles between. The balcony will project about 39 feet and will seat about 200. The materials used for construction will be steel and concrete. We are seeking information mainly on placing the projection room under the balcony and directly above the lobby ceiling. We would also appreciate information covering any additional improvements.

In replying, it was pointed out that if the conventional downward floor slope is used for the main seating level, placing of the projection room beneath the balcony would tend to increase the pitch of the balcony seating area. The balcony pitch, for an arrangement of this kind, could be reduced to a more normal one, however, if the orchestra floor were designed so that the first row of seats could be at the same level as the last row with sight lines properly determined. In either case, the projection angle would be the desired minimum, although the structural height would be reduced if latter scheme were used.

There is one point we wish to emphasize, namely, that such low positioning of the projection room might prove annoying to patrons sitting in the balcony.

In order to obtain the most desirable visual and acoustical form for such an arrangement, it would be advisable to have a width of approximately 55 feet for the auditorium, giving a seating bank ratio of 7-14-7. If the wall surfaces were not to be of furred construction, acoustical materials having a high degree of low-frequency absorption would be required to offset the "boomy" condition frequently encountered when only steel and concrete are used for wall construction. —*B. S. and C. C. P.*

ACOUSTICS in Form & Decoration

■ ■ ■

by

C. C. POTWIN

Consultant in Acoustics

MANY ACOUSTICAL difficulties causing inferior hearing conditions in the motion picture theatre can be traced either directly or indirectly to the rear wall surface. All too frequently, little attention is given to (1) the proper acoustical form and area of the rear wall in planning new theatres, and (2) the correct sound absorption values of acoustical materials often required for this surface as a part of modernization work.

In considering the rear wall problem in basic theatre design, an analysis will first be made of the horizontal and vertical form of this surface relative to efficient sound control and pleasing architecture.

It is generally accepted as a fundamental principle in auditorium planning that curved surfaces of the concave type are undesirable because they tend to focus sound waves reflected from them to certain points, and thus to create echoes or areas of sound concentration. Although a number of articles have already been written in an attempt to explain the defects produced by such forms and to discourage their use, observations indicate that curvatures are still being employed to a very large extent, *and particularly in the design of the rear wall.*

Effect of Seating on Wall Form

The basic form of the rear wall in the horizontal plane is apparently influenced in present design practice by the seating plan and its general arrangement. If, for example, the seating banks follow a definite concave curve across the width of the auditorium, as they usually do in a comparatively wide house, it has been common practice to strike a curve for the shape of the rear wall which follows essentially the same curve as that of the seating banks. Obviously this is done primarily for reasons of appearance and with little thought given to desirable or undesirable acoustical form. Experience has proved that even though the center point establishing the curve may lie well outside the limits of the seating area, nevertheless such construction introduces a type of surface which may ultimately become a source of major acoustical difficulty.

Sound absorbing materials cannot always fully overcome the effects of a curved rear wall. The true curvature should be eliminated or modified in design. This can be done successfully from both the acoustical and architectural viewpoints, as will be explained in further discussion of this problem in this column in the next issue.

Modern projection

PROJECTION
SOUND REPRODUCTION
THE SCREEN

Sound Trouble-Shooting Charts

7. LOCATING TROUBLE POINTS

• Concluding a series of guides in the general maintenance of sound reproduction equipment. The first charts appeared in the issue of April 2, 1938, subsequent groups in alternate issues.

By AARON NADELL

PREVIOUS CHARTS of this series have been concerned with *apparatus* difficulties. The present (and concluding) installment deals with *system* troubles—that is, with faults located somewhere in the sound installation but not as yet isolated to a specific apparatus unit. The process of isolation is traced in these charts; when it is accomplished they have completed their duty and they then give way (as indicated) to some one of the earlier charts.

Sound systems as a whole, when compared with each other, vary far more widely than do any of their apparatus components; consequently these charts, more than any of their predecessors, are to be taken purely as guides to be modified by the user according to individual conditions, never as universal or infallible rules applying in every case. They are used in the same way as the preceding charts, and like them are arranged to give the fastest and most efficient results under average projection room conditions.

To Determine the Cause and Correction of DISTORTION, TROUBLE LOCATION UNKNOWN

THE TROUBLE TESTS	THE CONDITION FOUND	NEXT TEST
1. Check all installed meters, all signal lamps, brightness of all filaments (including exciter) and all switch and control settings	All indications normal	No. 4
	Meter reading wrong	No. 2
	Tube filament too bright (or too dim)	No. 2
	Exciter filament too bright or too dim	No. 5
	Signal lamp indication wrong	No. 3
	Control setting found incorrect	No. 3
2. Check faulty unit per *Better Theatres* charts Apr. 2, 1938, or May 28, 1938	TROUBLE FOUND	
3. Correct faulty setting	TROUBLE CURED	
4. Check if distortion is present with other projector working	Distortion in one projector only	No. 5
	Distortion same, either proprojector	No. 6
5. Proceed per DISTORTION chart, p. 32, *Better Theatres,* Sept. 17, 1938	TROUBLE FOUND	
6. Listen to determine if distortion is type attributable to improper volume distribution between h.f. and l.f. speakers	L.f.-h.f. volume distribution faulty	No. 7
	L.f.-h.f. volume distribution not involved	No. 10
	No separate l.f.-h.f. speaker systems	No. 10
7. Check field excitation to l.f. and h.f. speaker banks	Field excitation values wrong	No. 8
	No fault, field excitation	No. 9
8. Check field supply rectifier per *Better Theatres* charts, Apr. 2, 1938, or LOW VOLUME chart, p. 29, *Better Theatres* for May 28, 1938	TROUBLE CURED	
9. Using ohm meter, check l.f.-h.f. filter network wiring and parts, changing condensers if condenser tester is not available	TROUBLE FOUND	
	No fault in filter network	No. 10
10. Using headphones, check sound at output of each amplifier to determine which one is introducing distortion	Faulty amplifier located	No. 11
	No fault in amplifying system	No. 12
11. Proceed per DISTORTION chart, p. 23, *Better Theatres* for Jan. 7, 1939	TROUBLE FOUND	
12. Proceed per SPEAKER DISTORTION chart, p. 24, *Better Theatres* for Jan. 7, 1939	TROUBLE FOUND	

[OTHER CHARTS ON FOLLOWING TWO PAGES]

Continued from preceding page

To Determine the Cause and Correction of NO SOUND, TROUBLE LOCATION UNKNOWN

THE TROUBLE TESTS	THE CONDITION FOUND	NEXT TEST
1. Check all signal lamps, switch positions, exciter and tube filaments, and all meter positions that can be observed without delay or switching	All indications normal	No. 2
	Signal lamp not lighted	No. 35
	Switch in wrong position	No. 36
	Exciter or tube filament not lighted	No. 37
	Meter reading wrong	No. 34
2. Change to emergency channel	No emergency channel	No. 3
	Sound restored	No. 26
	No sound either channel	No. 28
3. Take all meter readings (permanently installed meters only)	All readings normal	No. 4
	Meter reading abnormal	No. 34
4. Change to (or make click test on) other projector	Sound from other projector normal	No. 5
	No sound, either projector	No. 10
5. Run on good projector; check faulty projector output with headphones	Sound heard in headphones	No. 6
	No sound heard in headphones	No. 8
	Level at head output too low for phones	No. 9
6. Beginning with terminals at both ends, check line from head output to changeover switch, using ohm meter	TROUBLE FOUND	
	No trouble found	No. 7
7. Check projector changeover switch for faulty operation, dirty contact, open or short	TROUBLE FOUND	
8. Proceed per NO SOUND chart, page 33, *Better Theatres* for Sept. 17, 1938	TROUBLE FOUND	
9. Proceed (in order given) per Tests 6, 7 and 8, above	TROUBLE FOUND	
10. Check with headphones at output terminals to loud speakers	Sound heard	No. 11
	No sound heard	No. 14
11. Check speaker field excitation	Excitation normal	No. 12
	Excitation low or zero	No. 13
12. Proceed per NO SOUND chart, page 28, *Better Theatres* for July 23, 1938	TROUBLE FOUND	
13. Check field excitation source per NO POWER OUTPUT chart or LOW OUTPUT chart, *Better Theatres* for April 2, 1938, pp. 35–37; or per NO SOUND chart, page 30, *Better Theatres* for May 28, 1938	TROUBLE FOUND	
14. Check projector changeover switch for faulty operation, dirty contact, or open or short connection	TROUBLE FOUND	
	No trouble found	No. 15
15. Check filter network output and input with headphones	No filter network	No. 19
	No sound heard, input or output	No. 19
	Sound heard, input not output	No. 16
	Sound heard, input and output	No. 18
16. Check filter network output line for short	TROUBLE FOUND	
	No short found	No. 17
17. Investigate filter network for internal open or short	TROUBLE FOUND	
18. Check line from network output to output terminals leading to speakers	TROUBLE FOUND	
19. Check with headphones between voltage and power amplifiers	Voltage and power amplifier one unit	No. 20
	No sound heard	No. 22
	Sound heard	No. 21
20. Proceed per NO SOUND chart, page 26, *Better Theatres* for July 23, 1938	TROUBLE FOUND	
21. Check power amplifier per Test No. 20, above	TROUBLE FOUND	
22. Check with headphones at voltage amplifier input terminals	Sound heard	No. 23
	No sound heard	No. 24
	Level at voltage amplifier input terminals too low for headphones	No. 25
23. Check voltage amplifier per Test No. 20, above	TROUBLE FOUND	
24. Beginning at both sets of terminals, check line from projector changeover to voltage amplifier input, including non-synch input switch if any	TROUBLE FOUND	
25. Proceed (in order given) per tests 24 and 23, above	TROUBLE FOUND	
26. Inspect regular-emergency switch for faulty operation, dirty contacts, loose or open connection	TROUBLE FOUND	
	Trouble not found	No. 27
27. Check faulty channel amplifiers per Test No. 20, above. (If this can be done between or after shows, save effort by first using Test No. 19, above, to isolate faulty amplifier unit)	TROUBLE FOUND	
28. Change to, or make click test on, other projector.	Sound from other projector normal	No. 5
	No sound, either projector	No. 29
29. Check with headphones at output to loud speakers	Sound heard	No. 11
	No sound heard	No. 30
30. Try sound from non-synch source (or rap first voltage amplifier tube with fingernail or shake it in socket; being sure to choose the channel switched into service)	Sound heard	No. 31
	No sound heard	No. 33
31. Check projector changeover switch for faulty operation, dirty contact, open or short connection	TROUBLE FOUND	
	No fault found	No. 32
32. Proceed (in order given) per Tests 26 and 24, above	TROUBLE FOUND	
33. Proceed (in order given) per Tests 26, and 15, above	TROUBLE FOUND	
34. Investigate unit showing faulty meter reading per *Better Theatres* charts, pp. 35–37, April 2, 1938; p. 30, May 28, 1938; p. 26, July 23, 1938; p. 33, Sept. 17, 1938	TROUBLE FOUND	
35. Investigate (in order named) switches, fuses, circuit associated with unlighted signal lamp	TROUBLE FOUND	
36. Throw switch to proper position	TROUBLE CURED	
37. Check unit carrying unlighted exciter or tube per Test No. 34, above	TROUBLE FOUND	

To Determine the Cause and Correction of **LOW VOLUME, TROUBLE LOCATION UNKNOWN**

THE TROUBLE TESTS	THE CONDITION FOUND	NEXT TEST
1. Observe volume control settings	All control settings normal One control setting low	No. 2 No. 17
2. Check reverse feedback settings	All settings normal One or more settings low No reverse feedback adjustments	No. 3 No. 17 No. 3
3. Observe all tube filaments	All filaments normal One filament not lighted One or more filaments dim	No. 4 No. 18 No. 18
4. Observe readings, all installed meters	All readings normal One or more readings low	No. 5 No. 19
5. Observe all exciter filaments	Exciter filaments normal One or more filaments dim	No. 6 No. 20
6. Check volume of emergency	Emergency volume normal Emergency volume low No emergency channel	No. 26 No. 27 No. 7
7. Check speaker field excitation	Field excitation normal Field excitation low	No. 8 No. 32
8. Check volume of other projector	Other projector volume normal Other projector volume low	No. 35 No. 9
9. Using test meter, read all photo-cell and tube socket voltages	One or more voltages low All voltages normal	No. 37 No. 10
10. Check all sound circuit switches for faulty or dirty contact; check rotary controls for loose knob or shaft giving false setting indication	All contacts normal TROUBLE FOUND	No. 11
11. Using headphones, check volume at all external sound connections from sound changeover to speakers, to isolate faulty unit	Amplifier found faulty Filter network found faulty Volume levels cannot be estimated Fault isolated to backstage circuits	No. 13 No. 14 No. 12 No. 38
12. Repeat Test No. 11, above, using constant signal film or oscillator, and volume indicator in place of headphones	Amplifier found faulty Filter network found faulty Fault isolated to backstage circuits Test equipment not available	No. 13 No. 14 No. 38 No. 39
13. Check faulty amplifier per LOW VOLUME chart, page 28, *Better Theatres* for Nov. 12, 1938	TROUBLE CURED	
14. Check faulty section of network circuit visually, manually and with ohm meter	TROUBLE FOUND Fault not found	 No. 15
15. Using ohm meter, test resistors and inductors of faulty section of network for open, short or high or low resistance	TROUBLE FOUND Fault not found	 No. 16
16. Test or replace condensers in faulty section of network	TROUBLE CURED	
17. Adjust setting	TROUBLE CURED	
18. Check unit showing dim or unlighted filament per *Better Theatres* charts: p. 28, Nov. 12, 1938; p. 37, Apr. 2, 1938; p. 29, May 28, 1938; p. 33, Sept. 17, 1988	TROUBLE CURED	
19. Check unit showing low reading per Test No. 18, above	TROUBLE CURED	
20. Replace exciter lamp	TROUBLE CURED Replacement lights dimly	 No. 21
21. Check lamp voltage at lamp socket	Voltage normal Voltage low	No. 22 No. 23
22. Check socket for loose or dirty contact	TROUBLE FOUND	
23. Check lamp voltage at voltage source, disconnect line to lamp	Voltage normal for open line Voltage low for open line	No. 24 No. 25
24. Using ohm meter, check line to lamp, and lamp socket, for high resistance contact or short	TROUBLE FOUND	
25. Check voltage source per *Better Theatres* charts: p. 35, Apr. 2, 1938; p. 29, May 28, 1938	TROUBLE CURED	
26. Apply Tests No. 9, 10, 11, 12, et seq., to regular channel only	TROUBLE CURED	
27. Check speaker field excitation	Field excitation normal Field excitation low	No. 28 No. 32
28. Check volume from other projector	Other projector volume normal Other projector volume low	No. 35 No. 29
29. Apply Tests No. 11 (or 12), 14, 15 and 16, above, to filter network	TROUBLE FOUND No trouble found No filter network	 No. 30 No. 30
30. Apply tests No. 10, 11 (or 12) and 14, above, to external or internal connections between changeover and amplifier, including changeover	TROUBLE FOUND No trouble found	 No. 31
31. Apply Test No. 30, above, to backstage circuits	TROUBLE FOUND	
32. Check excitation voltage at source, disconnecting line to speakers	Voltage normal for open line Voltage low for open line	No. 33 No. 34
33. Proceed per Test No. 24, above, to clear speaker excitation line	TROUBLE CURED	
34. Proceed per Test No. 25, above	TROUBLE CURED	
35. Proceed per LOW VOLUME chart, page 33, *Better Theatres* for Sept. 17, 1938	TROUBLE FOUND Trouble not found	 No. 36
36. Apply Test No. 30, above, to circuits between faulty projector and sound changeover	TROUBLE FOUND	
37. Apply Test No. 18, above, to unit showing faulty reading	TROUBLE FOUND	
38. Apply Test No. 31, above	TROUBLE FOUND	
39. Apply Test No. 13, above, to all amplifiers, except those associated exclusively with one projector only	TROUBLE FOUND No trouble found	 No. 40
40. Apply Tests No. 14, 15 and 16, above, to filter network	TROUBLE FOUND No trouble found No filter network	 No. 41 No. 41
41. Apply Test No. 14, above, to all *external* sound lines	TROUBLE FOUND No trouble found	 No. 42
42. Apply Test No. 31, above	TROUBLE FOUND	

NOTE: Because of the wide variety of monitoring circuits used today, these charts do not provide for faster trouble-shooting by comparing monitor speaker output with stage speaker output. Such provisions, suited to individual projection room conditions, may profitably be added by the reader.

Sound Trouble Sleuthing Today With a Truck Load of Gadgets

How service men now track down system faults with speed and certainty

By F. C. GILBERT

F. C. Gilbert

EFFICIENT, fast-moving sound service required by conditions today, calls for more than a competent inspector with a voltmeter and an educated "nose for trouble." The finest, most carefully adjusted results of a few years ago would not be considered even passable with the new sound systems. Modern work must be done far more accurately, and above all, more rapidly. It is done with the help of a full automobile-load of test equipment, each item the most efficient possible for the particular job to which it applies, and many of them unknown and unimagined in earlier days. Technique and test equipment have in fact improved at least as extensively as the sound apparatus itself, probably more so.

The inspector has improved with them. He now requires a detailed training and background comparing with those of his early predecessors about as a modern flutter bridge compares with a pair of headphones. Laboratory apparatus in untrained hands is no help. It is more likely than not to be a source of additional confusion. The modern inspector must know the insides and workings of each complicated test gadget as well as he knows the circuits and internal performance of his sound systems. Under his ministrations, the tester and the item tested become temporarily a single electrical unit, the performance of which is understood at every point. Otherwise the observed results would be misleading, as in the simple case of applying a common voltmeter to an amplifier grid bias, in which the meter reading is always wrong and can be interpreted only by those who understand voltmeters as well as amplifiers. More elaborate examples of the same general principle would make today's ultra-efficient testers substantially useless if they were not applied by equally efficient hands.

On the other hand, while the art of servicing improves, and requirements are refined, basic needs are still basic, and the first of these is to keep the show going. For that purpose the modern inspector carries in his car another contrivance, a complete emergency amplifier that is practically a complete emergency sound system. It is no longer necessary to look for trouble before the audience can have its sound back. If there is a soundhead and a working speaker backstage, nothing more is needed. The emergency unit plugs into any sound system in a few moments, and the inspector is free to do the real part of his job thoroughly and carefully, taking time to run down not only the cause of the trouble, but if circumstances so indicate, the cause of that cause. And as already indicated, he has an automobile-load of test equipment for doing it.

EMERGENCY AMPLIFIER

The emergency amplifier, although not suited or intended for permanent use, is capable of delivering enough power to supply the largest theatre with adequate volume, temporarily, and with satisfactory quality. The output stage consists of a pair of 6L6's working in Class A. The response between 100 and 5,000 cycles is flat within plus or minus 1 db. Distortion is 6% at 25 watts ouput, 2% at 15 watts. Gain is sufficient for direct operation from the photocell socket. The amplifier includes a clickless changeover switch suited to any type of sound changeover, and the entire device is adapted to restore the show of practically any sound system in almost any condition of trouble. Yet it is small enough and light enough to enable the inspector, by merely slipping the canvas carrying strap over his shoulder, to take it up to a projection room that is reached even by a ladder.

TEST FILMS

The show having been assured, detailed adjustments can be carried to a high degree of perfection. The Altec inspector carries in his car not one but seven test films, and in addition, an audio-frequency oscillator. The multi-frequency film, used for today's more elaborate variations of the familiar transmission test, is accurately calibrated, giving the sound system different frequencies to work on at known values of volume input.

Volume output at each frequency is measured with an indicator that is no longer restricted to the loudspeaker circuit to get volume enough to drive it, but can be connected elsewhere in the system lines. Thus several components of the installation can be checked individually for frequency response, and the cause of any distortion run down without recourse to the older, slower, clumsier and more expensive *substitution* method. Further, by using his emergency amplifier, the response of which he knows and periodically rechecks in the Altec laboratory, the inspector can use his output meter to read even the photoelectric cell performance. Consequently there is no nook in the system where distortion can hide, to be driven out only laboriously by substitutions of apparatus. On the contrary, the first beginnings of distortion, wherever located, are turned up accurately, exactly measured, compared with known standards for the item in question, corrected, and kept on record for comparison in future inspections.

The test films include a loop of 1,000-cycle and 8,000-cycle toe-recorded negative frequency film, which makes possible rapid over-all transmission tests. With the help of the emergency amplifier, one projector can be thus checked while the other is carrying the show, the whole process taking much less time than the showing of a single reel. There is also an 8,000-cycle loop for adjusting lens assemblies, and a special "buzz film" that has sound tracks, not in the usual place, but on either side of it, for checking lateral alignment. A recording of women's voices, or sound of similar pitch, is used for checking the phase relationship of high- and low-frequency speakers. The pitch of such recordings is located close to the cross-over between the two speaker systems and facilitates upon physically shifting the high-frequency units, determination of correct phase relations.

TESTING FOR FLUTTER

Still another special film is a 250-foot length of 3,000-cycle recording, used with the inspector's flutter bridge, by means of which flutter is checked by actual measurement, and every least step taken with a view toward improvement reveals immediately whether it is a step in the right or the wrong direction—a far cry from the old flutter testing by ear and its consequent guesswork and delays, with final results of hopeful but doubtful character.

Lastly, the inspector has a *steel* film, highly flexible but unshrinkable, with which he checks the film path, and which also allows him to

BETTER PROJECTION PAYS

determine if film shrinkage is a primary cause, or a contributing cause, to any difficulty experienced.

CHECKING BEYOND SYSTEM

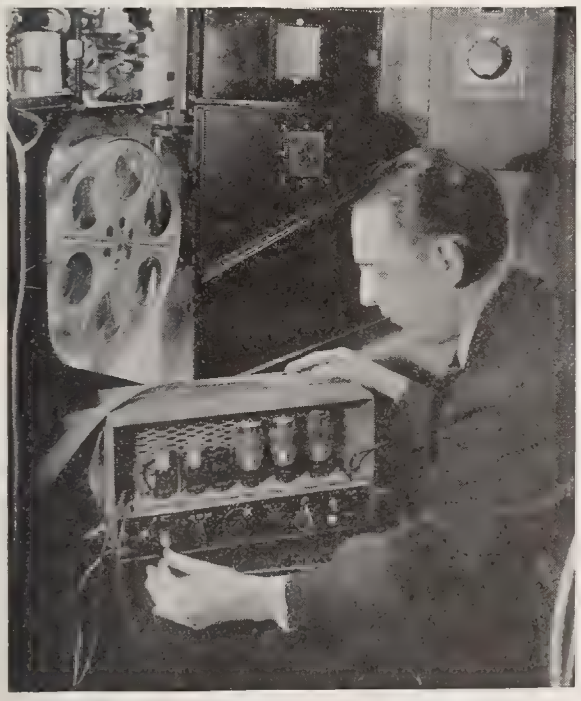
Supplementing all these test films is the audio-oscillator, which produces electrical frequencies of any desired pitch. Thus the inspector is no longer limited to the tones recorded on his test films. He can create sound of any pitch human ears can hear, and among other advantages, he can, by playing that sound through the screen speakers, check the auditorium for vibrating lighting fixtures, ventilating ducts or similar sources of annoying noise! The pitch of the oscillator is varied slowly until the offending part reveals itself by the intensity of its vibration in response to a sound of its own resonance.

THE NEW STROBOSCOPE

The stroboscope again, a device known in the earliest days of sound as a cardboard disc used to check the speed of rotation of the early phono-turntables, has been modernized in the form of a neon lamp and special circuit, giving a flash of high intensity at exactly 60 cycles. The film scanner, on which suitable lines have been engraved, seemingly stands still when so illuminated, and minute irregularities in its action become visible. The effect of adjustment made with a view to improving the scanner's performance is equally revealed to the eye, so that the work of correcting "wows" and similar oscillations in sound goes forward easily, systematically and swiftly. Further, the seeds of any such trouble are revealed in periodic inspections and uprooted before they become important.

The inspector whose district so requires him, carries two strobo lamps, for use with both A.C. and D.C. power lines.

[*The author is chief engineer of the Altec Service Corporation, national organization of sound equipment maintenance engineers.*]



An Altec inspector, J. L. Littenberg, using the portable emergency amplifier.

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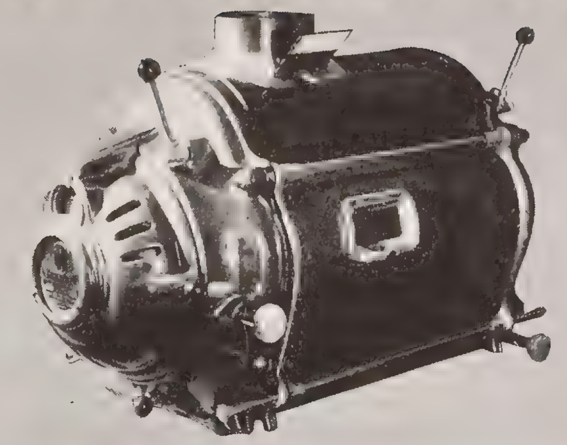

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COMMENT ON PROJECTION AFFAIRS

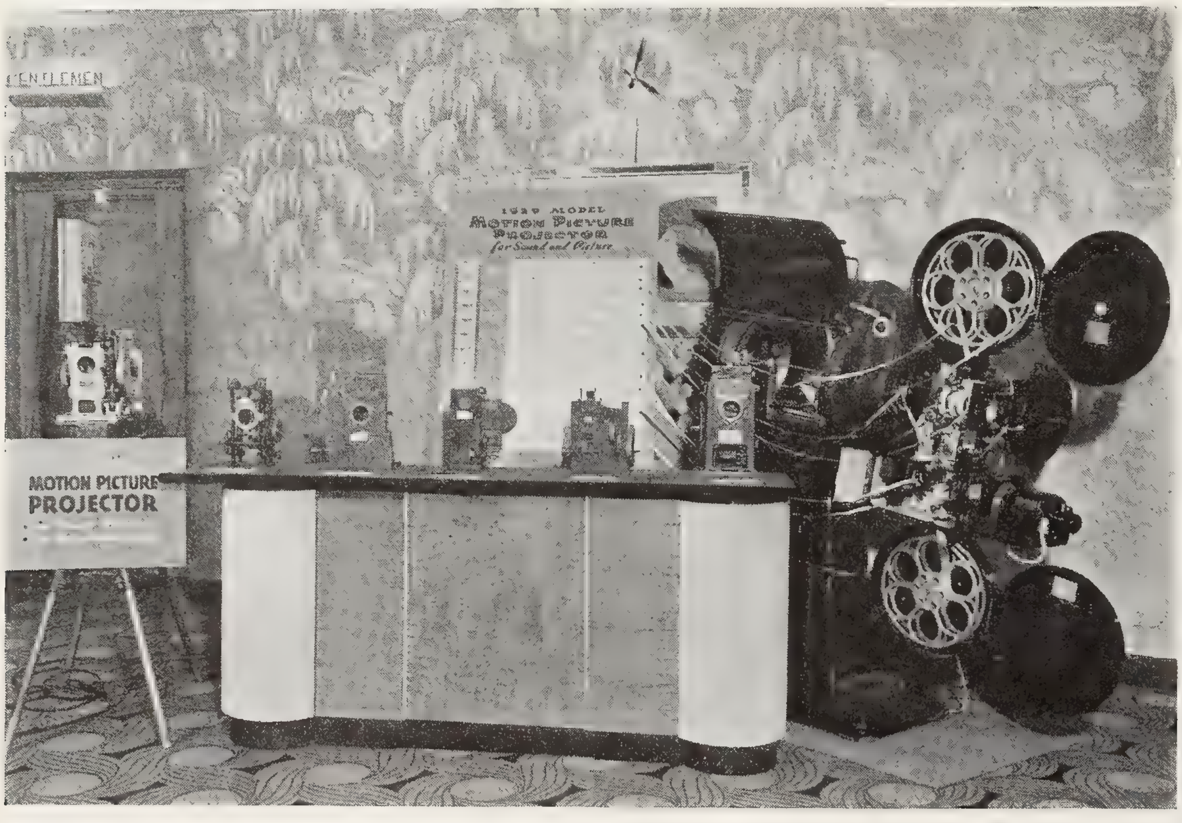
and answers to inquiries . . . By F. H. RICHARDSON

EVEN IF YOUR MANAGEMENT DOESN'T CO-OPERATE—CARRY ON

IN WRITING primarily of of another matter, and in the course of speaking of a manager he had formerly worked for, a projectionist recently said, "I asked the manager to purchase the device, cost $3, but he refused. I might have purchased it with my own money, but it was a legitimate part of the equipment, the use of which would improve projection, so why should I? If the management thought so little of results that it balked at honoring a requisition for a three-dollar article that would last indefinitely, I should worry. As a matter of fact, a few such balks and I lost interest and didn't much care what happened to the show. Presently I left to work under an intelligent management that demanded good results and was able and willing to supply whatever was necessary."

More was said, but that is the kernel of the nut. Truly, it is most annoying when a manager acts thus. The real projectionist will, when confronted with such a situation, make a change as soon as he is able. However, I cannot in the least agree that one is justified in losing interest and not caring what happens to the show. Did the projectionist owe nothing to anyone except the manager, I might find it hard not to sympathize. But that is very far from being the case. Above and beyond all things else the projectionist owes a duty to the patrons and the industry which provides his job. He owes it to every one of the patrons in the auditorium to place upon the screen the very best that can be produced with what is supplied him to work with. He owes that to the producer who has invested a great sum of money in the production. He owes it to his craft—and ultimately to himself, for a man is only undermining his own character and skill when he evades the obligations of his job.

I give this matter some emphasis here because the attitude of this manager is not uncommon. Even though a manager refuse to honor requisitions for needed supplies, it nevertheless is up to the projectionist to carry on as best he may with what he has. It is truly very hard to accept that sort of thing, the more especially where a man is trying hard to do his best to get good results. However, the projectionist is the one who stands between audiences and all that has gone before in production. In proportion as he may fail, all else fails. If projection is poor, every one from actor to theatre patron must suffer. It is a projectionist's privilege to say what he wants to say about his manager (though preferably in private); but having thus relieved his feelings—blown off steam, as it were—he then should carry on, doing every possible thing he can to send audiences from the theatre of a mind to come again soon. Any other attitude is destructive, natural enough though it be.



Taking the public behind the scenes of the motion picture theatre—a projector display recently arranged in the lounge of the Trans-Lux theatre at Broadway and 49th Street, New York, consisting in a Simplex E7 projector contrasted with projector mechanisms of the past. Ribbons from various parts lead to cards explaining them. The exhibit was prepared by W. S. Schoening, manager of the theatre, in collaboration with P. A. McGuire of the International Projector Corporation, and C. H. Secor, manager of the National Theatre Supply Company's New York branch.

STRAIGHT TALK ON THE ONE-MAN ISSUE

SOME PRETTY straight thinking on the one-man room issue has arrived from J. R. Prater, projectionist of the Princess theatre in Palouse, Wash. Doubtless there will be dissenters, but what Prater says is, in my judgment, well worth consideration. He writes:

"I was very much interested in your article in the February issue of BETTER THEATRES on one-man projection rooms, and will accept your invitation to comment. The one-man room is certainly not a desirable situation in any theatre, but when there is no choice between that and two men on full union wage scale, the one-man room is the only practicable solution for all except the large deluxe houses. But the great majority of theatres fall below this class. Their earning power is less, and their operating expense must be reduced in proportion. In most of these theatres I believe your suggestion of one competent projectionist and one helper or apprentice is a better solution than any other available today.

"Unquestionably, the second man can make it possible for a projection room to produce better screen results with greater dependability, safety and efficiency. It is equally true that these factors are worth money to the theatre. But whether or not they are a good investment depends upon how their value compares with their cost. Poor investments don't pay dividends; theatres that don't pay dividends don't last long; and dark theatres don't employ *any* projectionists.

"In a theatre running twelve hours every day, a second projectionist drawing $1 per hour adds $4,380 to every year's operating cost. For that tidy little sum any theatre, except a strictly deluxe house, can afford to tolerate a few minor faults in projection, some inefficiency in operation and maintenance, and the expense of a film fire as often as they ordinarily occur in one-man rooms where reasonable care is exercised, and still be ahead of the game. These things are by no means desirable, but if the cost of their prevention is too high, tolerating them is still good business. Unfortunately, theatres cannot produce perfect results at any cost, but must be satisfied with the best they can do within practical limits.

"The projectionists and unions must face this fact, and they will do well to make the best of it rather than stubbornly to fight for what is not in the cards. The same old objection to apprentices will be raised again as it has been before—namely, that the practice creates too many projectionists. This is as good an alibi as any to cover up the fact that many of the men now working are satisfied to learn and to do as little as possible and still get by. They are afraid new men will show them up and prefer to hold their jobs by keeping out any competition rather than by keeping ahead of it, even if it is only that of beginners.

"This attitude will never bring back the two-man crew, which has been lost largely through the projectionists' own neglect; neither will deliberately doing poor work in one-man rooms, trying to prove that two fully experienced men are necessary. Some exhibitors and managers have been projectionists themselves and know what *can* be done if a man really tries.

"Projection equipment today is definitely easier to operate than it was when sound was first introduced. At that time most of the sound was on discs, changeover cues were not standard, and many of the reels were short. The pioneer of talking pictures, Al Jolson in "The Jazz Singer," included five reels, each having a running time of less than two minutes. Many theatres were still using hand-fed arc lamps. Yet under these conditions, one can *could* put on the show acceptably and without interruptions day after day, because the writer has done it—not as well, as easily, as safely, as dependably, or as efficiently as two men could have done, but even so with better screen results than I have paid 55 cents to see in some first-class theatres.

"This does not mean that I favor the one-man policy. I have put in a good many years in one-man projection rooms and fully realize the inconvenience and shortcomings of the situation. But I do believe that a helper or apprentice is all a great many theatres can support for the second man. And let's not forget that they can not afford even *that* unless they receive the full equivalent in better results."

AND HERE'S STRAIGHT TALK ON TAILS-UP REELS

T. P. HOVER, a progressive projectionist of Lima, Ohio, writes, "The idea of shipping prints to theatres mounted in reverse (tails up) has raised quite a storm. (You know, every time some new idea in projection is introduced, sooner or later someone blames you for it!) Careful examination of this tails-up idea makes it appear that the only real argument disfavoring the practice is the effect upon exchanges and their inspections.

"With regard to this it should be obvious to projectionists that film exchanges in general are operated under direct supervision of a manager, and that these managers get their orders from some big boss, just the same as you and I. I don't believe shipping the prints out tails-up would have any serious effect upon time consumed. Even if some extra time were required, what of it, if service to our *real* boss, the theatre patron, is improved? That's the end we all seek, is it not?

"Certain exchanges spare no pains to deliver prints to theatres in excellent condition. Other exchanges are careless in this respect, almost disregarding both safety and good projection. Nothing you or I can do is going to change it, either.

"Projectionist Irl Gordon, Akron, Ohio, said the chief objection to the tails-up proposition was that where it had been tried, exchanges had been deluged with letters from theatre managers that films were being received with the leader on the wrong end. He said this type of complaint was fairly typical all over. To me the chief objection is that so many theatres have no house reels. Personally, I know several deluxe theatres that run the entire show using exchange reels.

"In some of them this is the case because, while they have house reels, they are so bady worn and bent that the exchange reels some of them monstrosities rather than reels, average as good or better than those owned by the house, and the management declines to supply new ones. The projectionist in one 2,300-seat deluxe theatre requisitioned a set of house reels; here was his answer: 'Requisition denied. All film now reaches the theatre on 2,000-foot reels, hence there is no need for them.'

"True, this great industry still has managers possessed of so little understanding; still, I can feel some sympathy with those refusing to replace badly damaged house reels. A set of really good house reels should last almost indefinitely, provided they be handled carefully."

The proper action, instead of refusing to provide house reels, would have been to replace the reels and make very pointed inquiry as to just how the old reels got into such condition, with a warning that future damage must be immediately reported, with explanation of its cause, else cost of damaged reel would be charged against the one inflicting the injury.

This suggestion should not cause any squawk. Aside from some very unlikely accident, a house reel may be (and I know of cases where they have been) used for a full five years and be substantially as good as new. Damage to house reels is almost invariably caused by negligence.

CAUSE OF POOR FOCUS AT EDGES OF IMAGE

PAUL BECK, projectionist of the Effingham theatre in Effingham, Ill., reports a bit of trouble, as follows:

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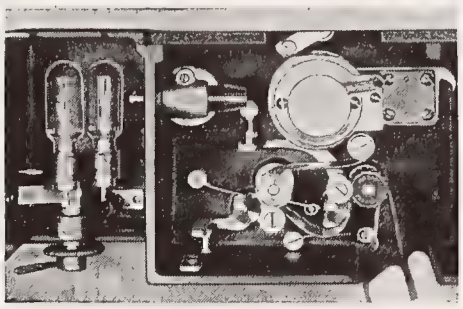

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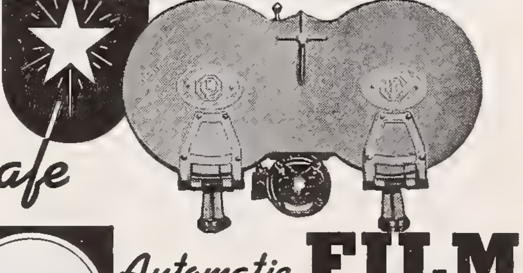

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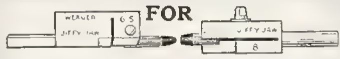

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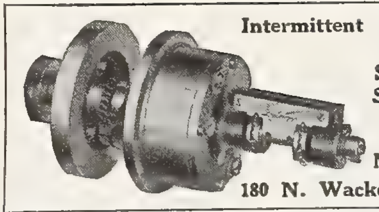

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fect as possible at its center, I find its corners to be slightly out of focus. It is the same with both projectors. The screen image is approximately 18 feet wide; projection distance 93 feet; lenses Bausch & Lomb Cinephor Series No. 11. I will be very thankful if you can straighten out my trouble."

A trouble such as that here described has several possible causes. Assuming the screen itself to be perfectly flat, I think it must be due either to failure of the film to lie perfectly flat over the aperture opening, or to lenses poorly corrected for flatness of field. There are a couple of other possible causes, but it is unlikely that they would occur simultaneously to exactly the same extent in both projectors.

The lenses named are of excellent quality and the screen image dimensions are not excessive, considering the projection distance; hence we may, with reasonable confidence, eliminate the lenses as a possible source of the trouble, which brings us to failure of film to lie perfectly flat over the projector aperture openings as the probable cause of the trouble.

This may be ascribed to one of three conditions. First, there is film that is itself warped or buckled, which condition usually may be detected by casual examination. However, since the fault seems continuously present with both projectors, that evidently is not the solution in this case.

Next there is the possibility that the aperture plates are themselves pulled out of shape by being contacted to a surface that is not perfectly clean. But again it seems hardly probable such a condition would occur to exactly the same extent on both projectors. (In any event, remove one of the plates, clean the contact surfaces thoroughly, reinstall and try it out.)

The most probable cause, however, is worn aperture plate tracks. Obtain from a local hardware dealer 6-inch steel rule of good quality and, using it as a straightedge, test the aperture plate tracks for wear, remembering that (especially if the wear nearest the edge of the aperture opening be slightly more than at the outer edge) just the least bit of wear will force the frame of film over the aperture to "cup" slightly, which would induce the condition you describe. Then, too, if the tracks are worn, the tension shoes will be worn exactly as much and in exactely the same curvature, hence new aperture plates call for installation of new aperture tension shoes as well.

APS, 25 YEARS OLD, INSTALLS NEW OFFICERS

THE AMERICAN Projection Society was born a quarter of a century ago, and it's still going strong. Recently new officers were installed by P. A. McGuire of the International Projector Corporation. They are: president, Edward McD. Bendheim; vice president, Alfred R. T. Bishop; secretary, Frank McMahon; treasurer, James Ambrosio; sergeant-at-arms, Jack Chulchian. The board of governors consists of Ed Ferris, Ed Levene, Fred D. Smith, Alex Polin, and Tony Rugino.

This society was the first technical organization in the motion picture field. Mr. McGuire has been an honorary member for many years, and this is the sixth year in succession that he has installed its officers. Wally Byrne, who served as president for five years, expressed regret that his duties as business agent for Local 306 made it difficult for him to continue as an active officer of the organization.

ON THE OVERLOADING OF MOTOR-GENERATORS

MY GOOD friend John Hertner, president of the Hetrner Electric Company, very kindly contributes a few precautions concerning motor-generator operation. He writes:

"The existence of overload conditions has always been recognized by the electrical fraternity and overload ratings have been established. Two things limit such ratings —*commutation,* and the *amount and time of such overload.*

"The first, commutation, need but be mentioned here because if a machine is properly designed, it does not enter into consideration. The second, amount of overload and its duration, is a matter of the heat storage capacity of the machine.

"When any motor or generator is under load, a certain part of the energy put into it is lost as heat. This heat is at first absorbed in raising the temperature of the machine, and finally a balanced temperature is reached where the heat lost by radiation, convection and conduction exactly balances the heat produced, and the constant temperature is reached.

"If the machine is heavy in metal, such as a large generator, its heat storage capacity is correspondingly great and a severe overload may be borne for a time without any great rise in temperature. If it is very small, it will heat much more quickly. If it is a lamp filament or a device such as a copper oxide rectifying element, the heating is almost instantaneous.

"The 15% service factor today applied to motors simply indicates that 15% overload may be carried at will without injury to the motor. It should be noted, too, that the 40° C. rise is far below the real danger point in an atmosphere at the usual room temperature.

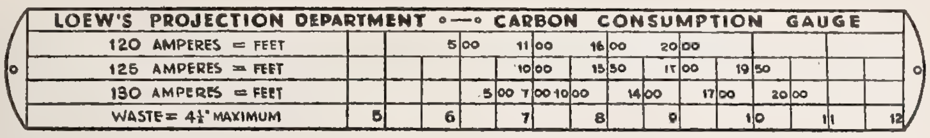
"The electrical manufacturers have always discouraged overloads because such overloads will always be encountered, and any encouragement of overloading would simply lead to superimposing one overload on top of another to the point where serious damage might result."

GAUGE TO DETERMINE REMAINING CARBON LIFE

A HANDY carbon gauge has been developed by the projection department of Loew's, Inc., headed by Lester Isaac, who is assisted by M. D. O'Brien. It is made up on metal.

The gauge is designed to determine, with suitable accuracy and little trouble or consumption of time, the amount of film that may be projected with an available carbon stub. Before the advent of this gauge many stubs were thrown aside as useless, some of them even as much as 12 inches long, this because projectionists, unable to ascertain the footage they might be depended upon to project, did not want to "take a chance" on stoppage of the show.

This gauge has been designed to determine, within a safe margin for the three amperages noted thereon, the footage of film that stubs of various lengths less than 12 inches will project. The distance from the cross-line at the left end to the first line at its right, measures (on the actual gauge) 4.5 inches. This has, after months of exhaustive tests, been determined as the maximum amount of unavoidable waste. In use a stub is laid upon the gauge, its butt end against the cross-line at the extreme left. Taking into consideration which of the three amperages are used, the footage of film it will project will be indicated by the vertical line its burned end reaches to.



Loew carbon guide (1/3 scale)

For example, if it reaches to the fourth line (marked 6) it will project 500 feet if the amperage is 120, but not if it be higher. At 120 amperes, if it reaches to the line marked 9, it will project 2,000 feet of film, but only 1,700 if the amperage be 125, a reel of 1,750 feet being possible only if it reaches to the short cross-line between lines 9 and 10. In the event a stub reaches only to the short line between lines 5 and 6, it would be safe for some subject not exceeding, say, 200 feet.

The gauge is designed only for use on 13.6-mm. carbons. The figures above quoted do not take into consideration the use of any of the various types of carbon savers. Several of the guages were put into actual use before it was finally determined to adopt them.

REWINDING FOR SHIPMENT DURING COLD WEATHER

RECENTLY TWO projectionists, E. W. Patrick and D. Smith of the Plaza theatre in Great Bend, Kans., asked if it were not reasonable to suppose that if a print just projected be wound, under the usually rather heavy rewinder tension, to a cold exchange reel for shipment, the strain due to contraction would not place a heavy strain on splices, possibly rupturing them.

Personally I could see no ill effect likely from such cause, but it was a new point, so I passed the matter along to Eastman Kodak Company's engineering department for decision. Their reply reads:

"We have discussed the question raised in your letter, with the decision that no evidence is available to us that the condition described is serious. Undoubtedly many projectionists now do, at last showing of prints, rewind them on an exchange reel that is relatively cold, but because of your own knowledge of and close touch with this field you would have report of any troubles arising from this condition.

"Incidentally, it would seem that a more drastic test of the effect of temperature would be encountered when reels are shipped in winter, especially when long hauls are made by truck, with temperatures down to a very low point."

That last remark has special interest. There seems to be no exact information available as to film shrinkage due to changes in temperature. It would be interesting to know what is the shrinkage per foot due to temperature drop, taking average spot heat as high and dropping in, say, ten degree steps, to 45 degrees below zero. Such figures might serve as warning against too snug rewinding where winter temperatures are low.

It is not at all impossible that exchange inspectors have found strained or partially ruptured splices in the past that were due to the condition we are discussing. However, I might not hear of this because it is unlikely inspectors would realize the underlying cause for the trouble.

A HAUNTED SCREEN AND QUICK WORK

A PROJECTIONIST who asks that his name be withheld, writes, "When I started projection I was thirteen years of age. Right at the beginning I had an experience that almost produced a nervous breakdown. The regular projectionist was taken ill and I, until then a helper, had to run the show. Somehow (have my suspicions) one of the rotating shutters came loose. When I made the first changeover, the screen was definitely haunted by the most complete family of travel ghosts I have ever observed—streaks from top to bottom.

"I was compelled to stop the show and switch the reel to the other projector, whereupon I was confronted with the problem of setting the shutter. I had sufficient common sense to set, first of all, the shutter adjusting knob in central position; then, working (mentally) at high speed I doped it out that when the intermittent sprocket just started to move, the master blade should cover about one-half of the lens. So I set it that way. When changeover time came I nearly bit the top end of my heart off, but, oh joy, there was not a sign of ghost, and that, too, without touching the adjusting knob!

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by WILLIAM F. MORRIS
(Certified Public Accountant)

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"I don't imagine I am the only one who knows that method, but perhaps some do not. Anyhow, it was a harrowing experience for a beginner!"

It certainly was, and you proved you had brains by solving the matter so efficiently and so quickly. However, today no man should be permitted to take charge of projection until he has competent knowledge of such matters as synchronism of the rotating shutter and the intermittent movement.

INTERESTING IDEAS FROM ALASKA

MARION B. STOUT, a projectionist in Petersburg, some miles south of Juneau, Alaska, writes, "I was much interested in the letter of Brother Nelson of Houston, Tex., concerning the use of gray colors on projection room walls; also the article 'Reducing Amperage At Matinees to Save.'

"With regard to gray walls, Mr. Nelson covered the matter rather completely except for one thing, the ommission of which doubtless was an oversight. But the point is important. Gray is neutral to all colors, therefore may be matched with any of them without displeasing effect. This fact is emphasized by schools of art. Also, as Mr. Nelson says, it is pleasing to the eye. Observe store show windows. You will note that those in which that color predominates are most pleasing.

"As to reducing amperage to 'save,' I proceded to cypher things out. Our light source uses 22 amperes at 55 volts, which equals 1.21 kilowatts. Average running time two hours. That cyphers out 2.42 kilowatt hours, and since the rate here is 10 cents per kwh., the cost is 24.2 cents per show, running at full illumination.

"True, we possibly might reduce to 18 amperes, but with less excellent effect, as I am sure you will agree. Even though we did so, the 'saving' would be $00.034 cents. Phoeey! Wish I knew the brother's name so I could transmit the figures to him. I feel the show should be run at maximum excellence or not run at all. Am fortunate in working under a manager who makes no attempt to 'save' pennies at risk of the excellence of what our audiences see and hear."

As to the gray, I have said my say. While projection rooms should be made as comfortable as possible, still projectionists are employed primarily to work, and when comfort and ability to produce maximum results collide, work always should win. I repeat, most emphatically, the darker the front wall, down even to dead black, the clearer, sharper, better view the projectionist will have of his screen, and the better his view the more likely is it that maximum sharpness of definition (a highly important item) will be maintained. Not only that, but the greater will be the number of minor defects in the screen image detected and remedied.

During the four years I worked as a projectionist I demanded that the front wall be non-gloss black. Were I engaged in practical projection today, I would do the same. My view was that *I was there to work.* While I was there my mind was wholly occupied by my work, and my eyes were on the screen every possible moment.

As to saving, Friend Stout has omitted one important point; namely, the means by which line voltage is reduced. Presumably it is 110 volts, a.c., in which case there would be a large difference between transformer and resistance reduction. If it is the former, about 10% transformer loss occurs, if the latter, the resistance wattage is roughly equal to the carbon wattage.

But it is pleasing to know that even in far away Alaska, which of late is being recognized as capable of much agricultural development, we have wide awake men engaged in projection, willing to do their bit in studying the various problems of projection and helping maintain its high standards.

Directionalism in Microphones

[*Concluding a series of three articles on microphone types. The first appeared in the January 7th issue, the second in that of February* 4.]

For general use the new Western Electric cardioid microphone is designed to mount directly on a floor stand or desk stand. Table mountings of microphones have traditionally been of the close talking variety which push the instrument up to the face of the speaker. Room conditions have often dictated this technique but the directional characteristics of the new microphone permit satisfactory use at greater distances. Advantage of this has been taken in the new mounting which is a low set base styled to harmonize with the microphone. The upward tilt of the instrument overcomes the psychological tendency, fostered by earlier types in which quality varied with angle, to get directly in front of the microphone. Thus it is no longer necessary to *hide* the speaker behind a barrage of microphones set at chin level.

No tilting of the microphone is normally necessary as will be explained later. Because of its broad pick-up angle, sufficient adjustment usually may be obtained by setting the stand in the right direction. In special cases, however, such as in stage productions, hanging or other placement may require a tilting feature. For this purpose a universal swivel mounting is available. This suspends the microphone from its center of gravity and friction joints allow setting of the instrument in any direction. The mounting may either be suspended by cords or attached to a floor or desk stand.

Another feature of the new microphone is the three-way switch located at the lower rear portion of the housing. This allows the choice of the dynamic or ribbon units individually as well as the combination which gives the cardioid directional characteristic. Essentially then, the owner of a 639A has three microphones in one, non-directional performance from the dynamic, bi-directional from the ribbon, and cardioid-directional from the two together. Since the microphone is principally designed for the cardioid feature this is likely to be the most useful of the three positions, yet the microphone may be immediately converted into either of the basic types if a special occasion should demand it.

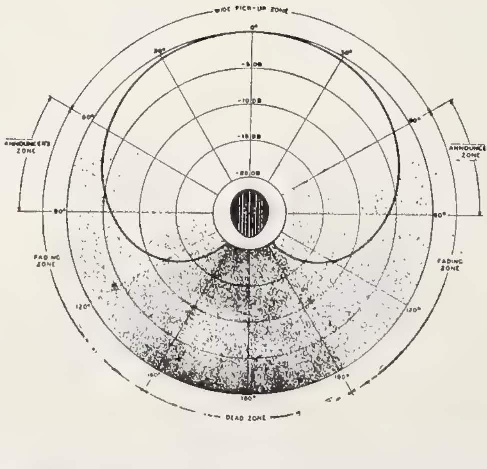

Figure I. Reference chart for interpreting performance of cardioid microphone.

The 639A is designed for operation with amplifying equipment having an input impedance of either 30 or 50 ohms. Use with higher input impedances is possible under certain conditions but care should be taken to consider the undesirable results of the mismatch.

In order to demonstrate how closely the new microphone follows the cardioid directional characteristic at all frequencies, curves have been drawn on a standard decibel scale. Percentage scales are *often used* for this purpose but are likely to be *misleading* since 50% reduction *looks* like a lot more than the 6 db it actually is to the ear.

For ready reference, therefore, the chart of Figure 1 has been prepared. The figure has been shaded from light to dark to give a visual indication of the variation of sensitivity with angle. Also several zones have been designated as an aid to remembering how to utilize the performance of the microphone to best advantage. A "wide pick-up" zone of 120° represents the region in front of the microphone where there is practically no variation in quality or sensitivity. The "fading" zone from 60° to 150° on either side indicates that here the sensitivity changes rapidly with angle and care must be exercised to keep within range of the microphone. The dead zone at 60° at the back of the microphone is that for which sounds are discriminated against by

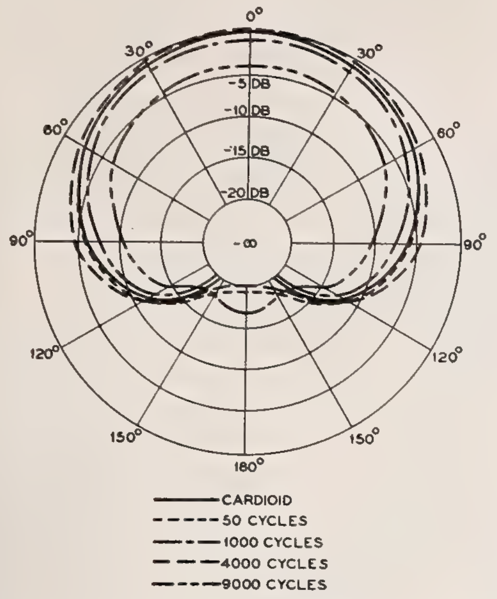

Figure 2. Polar curves indicating directional efficiency of the cardioid microphone over wide frequency range.

approximately 20 db. In addition to these three principal zones, the sector from 60° to 90° on either side has been selected as the "announcer's" or close talking zone.

To understand the reason behind this announcer's zone requires a little explanation. The human voice is radiated as an expanding ball or sphere of sound, for low frequencies at least. Now it is a property of a spherical wave that whereas the pressure is independent of the wave length, the pressure difference between two neighboring points is not and this pressure difference becomes proportionately very large for points close to the source compared with the wave length. As a result a microphone of the ribbon type, which responds to the pressure difference, will, when placed close to a spherical sound source such as a person talking, favor the lower frequencies of long wave length. This is why ribbon microphones in general use are provided with a speech "strap" which equalizes for low frequency boom on close talking. The necessity for this can be avoided in the new microphone, however, by talking at 90° for in this position the ribbon element is contributing practically nothing, leaving the pick-up to the dynamic element which is not affected by the spherical character of the sound field. Although the "announcer's" zone is recommended for close talking, it should be recognized that since the ribbon element only contributes part of the output, the accentuation of its low end response by a spherical wave, is only partly reflected in the response of the combination microphone. Consequently, even at full front the new microphone does not accentuate lows in closely delivered speech as much as the ordinary ribbon microphone.

The "fading" zone is by no means useless for direct pick-up, but on the contrary, since the quality is just as good in this region, can be very useful if thoroughly understood. As an aid in this respect "isopics" have been developed. Isopics are lines of equal pick-up; lines along which a speaker may move without fading. It is clear that as one moves around the microphone loss of sensitivity may be compensated for by moving closer to the instrument; and the reverse is also true. Isopics are of cardioid shape. With a set of isopics on his stage floor plan a projectionist can readily predict the necessary positions for performers in the fading zone, either for full pick-up or for a fine degree of shading with respect to the whole.

The 639A cardioid directional microphone was thoroughly tested in the "proving ground" to demonstrate its worthiness before introducing it to the general public.

The approximate orchestra layout and the microphone placement as shown in *Figure* 3. Note that the microphone is set with its dead zone backed near a wall leaving plenty of room for arrangement of the orchestra within the wide pick-up zone. Because of the directional characteristic, reflections from the back wall were prevented from interfering with the direct sound. This made unnecessary the use of an acoustic screen or special damping of the wall surface. The stage was quite "live" in character, yet the new microphone handled the situation excellently and without particular care being paid to its exact position. Moreover, the same microphone was used by the announcer who stepped up to the side of the instrument as recommended, and without interfering with either the orchestra or the conductor. The quality of the reproduced sound was characterized by unusual definition of every instrument; the brasses, the woodwinds, and the strings standing out in full naturalness. Also the bass was very rich and clear without being "boomy." This was a result which it has not been found possible to equal with either the dynamic or ribbon element alone, a result directly attributable to the cardioid directional characteristic of the microphone.

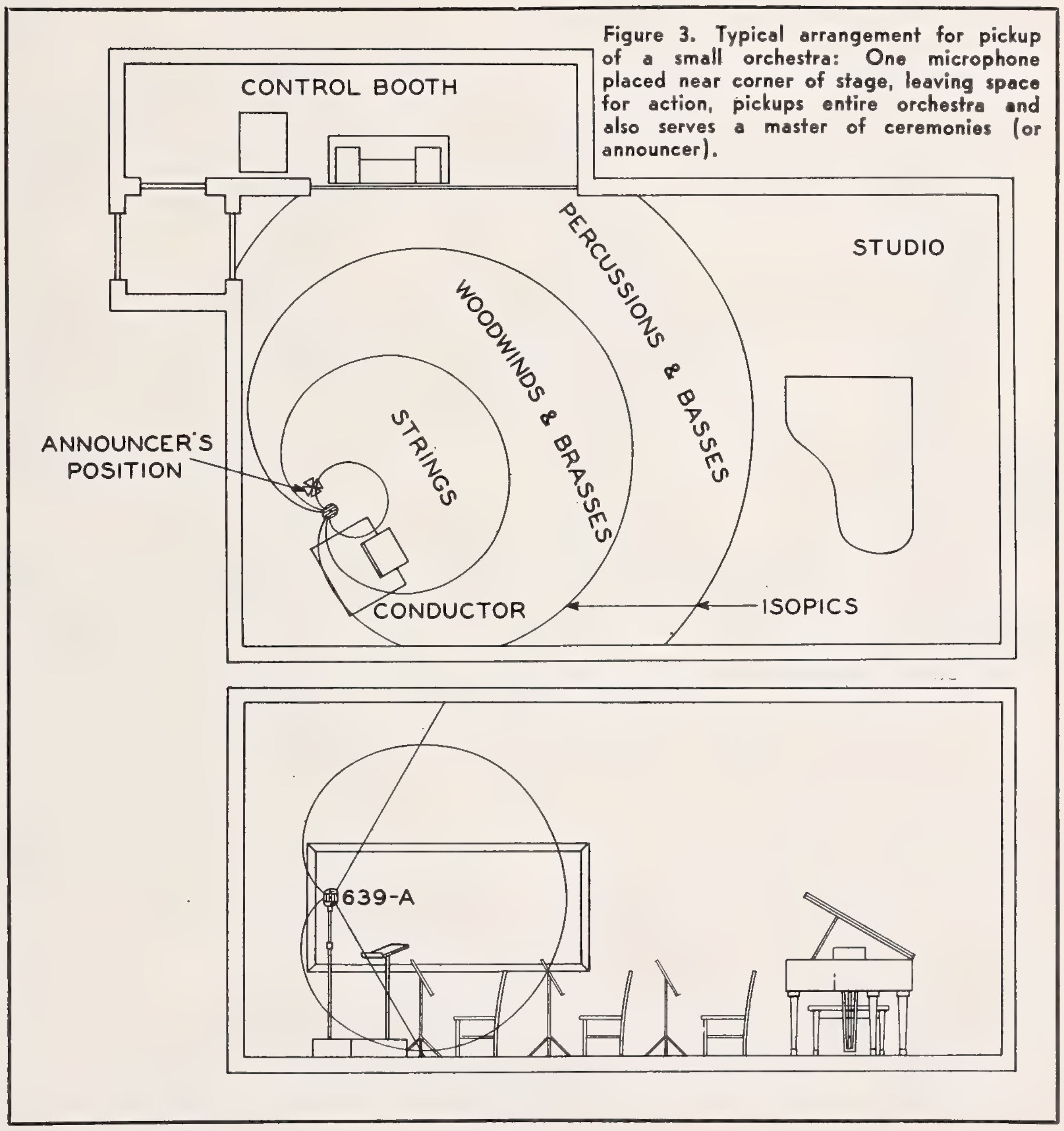

Figure 3. Typical arrangement for pickup of a small orchestra: One microphone placed near corner of stage, leaving space for action, pickups entire orchestra and also serves a master of ceremonies (or announcer).

The reason for the unusual quality obtained may be attributed to three principal features of the new microphone. First, the directionality gave prominence to the direct sound so that the individuality of the instruments was not lost in a jumble of echoes, that is to say the reverberation effect was reduced. Second, because of the cardioid directional response for bass as well as treble tones, indirect sound or reflections that were picked-up were transmitted with high fidelity. In other words, the quality of the microphone is good in the fading zone as well as the wide pick-up zone so that the total pick-up was evenly balanced. Third, since the microphone is made up of a pressure and pressure gradient element each responding to different properties of the sound, there are no "dead spots."

The actual trial thus indicated that pick-up control at the microphone, a long-cherished dream of sound engineers, has been accomplished.

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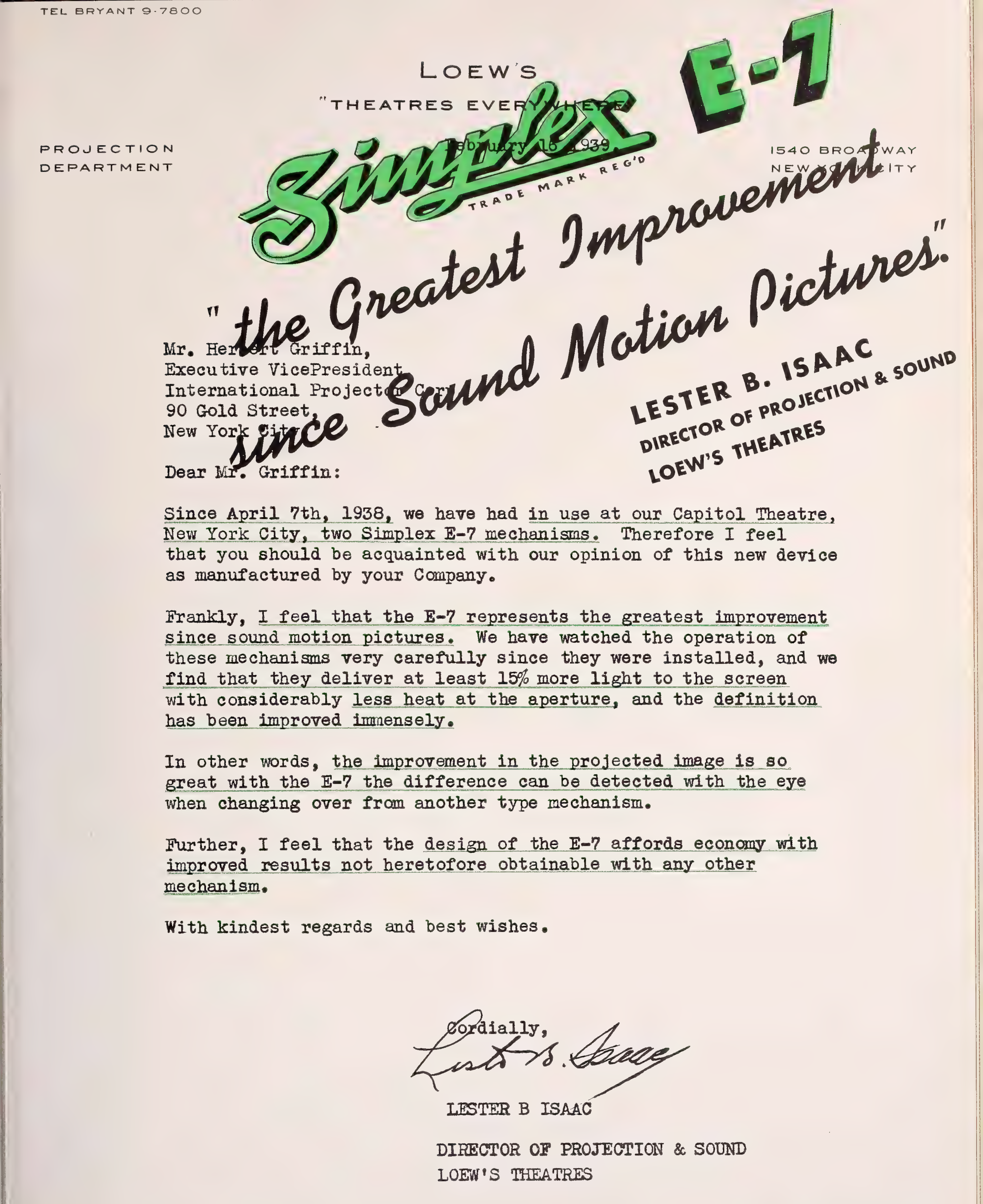

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With kindest regards and best wishes.

Cordially,

Lester B. Isaac

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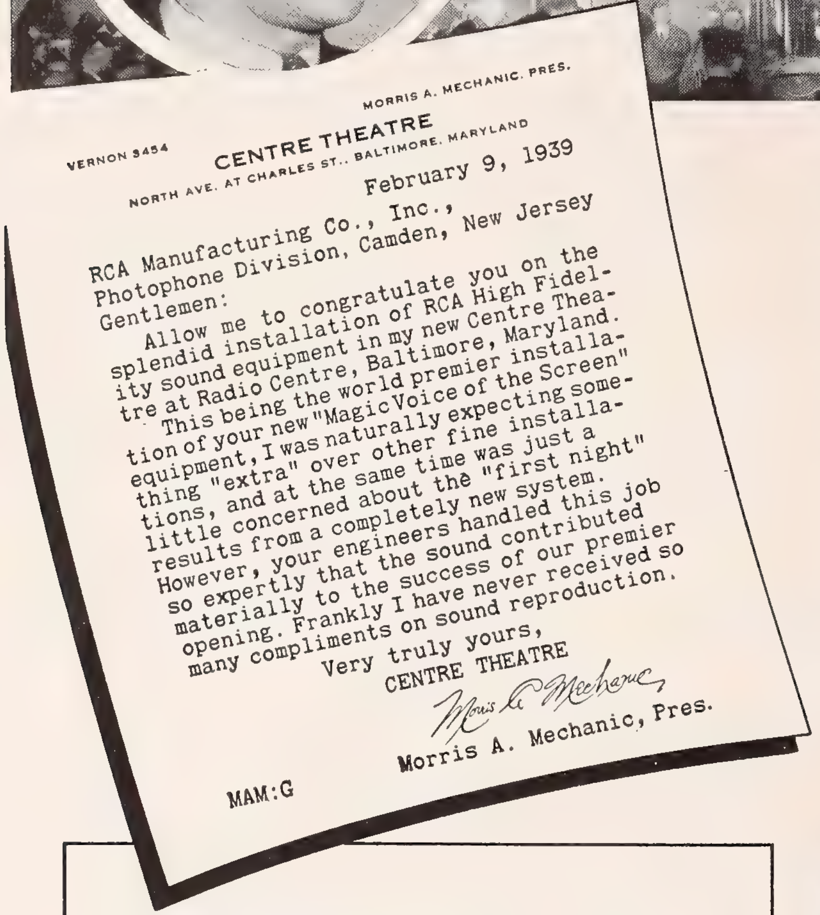

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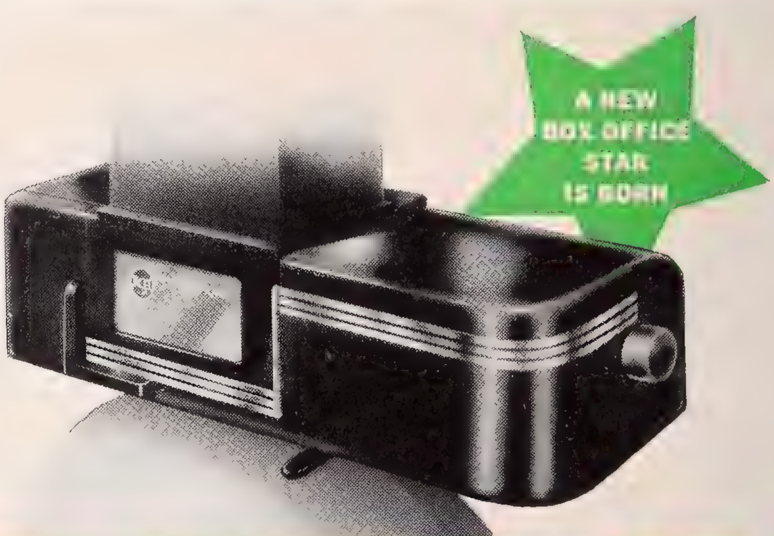

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VOL. 134, NO. 10

MARCH 11, 1939

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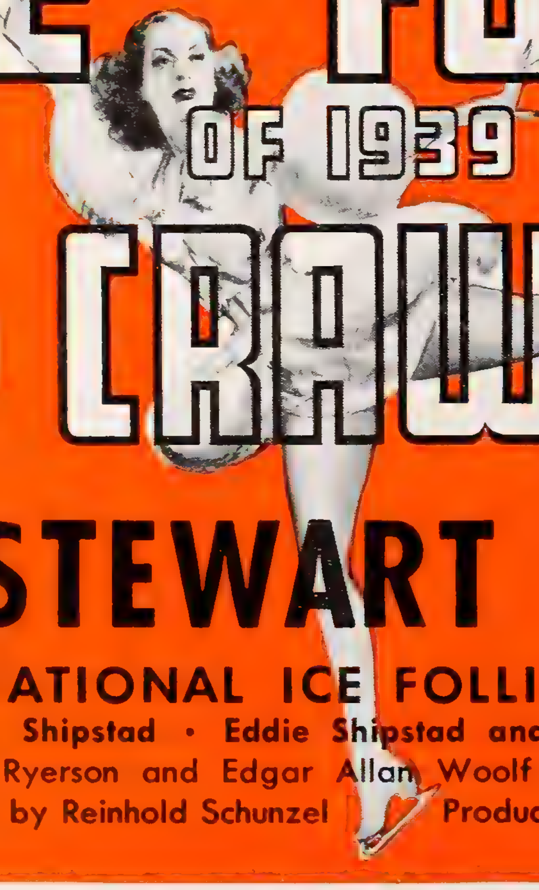

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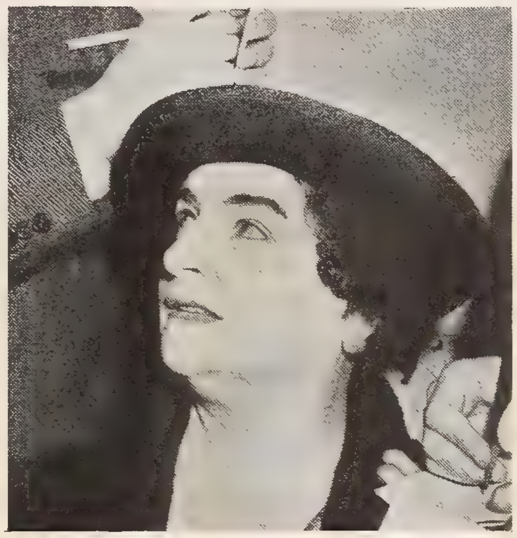
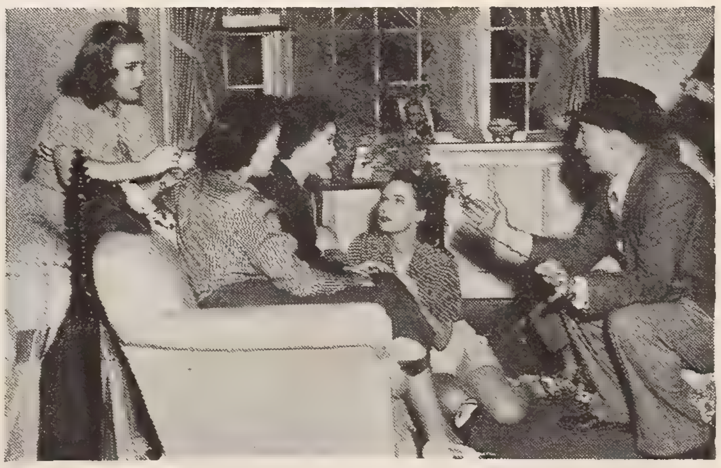


THE INDUSTRY PAID $50,000 TO HEAR HOW GOOD 'FOUR DAUGHTERS' IS! Mrs. Elizabeth Benincasa, Movie Quiz Grand Prize winner for her essay on Warners' famed success.

HEADLINE NEWS is made by Warner decision to schedule G-Man Leon G. Turrou's sensational 'Confessions of a Nazi Spy' for early May release! Lya Lys, continental favorite, makes debut in cast that includes Edw. G. Robinson, Francis Lederer.



'FAMILY REUNION' reunites Priscilla Lane, John Garfield, Rosemary Lane, Lola Lane, Jeffrey Lynn, Gale Page, Claude Rains, May Robson and director Curtiz—all of 'Four Daughters'—with Fay Bainter as an 'added starter'.

A BIG ENTRY FOR THE RO
FAMILY

Four Daughters

BROTHER RAT

The Sisters

Angels with Dirty Faces

DAWN PATROL

THEY MADE ME A CRIMINAL

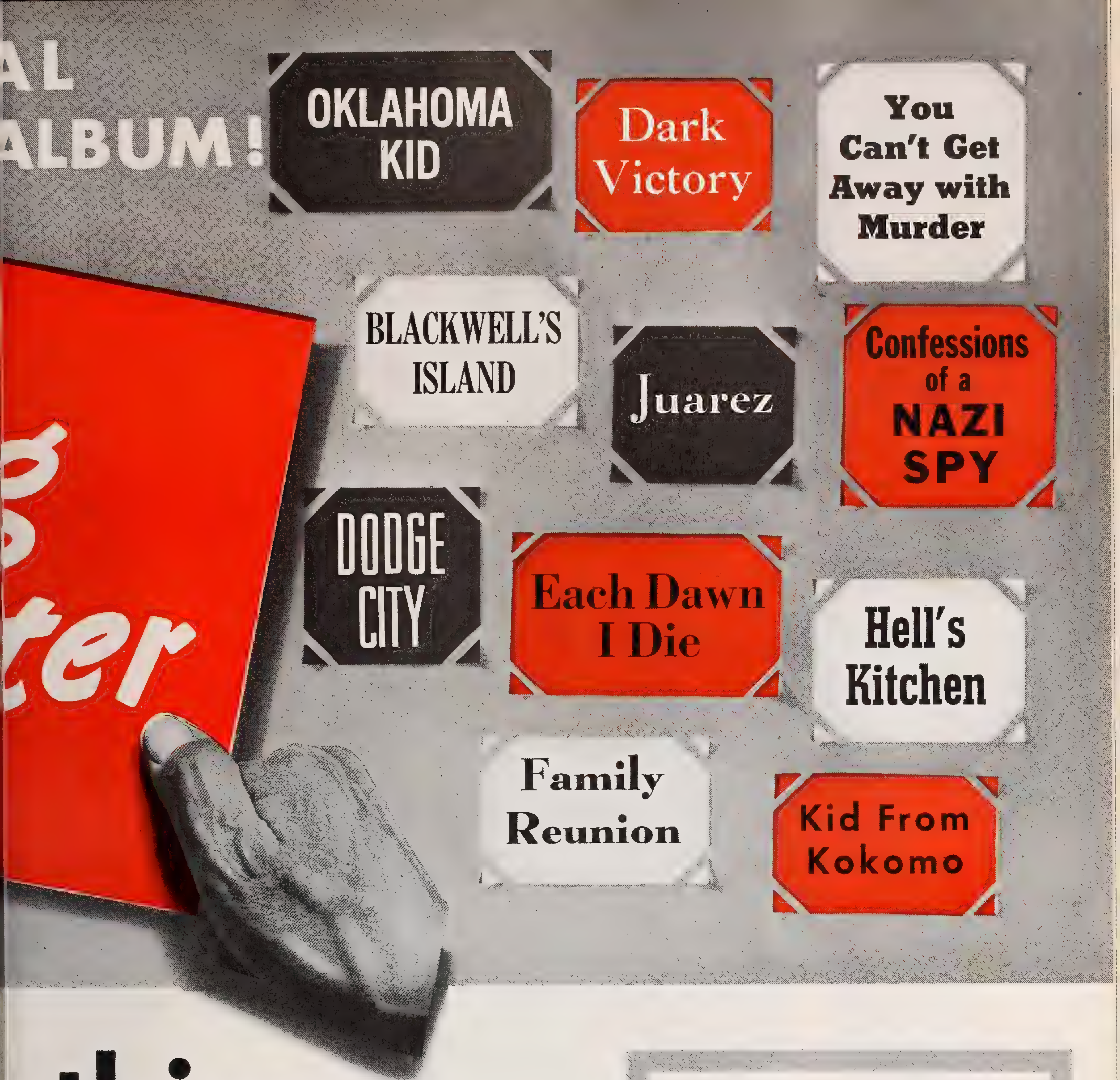
DEVIL'S ISLAND

WINGS OF THE NAVY

Yes, my
darlin
daugh

. . . so ever
is D

In Memphis! New York (held-ove
Milwaukee! Albany! Philadelphi
biggest as the reports roll mer



ything
rling now!

Bridgeport! Miami! Los Angeles!
it's every bit as big as Warners'
in and the hits roll merrily on!

WARNERS made it with
the lovers of 'Four Daughters'

PRISCILLA LANE
and
JEFFREY LYNN
ROLAND YOUNG • FAY
BAINTER • MAY ROBSON
Genevieve Tobin • Ian Hunter
Directed by William Keighley
Screen Play by Casey Robinson
From the Stage Play by MARK REED
A First National Picture

20th Century-Fox engaged the famous artist, Norman Rockwell, to do this drawing of Don Ameche in the title role of THE STORY OF ALEXANDER GRAHAM BELL *for use throughout the advertising campaign on this first of the Cosmopolitan Productions.*

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 134, No. 10 — March 11, 1939

ADJUSTMENT

THE swift rise of critical controversy over "Yes, My Darling Daughter", and the even more rapid adjustment of the product to meet the issue of mores involved, affords a significant demonstration by the imposing House of Warner of constructive capacity in relating the screen to its customers.

By reason of the facile procedures involved, the screen emerges from the borderland of a realm of dangerous conflict without impairment of its institutional status.

Recognition of the responsibility and sincerity of purpose on both sides of the questions involved, and the action which was taken by Warner Brothers, leaves rather out on a limb those excited advocates of unlimited license and disorder on the screen who seized on the occasion as a pretext for agitation for the destruction of all regulatory measures and devices.

* * *

AND, speaking of regulatory measures, the lay press is now picking up reverberations of Mr. Walter Wanger's now all too familiar contention that the Production Code must be revised to give him room for the pictures of political and social import which he argues he must make to realize the fulfilment of what he deems the functions of the screen.

The advocates of the-lid-off have for their word of hissing "escapist", meaning that a motion picture which helps the spectator enjoy dramatic illusion and put the work-a-day world aside is "the opium of entertainment". Hollywood is cursed for devoting itself to entertainment, with much attempted sarcasm about the perennial theme of "boy meets girl".

Now it is more than conspicuous, to those who have indulged in that slight intellectual effort necessary to read the Code, that it is precisely in that sector of expression, the terms and procedures by which boy does meet girl, that the Code most pointedly functions. The Code is concerned with fundamental human morality, common decency. The Code neither stipulates nor implies restriction upon such matters as the gold standard, housing, taxation, employment, nationalism or internationalism, Capitalism, Communism or the price of fish and chips. Under the Code anybody can make a picture about anything, with only the demand that it be in terms of about the standard of decency of expression and import that obtains in a respectable American home.

The apparent probability is that neither Mr. Wanger nor the several vociferating advocates of what he thinks is a policy, have ever read the Code or, having looked at it, saw it through eyes that sought no information. The Production Code appears in full in *Motion Picture Almanac*.

△ △ △

THE newest of the fan magazines, *Glamour of Hollywood*, a Conde-Nast publication, monthly, is on the stands, with a dash of producer advertising and quite a flood of cosmetics, stockings and such. This publication is peculiar and special in that it is made up entirely of the feminine vanity and technique approach which is one of the departmental components of the other fan monthlies. It is specifically and consciously addressed to the lesser brackets of buying power. It would be a lowbrow *Vogue,* with movie aroma reaching at unsophistication.

ANYWAY Mr. Samuel Goldwyn had been out of the headlines about as long as could be expected. It is perhaps regrettable that he encounters and finds so much of controversy that interferes with his devotion to the art of production to which he has long made, and continues so capable of making, so much distinguished contribution. Everywhere in the industry, showmanship could be better served with more pictures and fewer lawsuits—this without bearing upon the merits or provocations of any or all of the so many controversies which beset the course of screen progress.

△ △ △

WHAT'S "VAUDEVILLE"

TEDIOUSLY often, and most often on the air, one hears the lament that vaudeville is dead. And that is about as wrong as most of what you hear.

Vaudeville, under other labels, is flourishing. For instance that substantial success entitled "You Can't Cheat an Honest Man". The critics of the lay press had a difficult time with that one because they could not find a plot, but admitted that Mr. W. C. Fields had given them, personally, an evening's entertainment. It seemed to be all Fields and not cinema. The fact is obviously that it is just vaudeville, the same Fields still fielding. Or turn to the stage, nothing could be more decidedly vaudeville than Mrs. Clare Boothe Brokaw Luce's "The Women" and "Kiss the Boys Goodbye". As drama they would be, if a shade better, dreadful. As vaudeville they rate as hits.

The once standard motion picture program—newsreel, feature, cartoon and scenic—is profoundly vaudeville in structure and audience approach. The shows at the Radio City Music Hall and the Roxy partake of the nature of both vaudeville and hippodrome.

Today's newsreels, rather more entertaining to the lowbrow masses than of old, are exceedingly vaudevillian in nature, what with their comedian commentators and their Eve's flesh experts in guise of fashion artists. The March of Time has a lot about it to remind one of the "educational" aspects of Chautauqua, which was hayseed uplift vaudeville.

As for radio, it is all ear-vaudeville, and beyond doubt the worst and most successful of all vaudeville.

When Mr. Thomas Tally of Los Angeles in 1902 advertised his store show as "a vaudeville of motion pictures", he was eminently correct—and still is. The labels change but the content and the customers, never.

△ △ △

NOW the "Greatest Year" quiz contest is over, with prizes awarded, as you might just possibly have noticed, if you are a close reader of the papers. From the considerable splash of newspaper enthusiasm arising with the arrivals of the space buy, the "quiz" publicity built itself up to a tremendous diminuendo.

△ △ △

THE scientists who concern themselves with such problems have just emerged from the observatories to report that the indications are that the light and heat of the sun will last for about ten billion years yet. That means that the trade practice issues will have to be settled in the dark.

Terry Ramsaye

This Week

Product

With the 1939-40 sales convention season officially starting Monday, it now appears that production from the large companies will run about the same, numerically, for the new, as in the current season. The 10 large companies have tentatively set from 489 to 503 features for the coming season compared to current commitments of between 479 to 493. Short subject product totals for 1939-40 also will approximate the current season commitments. On Monday Warner Brothers will open its annual sales convention in New York thereby ushering in the convention parade. Of the 10 large distributors, seven of them have already scheduled convention dates, although some are tentative.

For further details of new season product plans see page 12.

Coleisms

Stopping over in New York this week, en route to conferences with Allied directors in Boston, Washington, Philadelphia and Baltimore, Colonel H. A. Cole, newly elected president of the Allied States Association, advocated the absolute abolition of clearance, and tore into the majors' professions of sincerity in their proposed fair trade practice program. In fact, Colonel Cole, speaking for himself and the Allied membership, declared that Allied, in effect, didn't care whether the trade practice program came through or not, inasmuch as it was not a "serious" attempt to solve the industry's problems; foremost of which, he said, were compulsory block booking and operation of theatres by distributors. Anent his proposal to abolish clearance, the Colonel thinks it would result in greater profits for distributors, first and subsequent runs.

More of Colonel Cole's opinions may be found in an interview on page 19.

Legislative

Indicative of the increasing irritation which exhibition and other interests feel in the ever continuing battle between the state and private initiative, was the attack this week by New York State exhibitors against the state censor board, following that body's rejection and subsequent approval of Warner Brothers' "Yes, My Darling Daughter." This attack headed a legislative situation this week, during which New York State exhibitors became increasingly aware of the threat implied by their State's possible adoption of a sales tax or greatly increased real estate taxes; ASCAP won in some states and lost out in others; and usual crop of proposals developed for Sunday shows, gross receipts taxes and two-men-in-booths.

These legislative movements are reported on page 20.

Television Flickers

The opening of two World's Fairs this spring will mark, in addition to their new highs in newspaper attention to their exploitation, a strengthening of the flickering shadows of television. The new entertainment medium, according to its sponsors and developers on the verge of accessibility to the public, will be demonstrated to thousands of visitors at the fairs. From a motion picture viewpoint interest is lent to the developments by the announcements that at least one company, Paramount, definitely is planning production of trailers for television broadcasts.

News from many quarters of the television field is on page 35.

Dramatists Speak

George Middleton, president of the Dramatists Guild from 1927 to 1929, and now on the Guild's Council, has spoken for the playwrights in giving their point of view as to their relations with the motion picture in its backing and purchase of Broadway plays.

Mr. Middleton's article, which may bear on the present negotiations between representatives of the film business and of the Dramatists Guild for a return of motion picture money to Broadway plays, will be found on page 28.

MOTION PICTURE HERALD

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Quiz Suits

In a suit filed Monday in New York Supreme Court, a second claimant to ownership of the idea on which the Movie Quiz was based asks damages of $100,000 from Donahue and Coe, Inc., advertising agency, and its president, Edward G. Churchill, claiming that they submitted the idea, "originated" by him in June of 1938, to the major companies; that they promised him compensation, if it were used; that it was used, and he received no compensation. The complaint is Edward G. Pfeiffer.

Mr. Churchill this week said he did not know Mr. Pfeiffer and that he did not know why the suit should be directed against Donahue and Coe, instead at the film companies and the campaign officials.

A previous suit, filed in December, 1938, by Milton Spitz against the majors and the campaign corporation, asking unspecified damages, surrender of all profits derived from sale of booklets and the contest, awaits legal replies from Mr. Spitz' attorneys, and judicial action, on the motion by attorneys for the majors, for dismissal of the complaint. Action in this case is expected to be delayed until April.

Warner Loan

Warner Brothers on Monday revealed that it had arranged for a bank credit, covering a secured loan of $6,000,000, in order to purchase or retire $25,827,000 of currently outstanding debentures. Coinciding with this announcement, and with further revelations concerning Warner Brothers' financial standing relative to this deal, there were additional disclosures this week and last, symptomatic of more to come, from the Securities Exchange Commission in Washington, pertaining to motion picture enterprises. Annual reports, dividend declarations and salary revelations, salient features of which are noted on page 25, have come from RKO, Columbia, Loew's, Consolidated Film Industries, Twentieth Century-Fox, Republic, Dictaphone, and Time, Inc. (Noted more fully in the March 4th issue, were the 1938 analyses of RKO and of the Atlas Corporation.)

New Subsidiary

Paramount Pictures, Inc., has formed a new wholly owned subsidiary called Paramount Film Distribution Corporation, under the laws of the State of Delaware.

On March 7th, 1939, Paramount Pictures Distributing Company, Inc., its wholly owned New Jersey subsidiary, which distributes Paramount pictures in certain states, was merged into the new corporation which will hereafter carry on the same motion picture distribution business under the name Paramount Film Distributing Corporation.

Lohr in Hollywood

Major Lenox R. Lohr, president of NBC, arrived in Hollywood Wednesday to examine personally the "feud" between films and radio growing out of the recent withdrawal of film stars from radio programs by their studio superiors, including 20th Century-Fox and MGM, because of protests by exhibitors against "unfair competition." The announced purpose of Mr. Lohr's visit was to inspect NBC outlets in California but on his arrival in Hollywood he announced that the film-radio "feud" is "just so much newspaper talk." Broadcasting and the screen are parallel mediums of mass appeal, he said, and there probably never will be a war between them.

Digressing to the subject of federal censorship of radio Mr. Lohr said: "The public is utterly behind radio. Radio has kept itself clean and has done great things in the interests of public service." He added that NBC has drafted its own code of adherence to good taste and decency which it has submitted to clients and agencies.

Attack Ticket Code

The New York theatre ticket code for Broadway established last September 12, limiting the profit of ticket brokers to 75 cents and levying a fee on ticket brokers, was attacked this week in a hearing in New York City on the petition of the principals in the Acme Theatre Ticket Agency, for a permanent injunction restraining the League of New York Theatres and Actors' Equity from enforcing the code. Charges were made by the Acme agency that the code constitutes a monoply.

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Initial Decision in Government Suit Is Viewed as Draw by Both Sides

The first court decision in the New York suit in equity against distributors brought by the United States Government resulted late Wednesday in a partial victory for each side.

Federal Judge William Bondy, in U. S. district court of New York, instructed the Department of Justice to submit a bill of particulars on a limited number of the demands of attorneys for the defendants and extended their time of filing answers to the original complaint until 20 days after the Department serves the bill—a process which legal observers believe would delay completion of this action on specific pleadings for another two or three months.

At the same time he directed United Artists to submit to an examination before trial and denied that company's motion to strike out portions of the complaint.

As to those particulars which the Government is unable to furnish at the present time, a statement setting forth this fact must be submitted and further details may be furnished up to 30 days before the date of trial. Specific items on which UA may be examined were left for future determination on motion. In denying the motion to strike out portions of the complaint which do not apply to UA, Judge Bondy said that no prejudice could result from allowing the allegations to stand. He pointed out that if they had no reference to UA this fact could be shown at the trial.

The decisions were rendered a few minutes before court closed and a full analysis of the order for the bill of particulars could not be made. Courthouse sources said that Judge Bondy had granted the demands for full details where specific charges of monopoly were alleged and denied it where the charges were general.

The order requires a description of the "series of harsh, onerous, and unfair trade practices" mentioned in the complaint which allegedly resulted in a monopoly in restraint of trade. It also required a listing of all situations where independent exhibitors had been forced out, together with names, dates and places, and a description of alleged coercive or distress methods used.

Generally, the bill must set forth complete definitions of general phrases used, such as "key cities", "star system", "affiliated theatres", etc. A complete differentiation must be set forth of "feature motion photoplays" and "feature photoplays of better grade and quality".

The order requires a statement whether alleged refusal of first-runs to use independent product is the result of any agreement or understanding; a listing of advantages allegedly granted by defendants to each other; whether the alleged theatre monopoly results from direct holdings in affiliated theatres or otherwise; whether the alleged integration of production with exhibition is the result of agreement or understanding, and a listing of all first-run houses and all theatres constituting the motion picture market.

Hitting Back

Italian newspaper and magazine correspondents in New York may soon be hit on the rebound because of their leader's—Mussolini—ruling of January 1st which established a governmental distributing monopoly, so restrictive that American companies were forced to quit the Italian scene. Foreign publicity managers for the majors, on Monday, in the New York offices of the Motion Picture Producers and Distributors of America, generally agreed that the Italians be barred from access to all publicity material. Final decision awaits a meeting, shortly, of major company foreign distribution managers. Meanwhile, Italian representatives in New York have apparently been unsuccessful in obtaining any major releases for distribution in Italy; and it is generally conceded that the Italian public is making its wishes for American product known. There is even talk of reconciliation; though Hays office officials feel, from the obvious aspects of the case, that the reconciliation will have to be initiated, and established, almost solely, by the Italian government.

This Week In Pictures

By Staff Photographer

WILL H. HAYS on the 17th anniversary of his assumption of duty as president of the Motion Picture Producers and Distributors of America which began functioning March 5, 1922.

ARRIVING at Hyde Park, New York, where he met President Roosevelt, on his visit to the United States in 1936, the new Pope, Pius XII, was greeted, below, by Joseph P. Kennedy, ambassador to the Court of St. James's; Marvin McIntyre, White House secretary, and Frank B. Walker, executive head of the Comerford circuit.

By N. Y. Daily News

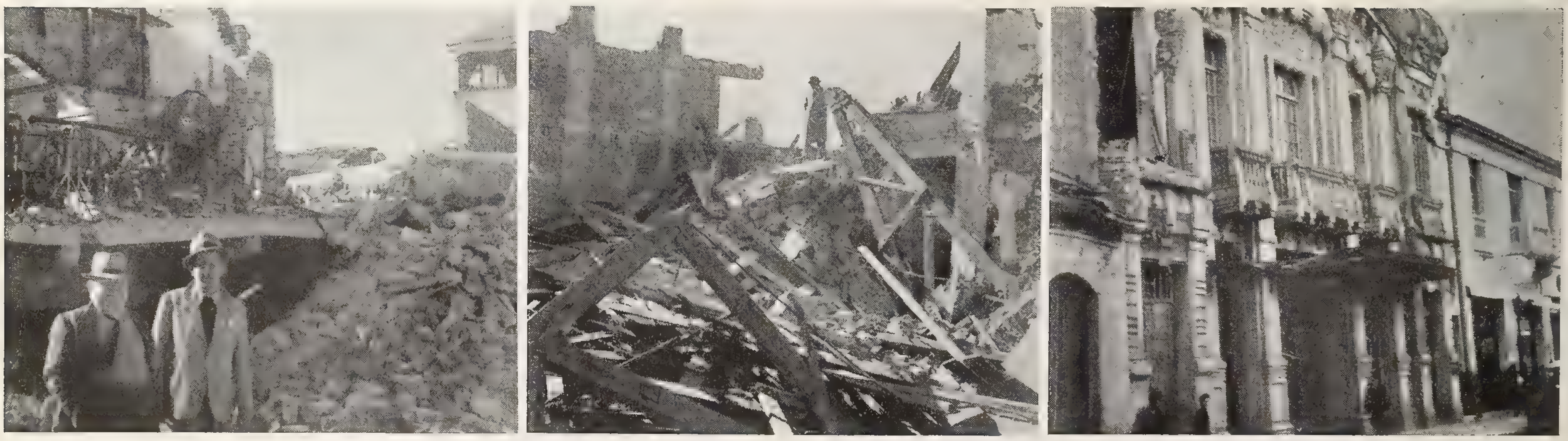
By Metropolitan

DISTRICT MANAGERS and home office executives of Columbia, above, at the conclusion of a two-day meeting at which an increased "A" product schedule and budget were announced. Gathered around Jack Cohn's desk are Harry Weiner, Irving Wormser, Lou Weinberg, Leo Jaffe, Milton Hannock, Sam Galanty, Harry Rogovin, Rube Jackter, George Josephs, Mr. Cohn, Max Weisfeldt, Lou Astor, A. Montague, Maurice Grad, Phil Dunas, Sol Trauner, Carl Shalit, Jerome Safron and Sam Moscow.

SILVER ANNIVERSARY festivities are continued for W. Ray Johnston, president of Monogram, below, with Scott R. Dunlap, production executive, at the AMPA luncheon in New York given in his honor.

By Staff Photographer

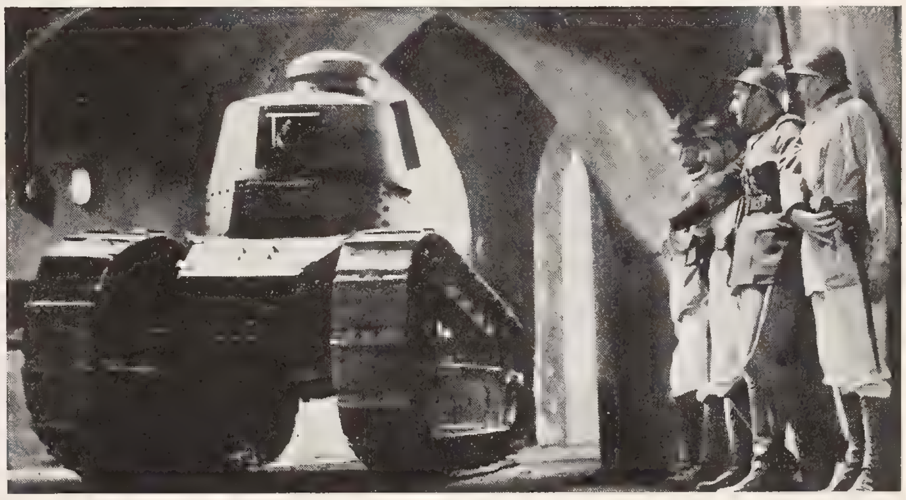
IN THE WAKE of the Chilean earthquake, below, U. B. Ross and M. A. Goldrich of Western Electric, S.A., in front of the ruins of the Teatro Municipal, Chillan, in which 400 people lost their lives; the interior of the Teatro Municipal, and the facade of the Teatro Rialto in Concepcion.



CONGRATULATIONS are extended to Moon Corker upon his Quigley Silver Plaque award, Class "D", for the last quarter of 1938 by William K. Jenkins, vice-president of the Lucas & Jenkins circuit. Mr. Corker, manager of the Palace, Athens, Ga., also received a Citation of Merit. Left to right in the picture below: Earle M. Holden, Capitol; Willis J. Davis, C. P. Rhino, Mr. Corker, E. E. Whitaker, Mr. Jenkins, T. H. Read, Paramount; E. B. Whitham and Billy Pratt, Fox.

SHE GOT $50,000. Mrs. E. C. Benincasa of San Francisco, winner of the Movie Quiz Contest by virtue of her appreciation of the Warner film, "Four Daughters".

EXHIBITORS in Florida, left. G. Ralph Branton, general manager of the A. H. Blank Tri-State circuit, Ray and Mike Blank are greeted by Max Fleischer at the Fleischer cartoon studios.



IN ONE of the underground forts of the Maginot line, above, France's hole card in her bid for an impregnable defense. The scene is from "Double Crime in the Maginot Line", soon to be released in the United States by Tower Pictures, Inc., headed by Al Selig.

EXHIBITOR dons academic cap and gown, metaphorically speaking, and lectures on theatre management. H. H. Unterfort, above, manager of the Keith theatre, Syracuse, delivers one of a series of lectures at Syracuse University arranged by the RKO-Schine circuit. Gus Lampe, divisional manager of the circuit, also has lectured.

By Staff Photographer

COL. H. A. COLE of Texas, right, president of Allied, presently on tour conferring with regional boards, presses the argument that the recent Supreme Court decision in the Dallas anti-trust case gives legal force to the stand that all clearance should be eliminated. See page 19.

503 FEATURES IN '40; 47% OF '39 YET TO COME

Tentative Production Plans for Next Season Contemplate About the Same Number of Pictures as in Year of 1938-39

Exhibitors' source of product supply from the large companies will run about the same, numerically, in 1939-40, as in the present season.

The ten large companies have, in their first tentative plans, set down from 489 to 503 features for the new year. This compares to 1938-39 commitments of between 479 to 493. Short subject totals likewise will remain at about the same level—between 675 and 700.

With the 1939-40 sales convention season officially starting on Monday, at the opening of Warner Brothers' annual meeting, in New York, seven of the ten distributors have already scheduled conventions, even though tentative, at which formal notification of final programs and sales policies will be made to field sales crews to be relayed to buying exhibitor customers. (See chart on next page for convention plans).

In New York, corporate and sales officials continue progressively in shaping '38-'39 convention and sales arrangements. In Hollywood, the studios still have much to do to complete product still needed to round out 1938-39 program commitments.

Of the 493 features promised for 1938-39 at the beginning of the season, 263 have actually been released, and 86 are completed awaiting release. Of the 233 features still to be delivered, representing some 47 per cent, Hollywood still needs to complete 144 productions.

Of the 686 one and two reel subjects promised at the beginning of the season, 355 have been released and 82 are completed, awaiting releasing, leaving 301 to be released and 219 to be completed.

There are, however, nearly 100 features in actual filming or preparation, and nearly as many short subjects, indicating at this time that 1938-39 will not fall far short of the commitments made, if at all, before the end of the season in late summer. And among those still to come are many of the season's outstanding productions.

Columbia's highlights of 1938-39 features to come include "Golden Boy," "Coast Guard," "Your Wife" and "Good Girls Go to Paris."

Announced at the beginning of the season were 40 features, 16 westerns, 126 shorts and four serials. The company has completed 23 features and released 17, and 12 westerns, releasing eight. Sixty-four shorts have been finished, 57 of them released. Numerically, the 1939-40 program will be substantially the same, both in the line of features, shorts and serials.

The date and place of this year's convention is still to be determined. In 1938, Columbia held four regionals, from May 13th to May 28.

Company's British sales forces met last Saturday in London, at which Joseph Friedman and Max Thorpe presided.

In New York, A. Montague, sales manager, announced Thursday an increase of $5,000,000 in next season's budget for "A" pictures, the company acting as a result of spotty business from "B's".

Metro-Goldwyn-Mayer has coming for the present season highlights such as "Broadway Serenade," with Jeannette MacDonald; "It's a Wonderful World," with Claudette Colbert and James Stewart," "The Wizard of Oz," in color, with Judy Garland and Frank Morgan, and "Calling Dr. Kildare."

Twenty-eight MGM Features Completed

Announced for 1938-39 were from 44-to-52 features and 92 shorts. Already released: 28, completed but unreleased, seven. Fifty-five shorts are finished, 44 of them released. The new program will bring about the same number of features, according to present plans.

The company's sales convention was reportedly set for March, in Chicago, but no formal announcement has been made. Last year, MGM held three regionals, March 12, Kansas City; March 24, Chicago; March 27, New York.

William F. Rodgers, sales manager, left last Friday for Culver City to complete 1939-40 product and convention plans.

At Monogram, 26 features and 16 westerns were promised for this year. At this date, 18 features and nine westerns have been released, and two features and two westerns are awaiting release. The program will be increased to 30 features and 16 westerns for 1939-40.

This year's convention will be held about May 1st, in New Orleans.

Paramount, too, has some important fea-

How Distributors Stand on Product Commitments and Deliveries

Company	Features for 1938-39			Short Subjects for 1938-1939			1939-40 Programs	
	Promised	Delivered	Completed but Undelivered	Promised	Delivered	Completed but Undelivered	Features	Short Subjects
COLUMBIA	56(a)	25	20	126(b)	57	7	56(a)	126(b)
METRO-GOLDWYN-MAYER	44 to 52	28	7	92(c)	44	11	44 to 52	Undet.
MONOGRAM	42(a)	27	4	None	..	..	46	None
PARAMOUNT	58	30	17	102(c)	60	12	58	102(c-d)
RKO-RADIO	42 to 48	25	5	95(c)	54	16	42 to 48	Undet.
REPUBLIC	55(a)	24	4	None(b)	..	..	55(d)	None(b)
TWENTIETH CENTURY-FOX	54	34	12	57(c)	32	3	52	52(c)
UNITED ARTISTS	30	12	3	12	1	..	30(d)	Undet.
UNIVERSAL	46(a)	31	..	68(b-c)	36	3	54(a)	68(b)
WARNER BROTHERS	52	27	14	134	71	30	52(d)	134(d)
TOTALS	479 to 493(a)	263(e)	86(f)	686(b-c)	355	82	489 to 503(a)	Undet.

(a) Including Westerns.
(b) Serials are in addition.
(c) Newreels are in addition.
(d) Tentative.
(e) 233 to be delivered.
(f) 144 to be completed.

tures still coming up for 1938-39, among them: Cecil B. DeMille's "Union Pacific," "Beau Geste," "What a Life," "The Magnificent Fraud," and "The Gracie Allen Murder Case."

Promised for 1938-39 were 58 features. Up to the present, 47 have been finished, of which 30 have been released. Seventy-two shorts are finished, 60 of them released. In the new year, the company will have about an equal number of features and shorts.

Date and location for this year's convention are to be set shortly. Last year the meeting was on April 18th at Washington. Some $28,000,000 will be spent on next year's production.

At Radio Pictures, the original 1938-39 commitment was for an elastic program of between 42 to 48. To date 25 have been delivered, and five completed awaiting delivery. Of 95 shorts scheduled, 54 have been finished and 16 others completed. The same numerical lineup is tentatively set for 1939-40. highlighted by "Abe Lincoln of Illinois," with a total budget of $20,000,000.

Highlights to come this season include "The Dove," with Lupe Velez; "A Memory of Love," with Kay Francis and Carole Lombard; "Little Mother," with Ginger Rogers and David Niven; and "The Saint in London," with George Sanders, to be made in England.

June has been tentatively set as the time for this year's convention, at a place to be selected. Last year Radio held no convention, made its product announcement on August 11th, the lateness due to reorganization proceedings.

Republic promises much for "Man of Conquest," with Richard Dix, and "Street of Missing Men" with Charles Bickford, two releases for the present season.

Announced at the beginning of the season were 31 features and 24 westerns, with four serials. Completed to date are 15 features and 13 westerns, of which 13 features and 11 westerns have been released. The same total in each class is in line for 1939-40.

Regional conventions are expected at Republic this year, probably in May. Last year a single national meeting was held, May 2nd to 5th, at the Hollywood studios.

Fifty-two Features Likely From Twentieth Century-Fox

At Twentieth Century-Fox, 52 features and 57 shorts were announced for the year. By this weekend, 34 features will be released, ten others completed awaiting release. Thirty-five shorts are finished, 32 of them released. Fifty-two shorts and 52 features will probably be announced for 1939-40.

"The Story of Alexander Graham Bell" and "The Rose of Washington Square" are the two highlights coming this season.

Convention is set for March 30th to April 1st, in Chicago, corresponding with the March 31st date of last year's convention, held in Kansas City.

Fox Movietonews will hold a series of conventions on its own on 1939-40 plans.

S. R. Kent, Twentieth Century-Fox president, and Herman Wobber, sales manager, arrived in California this week to complete 1939-40 product plans. Some $30,000,000 have been earmarked for 1939-40.

"Captain Fury" will be one of the remaining releases from United Artists, others, however, being needed to round out 1938-39 commitments. Promised at the beginning of the season were 30 features, 12 shorts. Fifteen features have been finished, 12 of them released.

The sales convention will probably be held in June, same time as last year's, when regionals were held in New York, June 13th, and Chicago, June 30th.

Pictures scheduled for next season include eight from Edward Small, four from Alexander Korda, one from Chaplin, six from Walter Wanger, at least five from David Selznick, six from Hal Roach, among at least three from Samuel Goldwyn and others, including an undetermined number from Douglas Fairbanks.

Universal's 1939-40 sales convention plans are to be set this week with the return of William A. Scully from new-product conferences at the Universal City studio.

The company promised 40 features, six westerns, four serials, six western reissues and 68 shorts for this year. Of these, 25 features have been finished and all released, the six westerns have been released, also the six western reissues and the four serials. Of the 68 shorts, 36 are released and three others are awaiting release.

Highlight releases for the remainder of the year include "Three Smart Girls Grow Up," with Deanna Durbin; "East Side of Heaven," with Bing Crosby; "Big Town Czar," with Ed Sullivan; "The Sun Never Sets," with Basil Rathbone and Douglas Fairbanks, Jr.

The date and place for the 1939-40 convention have not been set; last year, the company met at four regionals, from May 13th to May 26th, from San Francisco eastward to Washington, D. C.

The company is expected to announce about 40 features, 14 westerns, four serials and 40 shorts.

Warners' annual sales convention opens Monday, running through Tuesday, at the Waldorf-Astoria Hotel, New York, where Jack L. Warner, production head in Hollywood; Hal Wallis, associate executive producer; Gradwell L. Sears, general sales manager; Major Albert Warner; Charles Einfeld, director of advertising and publicity, and half a dozen other company officials will describe product and plans for 1939-40 to district and branch managers.

Probably committed to 48 features for 1939-40, the company is definitely set to raise "A" pictures to 36.

Still to come for 1938-39 are "Dodge City," with Errol Flynn; "Juarez," with Paul Muni and Bette Davis; "Confessions of a Nazi Spy," with Edward G. Robinson; "Each Dawn I Die," with George Raft and James Cagney and "Family Reunion," with Jeffrey Lynn and the Lane Sisters—highlighting the remaining 25 due to round out the year. Of 52 announced for 1938-39, 27 have been released and 14 others completed. Of the 134 shorts, 101 have been finished, 71 of them released.

Warners Start Off 1939-40 Conventions On Monday; Seven Companies Set Dates

The 1939-40 sales convention season officially gets under way on Monday, when Warner Brothers opens a two-day session at the Waldorf-Astoria in New York.

This first-of-the-season meeting is dated practically the same as last year's convention beginning, MGM opening the season in 1938 on March 12th.

Despite previous impressions, there is not likely to be any change in the situation which finds about half the distributors holding a single national meeting, and the other half favoring several regional conventions. Nor will there be any general advancement of convention dates from those of last season, as shown in the following comparison of last year's conventions with the first tentative draft of those to be held this year:

COMPANY	1939 DATES	1938 DATES
COLUMBIA	Undecided	Regionals (May 13 to 28)
METRO-GOLDWYN-MAYER	Undecided	Regionals (Mar. 12 to 27)
MONOGRAM	May	August 9
PARAMOUNT	April	April 18
RKO RADIO	June	None
REPUBLIC	May	May 2 to 5
TWENTIETH CENTURY-FOX	March 30	March 31
UNITED ARTISTS	June	Regionals (June 13 to 20)
UNIVERSAL	Undecided	Regionals (May 13 to 26)
WARNER BROTHERS	March 13–14	Regionals (May 9 to 16)

Amendments to U. S. Labor Law Would Have Mixed Effect on Film Industry

The motion picture industry, especially the production end, is watching with interest the present consideration by Congress of the pending amendments to the National Labor Relations Act introduced by Senator David Walsh (Dem., Mass.) at the behest of the American Federation of Labor, providing privileges for employers which they are now denied under the allegedly arbitrary policies of the National Labor Relations Board.

So far as the motion picture industry is concerned, enactment of these amendments would be a mixed blessing. While it is provided that employers shall be given the right to ask for employee elections to designate representatives for bargaining, and that employers shall have the right also to express themselves on matters of interest to their employees or the public—in other words, to make known their views on questions affecting their labor—so long as they adopt no discriminatory practices, the provision for the recognition of the crafts is seen as making the situation highly intricate.

It has been pointed out that, under this amendment, it would be possible for one man to call for recognition, if he is the sole employee of his craft in an establishment, and that in some industries this might result in a multiplicity of bargaining representatives working at cross purposes.

Generally speaking, however, it is considered that any amendment of the Labor Relations Act which puts a curb on the powers of the Labor Board will be an improvement over the present situation, of which both employers and the AFL have long complained.

To considerable extent, the Walsh amendments are concerned with provisions assuring to all interested parties the right to be heard in any disputes coming before the NLRB or any investigation which the board may make; requiring the board to act promptly on complaints of unfair labor practices; permitting court review of board decisions; opening the board's files to interested parties; broadening the subpoena powers so that parties to investigations could demand the calling of witnesses named by them; permitting the filing of charges of prejudice against examiners considered unfair in the handling of any case, and protecting the rights of "small" employers and "poor" unions financially unable to stand the cost of preparing records for court hearings by requiring the board to supply such transcripts as may be necessary.

Smith Undertakes Television Study

Courtland Smith, former president of Pathe News, and the first secretary of the Motion Picture Producers and Distributors of America, is expected to make "at least" a preliminary report, if not a detailed survey, of the relation of television to motion picture production and distribution, at the annual meeting on March 27, in New York, of the MPDDA. Mr. Smith has been appointed by Will Hays, president of the MPPDA, as chairman of that organization's television committee, as a consultant on television to the motion picture industry, and as creator of a survey of television relation, in its current stages, to the motion picture industry in all its branches.

The report on March 27 will be timed to coincide with the impending large use of television simultaneously with the opening, on April 30, of the New York World's Fair.

Mr. Smith's survey was begun last week. No date was set for its completion. It will bring up to date a previous report on the same subject, done for the Hays organization in 1937. It will be available, on completion, to all MPPDA members.

Mr. Smith's entrance into the motion picture industry was marked by his secretaryship for the MPPDA. He resigned that post to join William Fox, during the early development of sound pictures, and he organized Fox Movietone News. He then joined Pathe News, Inc., as president, resigning in May, 1937.

Portable Transmitter Shown

A portable television transmitter, weighing 450 pounds, which can be rolled about by two or three men indoors or out, was demonstrated for the first time Monday by the Philco Radio and Television Corporation of Philadelphia, at the opening of its "All Year 'Round" convention at the Savoy-Plaza, New York. New receiving sets for the home, which will be placed on the market about May 1st, were also shown. The cheapest, containing a five-inch screen, will sell for between $150 and $175.

The portable transmitter, recently perfected by Bernard Schnitzer and Charles Stec, is said by the designers to be the first of its kind. The transmitter is five and a half feet high, and about a foot and a half wide. It is made up of 12,000 individual parts, including 83 bulbs, a fourth of which are contained in the rectangular synchronizer inside the machine. The entire apparatus is mounted on four wheels.

The engineers said the transmitter had been successfully tested on golf courses, at beauty contests and outdoor events as well as in studios.

Producers Offer Screen Writers Bargaining Pact

Possibility of peace in at least some sectors of the Hollywood labor front appeared this week as producers recognized the Screen Writers' Guild as the writers' legitimate bargaining agency, and as the Screen Directors' Guild committee met with a producers' committee to approve a newly created bargaining agreement. The employees of the International Alliance of Theatrical Stagehands and Employes, are still waging internecine warfare, however, with one faction pressing charges against the producers; and the Screen Actors' Guild is still occupied with its long standing problems.

The agreement of the producers to the writers' Guild demands came as a surprise this week, as both sides faced a trial examiner for the National Labor Relations Board, in Hollywood, on Tuesday. The producers' attorneys not only agreed to recognize the Guild, but also to negotiate a basic contract. The Guild had charged the producers with refusal to negotiate and with coercion.

Negotiating Committee Formed

Attorney Homer Mitchell, spokesman for the producers' attorneys, named himself, Mendel Silverberg, George Cohen, and Alfred Wright as a producers' attorney committee willing to negotiate. He also revealed that the producers had formed a negotiating committee, of Darryl Zanuck, E. J. Mannix, and Hal B. Wallis. It was agreed that negotiations for a contract would take about two weeks. The Guild's formal statement, after the hearing, said it was "glad" of the agreement, "in the interests of peace and harmony" in the industry; and that the writers "hoped" that they would not be "once again" disappointed anent the producers' desire to grant them "in reality" the exclusive bargaining right under the Wagner Labor Act.

Also on Tuesday, the Association of Motion Picture Producers' committee, Al Lichtman, Y. Frank Freeman, and Pandro Berman, approved the bargaining agreement with the Screen Directors' Guild, Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, and president of the association, declared there were only a few details to be ironed out, upon which the directors and producers were "already in accord."

Guild Accepted as Agent

The basic agreement was reached last Thursday after the issuing two weeks ago of what was virtually an ultimatum from the Screen Directors' Guild, demanding recognition and better conditions upon threat of a strike. The producers immediately recognized the Guild as the bargaining agency, and a committee from each group ironed out wages and hours for assistant directors and unit managers, points upon which the two sides differed. Frank Capra, president of the Guild, headed its negotiating committee. The agreement is the result of nearly two years desultory negotiations, during which the demands of the Guild were not heeded till its officers were empowered by the board and by the membership to declare a strike, "if necessary" to make the producers heed their requests.

The agreement provides for an 80 per cent Guild shop; an average wage scale of $165 per week for first assistant directors; a salary increase for unit managers.

THE LITTLE PRINCESS

TRIPLED receipts of preceding Temple hit in Toronto!

THE LITTLE PRINCESS

PACKED them in for 2nd great week in Boston (world premiere)!

THE LITTLE PRINCESS

TOPPED everything from 20th in more than two years at San Antonio's Aztec!

THE LITTLE PRINCESS

ROMPED to smash grosses in Richmond despite "flu" epidemic! (*That's* adult appeal!)

THE LITTLE PRINCESS

SCORED the biggest business of any Temple picture in Los Angeles!

More new openings . . . more thrilling news . . . this week-end!

THE LITTLE PRINCESS

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

GOLDWYN "TELLS ALL" ABOUT AFFAIRS OF U.A. IN HIS SUIT AGAINST COMPANY

Bares "Silverstone Plan" and Complaints He and Roosevelt Made to U.A. Partners Against Korda-Fairbanks Deals

Samuel Goldwyn, a producer-owner of United Artists, and James Roosevelt, his vice president, have been in strong disagreement with the company's four other owners since last January, when the four—Mary Pickford, Alexander Korda, Douglas Fairbanks and Charles Spencer Chaplin, unanimously overrode Mr. Goldwyn's formal objections to new contractual product arrangements with Fairbanks and Korda, and also unanimously overrode his lone dissenting vote against the adoption of the "Silverstone Plan" for reducing distribution costs as an incentive to "outside producers."

Calls New Plan Contract Breach

The partners' objections to Mr. Goldwyn's disapproval of the new arrangements have caused him to file suit against the company charging breach of contract on the grounds the arrangements were effected over his objections.

In his complaint he describes at length his unsuccessful arguments with the four other partners at the company's annual meeting in Hollywood, last January. He describes, too, the subsequent defeat, on the same issues, sustained by James Roosevelt, eldest son of the President of the United States, when Mr. Roosevelt was sent to New York, in February, by Mr. Goldwyn, to formally protest adoption of the new arrangements by the board of directors at a meeting at the home office called to ratify the new contracts.

Mr. Goldwyn also, for the first time, makes public the company's "Silverstone Plan," its financial provisions and intricate ramifications.

These and other disclosures appear in his long bill of complaint which now gives legal standing to the disagreements. It was filed Wednesday, a week ago, by Mr. Goldwyn, through Max Steuer, noted New York trial attorney, asking for a declaratory judgment which would set aside his present exclusive producing and releasing contract with the company—which expires in 1945—and permit him to distribute through other companies. His old contract required him to release only two features a year through U. A. and allowed him to release other films through any other company.

"By reason of the said disputes". . . "the conduct of business between" Mr. Goldwyn and the company "is attended with hazard and uncertainty," declared the plaintiff in his complaint.

While it was generally known that during the January meetings in Hollywood vigorous opposition was made against the new Korda, Fairbanks and "Silverstone Plan" arrangements, it was believed that peace-in-the-family had prevailed before adjournment. Mr. Maurice Silverstone, as operating head of the company announced after the meeting that, "We have no stepchildren at United Artists. We not only wish to lend encouragement to our present producers, but invite others with quality pictures to join our family in United Artists on the same basis."

Following adoption of the "Silverstone Plan" at that meeting, the corporation sent out this statement in New York: "From all producers and from all stockholders came enthusiastic, unanimous commendation of Murray Silverstone."

GOLDWYN DROPS AIR CRASH STORY

Samuel Goldwyn in Hollywood admitted Tuesday scrapping three weeks' writing done on "Thirteen Go Flying," which was to have been based on the Atlantic crash, last month, of the British Imperial Airways' Bermuda-New York flying boat Cavalier.

Mr. Goldwyn is reported to have said: "I do not want to place any hindrance in the path of American aviation's fine progress," after Assistant United States Secretary of State George S. Messersmith, in Washington, reputedly wrote to Will H. Hays "informally suggesting" that the picture might be harmful to the trans-Atlantic service to be inaugurated shortly by the Pan-American Yankee Clipper. It was understood in Hollywood that Pan-American had brought the proposed Goldwyn film to the attention of Mr. Messersmith, whose duties in the State Department have to do with communications.

It had been a matter of common knowledge that Mr. Goldwyn had long objected to the situation wherein he, the most active producer-owner, should have to share the profits of United Artists with Mary Pickford, Charles Chaplin and Douglas Fairbanks, who have been virtually inactive for several years.

Mr. Silverstone, for the corporation, last Thursday answered the filing of the Goldwyn suit with a statement disputing all of the plaintiff's contentions, and adding that they would be "vigorously resisted." Said Mr. Silverstone, speaking for the company:

"At the last meeting of our stockholders, Mr. Goldwyn demanded a voting trust of which he or his designee would be the sole trustee, thereby giving him control of the company.

"The remaining stockholders of the company considered this demand ridiculous and they unanimously and promptly turned down Mr. Goldwyn's proposal.

"The stockholders thereupon offered to cancel Mr. Goldwyn's contract and to release him from all further obligations thereunder, if he would turn back to the company his stock interest therein for which he had made no monetary payment. This proposal Mr. Goldwyn turned down.

"In the opinion of the company the suit has no merit whatsoever and will be vigorously resisted."

Sees No Effect on Operations

Of more immediate interest to the exhibitor customers of U. A. was Mr. Silverstone's statement that, "The suit will not have the slightest effect on the company or its operations, or on the important program of pictures which it is now releasing and will release in the coming 1939-40 season."

Mr. Goldwyn has approved contracts which have been made with exhibitors for all three remaining pictures. They are "Wuthering Heights," "The Real Glory" and "Restless Age." The contracts are three-way agreements with Goldwyn, United Artists and the exhibitor accounts, it was pointed out by company officials. The three features, it would seem, would keep Goldwyn productions on the U. A. roster for another year, regardless of the outcome of the suit.

Mr. Goldwyn filed his suit in the State Supreme Court at New York, through Mr. Steuer, and also through the New York law firm of Dwight, Harris, Koegel and Caskey, which firm represents Twentieth Century-Fox.

U. A. has 20 days to file an answer. Edward Raftery, secretary of United Artists and partner in the law firm of O'Brien, Driscoll and Raftery, and Charles Schwartz, of the law firm of Schwartz and Frolich, are counsel for the company in the action.

Only One Opposing Korda

The bill starts out asking for a judgment declaring the rights and legal relations of the parties to the action, and describes at length the various distributing and other agreements entered into with United Artists, as distributor, by Samuel Goldwyn, Inc., and Samuel Goldwyn, Alexander Korda and London Film Productions, the Pickford Corporation and Mary Pickford; Elton Corporation and Douglas Fairbanks and with Charles Chaplin, these five constituting the sole owners of U. A.

Of the five producer-stockholders, the complaint continues, Mr. Goldwyn was the only one voting against the contractual arrangements for Alexander Korda, as proposed at the adjourned annual stockholders' meeting on January 16, 1939 at the company's studio in Hollywood. Mr. Goldwyn attacked the arrangement on the grounds that it would amend, modify and waive the agreement with Mr. Korda.

At the same meeting, Mr. Goldwyn also was the only one voting against the new contractual arrangement for Douglas Fairbanks. Mr. Goldwyn attacked this plan, too, on the grounds that it would amend, modify and waive U. A.'s original agreement with Mr. Fairbanks.

Still a third resolution presented and also passed at the January meeting, against Mr. Goldwyn's lone objections, concerned the so-called "Silverstone Plan," by which U. A. producers get considerably more liberal returns on their pictures.

Mr. Goldwyn's complaint alleging breach of contract, for the first time discloses the full nature of the plan. It follows, in part:

"Resolved, the proper officers of this corporation be, and they are hereby authorized and empowered for, or in the name of, and on behalf of this corporation to enter into either supplemental agreements or new agreements with each of the following, and each for convenience referred to as the producer:

"Mary Pickford and the Pickford Corporation; Douglas Fairbanks and the Elton Corporation; Douglas Fairbanks or a new corporation he is about to form for the purpose of producing feature motion picture photoplays; Samuel Goldwyn and Samuel Goldwyn, Inc.; Alexander Korda and London Film Productions, Ltd.; Alexander Korda and a new corporation he is about to form for the purpose of producing feature motion picture photoplays; Charles S. Chaplin; David O. Selznick and Selznick International Pictures, Inc. and Walter Wanger Productions, Inc." (the last two named being non-owner, production contributing affiliates).

"Which agreements shall contain substantially the following provisions: Each of the producers and the distributors shall modify the so-called favored nation clause now contained

(Continued on following page)

CITE JAMES ROOSEVELT PROTEST

(Continued from preceding page, column 3)

in said producers' contracts, or which shall be included in any new distribution contracts, so that they give the right to the distributor (U. A.) to take on so-called local pictures for local distribution in certain territories outside of the United States of America, upon terms more favorable to the producer of said local pictures than the terms accorded stockholder-producers, et al.

"In addition to the present distribution terms now in force and effect in the above contracts, and subject to the limitations set forth in the following paragraphs, there shall be adopted for a period of three years, commencing as of January 1, 1938 (making the arrangement retroactive one year) and ending on December 31, 1940, the following new method (known as the Silverstone plan) of calculating additional sums to be paid the producers as an additional producer revenue:

"BASIC TERMS DISTRIBUTION EACH PICTURE
U. S. A.

25% to $750,000
2 % Refund from $ 750,000 to $1,000,000
3 % Refund from 1,000,000 to 1,250,000
5 % Refund from 1,250,000 to 1,500,000
7½% Refund from 1,500,000 to 1,750,000
10 % On all over 1,750,000

ENGLAND

25% to $300,000
2 % Refund from $300,000 to $400,000
3 % Refund from 400,000 to 500,000
5 % Refund from 500,000 to 600,000
7½% Refund from 600,000 to 700,000
10 % Refund on all over 700,000

"The above shall apply to all photoplays delivered to United Artists Corporation by any producer entitled to share in the refunds for the period commencing January 1, 1938 and terminating December 31, 1940, even though a part of the distribution of said photoplays continue after December 31, 1940.

"ADDITIONAL REFUND BASED ON ANNUAL PLAYED AND EARNED.
U. S. A.

2 % Refund from $2,000,000 to $3,000,000
3 % Refund from 3,000,000 to 4,000,000
5 % Refund from 4,000,000 to 5,000,000
7½% Refund from 5,000,000 to 6,000,000
10 % On all over 6,000,000

ENGLAND

2 % Refund from $ 800,000 to $1,200,000
3 % Refund from 1,200,000 to 1,600,000
5 % Refund from 1,600,000 to 2,000,000
7½% Refund from 2,000,000 to 2,400,000
10 % On all over 2,400,000

"The foregoing right to refunds shall cease as of December 31, 1940."

"OVERRIDING ADDITIONAL REFUND BASED ON ANNUAL WORLD PLAYED AND EARNED

2% Refund from $8,000,000 to $9,000,000
3% Refund from 9,000,000 to 10,000,000
5% Refund on all over 10,000,000

"The foregoing right to refunds shall cease as of December 31, 1940."

The plan next cites restrictions which provide that in the event "additional" amounts payable to a producer or producers in any one year exceed 50 per cent of the company's annual profits, the amounts payable shall be limited to 50 per cent of the net profits, but should the net be less than $500,000, then the amounts payable shall be the excess above a net of $250,000.

The complaint then describes a meeting of the board of directors of United Artists on February 13, 1939, at the New York office, at which there were present: Charles Schwartz, Emanuel Silverstone, Dennis F. O'Brien, Paul D. O'Brien and James Roosevelt, the latter representing Mr. Goldwyn, who had become vice president of Goldwyn, Inc., only six weeks previous.

Immediately after opening of the meeting, James Roosevelt presented to the directors a statement in writing, "on his own behalf and on behalf of the plaintiff" (Goldwyn), as follows:

"At the adjourned annual stockholders' meeting of this corporation, which was held on January 16, 1939, at United Artists Studio, Hollywood, California, there were adopted three certain resolutions which are hereinafter more particularly described, over the strenuous opposition of Samuel Goldwyn who voted against the adoption of each of them.

"Inasmuch as these resolutions will regularly come up for discussion, approval, adoption and to be acted upon at this meeting of the Board of Directors, I wish, on behalf of Samuel Goldwyn and Samuel Goldwyn, Inc., to place on the record of this meeting their and my views with respect to each of the said three resolutions so that this board may have those views in mind when it undertakes a consideration of any of said resolutions.

"The first resolution above referred to is the one which authorized and permitted Mr. Alexander Korda to form a new corporation and which further provided that pictures produced by such new corporation should be accepted by United Artists Corporation for all purposes as if they were pictures produced by London Film Productions, Ltd.

"ROTHSCHILD" BACK VIA RADIO PROGRAM

"The House of Rothschild," Darryl Zanuck-United Artists film released in 1934, is on its way to being reissued, through the impetus of the radio program of Sam Taylor of station WHN, Loew's airwave outlet. Mr. Taylor recently suggested a screening of the film for his audience, some small part of which he regularly takes to trade screenings or previews, with the idea that the particular timeliness of the film would make it of special interest. The response to his suggestion brought in more than 400 letters, a figure in excess of the amount regularly received for his "public reviews."

The screening was arranged, with 50 people picked to make as nearly perfect a cross section of an audience as could be found. Of the 50 asked, 44 attended, 41 went on record for the revival of the film, which more than 50 per cent of them had already seen. And the film which Benjamin De Casseres, writing in Motion Picture Herald *in 1934, said he believed would "still be showing when any other picture you can name will be but a memory," received a vote, on the basis of 100 per cent, which averaged 94 per cent, from Mr. Taylor's audience.*

Monroe Greenthal, United Artists director of exploitation, is now working on an estimate for the revival.

The James Roosevelt statement in the brief then described the nature of each of the three aforementioned resolutions, and concluded as follows:

James Roosevelt Statement

"I desire specifically to call to the attention of the officers and directors of this corporation that the approval of, the adoption of, or any favorable action that this Board or any of the officers or directors of this corporation may take with reference to either or both of the said first two resolutions or of the said third resolution (insofar as it deals with the subject matter of the first two resolutions and includes said individuals and said new corporations) constitute and would constitute violations of the terms of the existing agreement between Samuel Goldwyn, Inc., Samuel Goldwyn and United Artists Corporation, dated July 22, 1926, and which was executed as an inducement to and simultaneously with or immediately prior to the execution of the distribution agreement of the same date between Samuel Goldwyn, Inc., and United Artists Corporation and the guarantee of Samuel Goldwyn of the same date relative to said distribution agreement.

"On behalf of Samuel Goldwyn and Samuel Goldwyn, Inc., I protest against any such action and request this corporation and its officers and directors to take such steps as may be necessary or proper to prevent any such action or any other action inconsistent with the requirements of strict performance and observance of the provisions of the distribution agreement entered into September 2, 1935, between London Film Productions, Ltd., Alexander Korda and United Artists Corporation and the distribution agreement date July 22, 1936 between the Elton Corporation and the United Artists Corporation.

"The above statement was thereupon recorded in the minutes of the said meeting."

Regardless, the complaint continues, "the board of directors at the February meeting adopted by a vote of four to one, James Roosevelt voting in opposition in each instance, three resolutions, each respectively identical with the resolutions adopted by the stockholders at the January meeting in Hollywood."

"That the adoption of the said resolutions, and each of them, by the said board of directors of the defendant (U. A.), as hereinbefore alleged, constituted a substantial breach by the defendant of the terms and provisions" of the producer-defendant agreements described.

Charges Korda Breach

The complaint also alleges that Alexander Korda and his London Films "violated and breached" the agreement it has with U. A., by becoming associated with others in two English corporations, known as Omnia Films, Ltd. and Harefield Productions, Ltd. Mr. Goldwyn charges that Omnia is distributing pictures in certain foreign countries, and that Harefield is producing and/or distributing pictures, which films "have not and will not be produced for or delivered to the defendant" United Artists.

"Despite such knowledge on the part of the defendant, it has wholly failed, neglected and refused to take any steps to compel London Film Productions and Alexander Korda to cease further violations" of the contract "and has wholly failed, neglected and refused to insist upon the full performance and observance by London Film and Alexander Korda of the said terms.

"By reason of the premises," continues the Goldwyn brief, "the plaintiff has the right to terminate" his agreements.

NEW SUIT, NEW BILL, HIT MAJORS; LAWYERS INSIST "PACT NEAR READY"

Georgia Proposal Would Place Theatres Under Control of State Public Service Commission Through Licensing Clause

Of all the legal and legislative attacks leveled at motion picture practice in recent months, the most unusual came this week in the form of a bill introduced in Georgia. It has the unique characteristic of being both anti-major and anti-independent. Under it:

All exhibitors, circuit and independent, would be compelled to apply to the Public Service Commission for a permit to operate, and pay $10 annually for a license.

Each theatre, independent and affiliated, would be forced to operate "strictly in adherence" to the rules and regulations fixed by the Commission.

"Such regulations shall be designed to prevent and prohibit monopolistic and unfair trade practices in the motion picture industry within the state."

The Commission would have the power to zone the state and regulate the pro-rata distribution of films.

No exhibitor could contract for more pictures than would be reasonably required for the operation of his theatre for the period of one year.

It would be considered an "unfair and monopolistic" practice for any exhibitor to make "an unnecessary and too frequent change of pictures that affects a complaining exhibitor." This, it appears, would prevent any exhibitor from changing programs when a competitor complained they were being changed "too frequently."

No exhibitor could be deprived of a sufficient number of pictures to operate his theatre "without just cause."

No distributor or producer could control more than 50 per cent of the stock in any theatre within the state, nor show preference for or discrimination against any other theatre in the same zone.

The Public Service Commission would be given power to regulate the clearance of pictures and to fix the maximum time and area for the clearance.

Rebates or refunds by producers or distributors to exhibitors would be strictly forbidden. Apparently involved, along with other matters, would be the generally accepted right of an exhibitor to an adjustment from a distributor on a guarantee-percentage booking on which the exhibitors' box-office receipts fall below the guarantee.

The Commission would be given authority to investigate and regulate exhibitors' "group buying," i.e., circuit buying, and, apparently "buying combines."

No distributor or producer would be allowed to dictate the price of admission to be charged by an exhibitor as part of the contract.

Georgia Exhibitors Sue All Majors

Added to the 30-odd anti-trust suits filed or pending against majors in the past 18 months for alleged violation of federal Sherman and Clayton Acts is the new suit of John W. Peck, Sr., and Mrs. Gertrude W. Peck, owners and lessees of two theatres at Sylacauga, Ala., and one at Dublin, Ga., asking $285,000 damages of the eight major companies and A. C. Bromberg.

LOEW'S CIRCUIT TO PLAY ANTHEM

The Loew's circuit, nationally, follows the lead of Warner Brothers Theatres this week by playing the national anthem. The circuit's theatres will open and close with a trailer flashed on the screen including words of "The Star Spangled Banner," also the American flag waving and a choral rendition of the song. Audiences will be asked to join in the singing.

Mr. Bromberg is the first independent exchange operator in the country, of the record, to be named with the major distributors as a defendant in an independent exhibitors' anti-trust action. He operates exchanges in all of the Southern key cities holding the Republic Pictures franchise, and for years has been considered friendly to and by independent exhibitors.

The Peck action charges the plaintiffs "did conspire and agree" with George Martin, Georgia theatre owner, to withhold first class feature films" from theatres operated by the Pecks. Actual damages were listed at $95,000, according to papers filed last Thursday at Atlanta.

Major Settles Suit Before Trial

A suit which threatened to involve the whole practice of clearance in the New York City area, was settled out of court last week between attorneys for Twentieth Century-Fox and Jupo Amusements Corporation, operators of the Polk Theatre, Jackson Heights, Long Island.

Jupo's application for a permanent injunction to restrain the major from granting a week's clearance to Harry Brand's Colony theatre, in the same territory, over the Polk, was to have been heard on Monday. Supreme Court Justice Peter Daly had granted Jupo application for a temporary injuncion.

The settlement apparently produced mutually satisfactory stipulations from both sides. These declare that the Colony and the Polk may obtain Fox films on an equal basis, and that the Polk is restricted only by a week's clearance granted to the Skouras' Granada, also in the same area. This restriction was understood, and agreed to, by Frank Moscat, owner of the Polk, and a principal in Jupo, before the present squabble, and was not an issue in the case.

The Two Actions In Chicago

Chicago—Hearing in the anti-trust action of independent theatre operators against Balaban & Katz and major distributors, scheduled for Tuesday, was postponed until April 18 by Federal Judge Wilkerson. The postponement was at the request of both sides.

Federal Judge Holly, after "pre-trial" conference Tuesday with attorneys in the suit of the Gary Theatre Company against Balaban

(Continued on opposite page, column 3)

Program Including "Maximum Concessions" Drafted by Distributors; Further Meetings with Exhibitors Held Unlikely

The majors' lawyers have about completed their "polishing up" of the legal form of that industry document known as "A trade practice program for self-regulating distribution-exhibition." But, a spokesman for the distributors said Wednesday that no progressive outward action on the pact is likely before the return to New York, later in the month, of either S. R. Kent, president of 20th Century-Fox, or William R. Rodgers, general sales manager of Metro-Goldwyn-Mayer, the companies' two key negotiators. Both arrived in Hollywood this week to talk about 1939-40 product and sales matters with their respective studio associates. They went west together.

Speculation Rife

Printed speculation has been running high and wide over the final form of the draft, over the concessions to be given exhibitors, and the manner and method to be adopted for adjudicating differences in distribution and exhibition.

"This much is certain," declared a spokesman for the distributors Wednesday: "No changes in principle have been made in the program since the distributors presented the 'first tentative draft,' last November, except in its language.

"In the intervening three and a half months," he added, "the lawyers have been 'crossing t's and dotting i's.' "

As the plan now stands, the draft is to be put into formal printed form shortly, and then mailed to the various national and state exhibitor organizations. When the printed copies will be available, and when they will be sent to exhibitors, "is anyone's guess," according to a lawyer participating.

Maximum Concessions Included

When the distributors do submit the completed draft, it will be done with the idea that it contains their "absolute maximum concessions." They hold that no further meetings will be necessary with exhibitors, therefore, on "principles." Furthermore, the companies will stand ready to enact the program for any and all accepting it, regardless of the "attitude" of objectors.

Some talks might be held in the interim on matters "other than principle," however, such as a possible conversation with Abram F. Myers, general counsel of Allied States, who was understood to be willing—as of Wednesday afternoon—to go to New York from his Washington headquarters to talk with the lawyers, at their invitation, on the "suggestion" he made several weeks ago for a program.

On the matter of date of enactment, a pessimistic note was struck by Mr. Kent last Friday as he left New York for California. Indicating that the Supreme Court-Dallas decision had a disturbing effect on the completion of a program, he inferred that it is conceivable that there might be other "occurrences" which would interfere with the planned program.

It is possible, he declared, that the Government may decide that it is illegal for the eight majors to "get together" on a program.

That Allied stands "indifferent" was disclosed Tuesday by Col. H. A. Cole, Allied president *(see following page)*.

END CLEARANCE AND RAISE REVENUE ONE THIRD, COL. COLE TELLS MAJORS

Allied Head Declares His Belief in Feasibility of Subsequent Run Immediately Following Previous Showing

"Abolish the clearance system!"

This suggestion was given Tuesday afternoon to the motion picture industry as a solution to existing differences in distribution-exhibition, by Colonel Harry Albert Cole of Texas, speaking as president of the national Allied States Association.

Mr. Cole had arrived in New York from the South, en route through the East and Midwest on his first official round-the-country visit to Allied's 20-odd state and city affiliated exhibitor organizations.

Colonel Cole—he was in the United States Army during the World War, after which he went into Texas exhibition, in 1919, affected complete indifference to the long-promised trade practice program from the majors for self-regulation. He declared he "does not regard seriously" the efforts of the distributors to appease exhibitor demands.

The comparatively new president of Allied—his election was in January—explained his ideas of "real reform" from his suite, at the Lincoln Hotel, where he said his "reforms would go much further than any which can possibly be made by the majors in their present state of mind."

Admits Idea Is Fantastic

Complete abolition of clearance—that national motion picture system by which one theatre is prevented from playing a picture until a fixed period after a prior run—was admitted by Colonel Cole to be "fantastic," but, he insisted, he was "most sincere" in advocating it. Said he:

"The more I think of it, the more I feel the idea has merit. I believe it is feasible for a subsequent run to start playing a picture immediately after the prior run is through with it, and not be compelled to wait for days, weeks, even months.

"The recent Supreme Court's decision in Dallas-Interstate case means that you cannot control a subsequent run. My position is that if we took pictures in a given locality, and ran them through various runs without any time lapses, there would be more revenue for all concerned."

He declared that, without clearance, majors' revenues would increase by one-third; he also believes that the present system hurts subsequent runs more than it increases first runs' grosses."

Colonel Cole charged that, "protection, insofar as receipts are concerned, means little or nothing to the first run—protection, as now practiced, is used to further a monopoly and is not a good business practice."

Sees Two Basic Problems

He was asked whether the establishment of clearance boards, to exercise "leniency" where that was necessary, would be a good measure. Colonel Cole pointed to the Supreme Court ruling, which, he said, meant that such boards would be legal only with the consent of all exhibitors affected.—"And," he added, "you know how likely that is."

SOUTHWEST SURVEY SHOWS TREND THERE

A new survey of the southwestern market, published by the Dallas Chamber of Commerce under the title, "The Dallas Market," shows that one-seventh of the total buying power of the United States, 11 *per cent of the population* (14,000,000), 12 *per cent of the value of farm products,* 55 *per cent of the cotton,* 20 *per cent of the mineral production, and* 73 *per cent of total crude oil production are concentrated in the southwest.*

The southwest accounts for 14 *per cent of the nation's railroad mileage,* 17 *per cent of the number of farms,* 16 *per cent of the cattle,* 13 *per cent of the sheep, and* 22 *per cent of the exports. During the last decade Texas has shown a* 25 *per cent increase in population, the southwest* 20 *per cent, and the United States* 15 *per cent. The southwest normally produces* $6,000,000,000 *of new wealth annually.*

"The majors' efforts to formulate a fair trade practice program are not a very practical approach to the solution of the many troubles of the industry," he said.

"The many 'trade troubles' of other nature," he continued, "resolve themselves into two problems: (1) how to divorce distribution from exhibition, and (2), how to get rid of compulsory block booking."

The trade practice program, he noted, does not attempt to rid the industry of either of these.

"A solution could be agreed upon tomorrow," Colonel Cole asserted. "But I don't think it will. That is the reason for our (Allied's) attitude. Nobody can tell me that there is any physical barrier to such a solution.

Colonel Cole elaborated: "The outside troubles which this industry faces—namely, more and more government suits—are mainly the consequences of its own misdeeds.

"Are we fellows (Allied) powerful enough to make the United States Government act?" Colonel Cole asked. "No; it was all brought upon the majors by themselves. Look at Dallas, for instance."

Most of the Allied members whom the Colonel has spoken to since his election as national organization head, think that the trade practice program is "just a stop-gap," he claimed.

"They haven't the idea that an elephant can live on peanuts," Colonel Cole said. He explained that concessions given to groups of independent exhibitors like Allied were small in comparison to their power and membership.

"I can add that Allied members are also very much put out by the North Dakota (divorcement law repeal) tactics," he said. "It was not so much the repeal itself, but the way it was done; and there is now quite a feeling of distrust as to any frank and open dealings."

Colonel Cole was scheduled this week to confer with the Allied units of Philadelphia, and of Baltimore; and on Monday next to meet with the Jersey Allied; on Tuesday with the Allied New England organization, in Boston; on Wednesday to speak in Boston before the Federated Women's Clubs of Massachusetts; on Thursday to meet with the board of directors of the New York Allied, in New York.

Study Clearance in New York Areas

There will be an adjustment of clearances in the Albany zone, the New York State Allied has informed its members, following protests by its members to the distributors, and the appointment of an Albany committee by the organization, to study the situation.

The Buffalo Allied unit meets Monday to receive a report from its grievance committee on clearance in the Buffalo and Rochester areas.

Last week, the New Jersey Allied, meeting in Elizabeth, endorsed the Neely anti-block booking bill, now in Congress.

Theatre divorcement legislation will be the principal topic at the annual convention of Allied States Association in Minneapolis next June. This was revealed by the call for the session issued last week by Colonel Cole, as he stopped at Washington.

The defeat suffered in North Dakota, where the legislature recently repealed a theatre divorce law before it had become operative, will not deter Allied members, Cole pointed out. Campaign will be launched to force N. D. lawmakers to reinstate statute at next session.

Plans also will be developed at the convention to intensify Allied's drive to persuade Congress to enact legislation abolishing compulsory block booking and blind buying.

Few Bills Filed On "Divorcement"

(*Continued from preceding page, column 2*)

and Katz and Warner theatres and major companies, refused to set a trial date. He suggested depositions be taken before the trial date.

On Theatre "Divorcement"

The theatre "divorcement" bill introduced during the week in Georgia highlighted the week. Added to this was the action of the Kansas Senate judiciary committee which recommended passage of the Williamson "divorcement" bill. The measure, already passed by the House, was due for a Senate vote by the weekend.

A similar bill in Washington remained in committee without action as the state legislature neared adjournment.

In Washington, D. C., Thomas D. Thacher, counsel for Paramount, asked the United States supreme court to dismiss his company's appeal for a review of a lower court decision on the constitutionality of the North Dakota law rendered moot by repeal of the law last month. The court gave North Dakota 10 days to answer.

A preliminary report on the "events" leading up to the sudden repeal of the North Dakota law was received Monday by the Department of Justice from its operatives. Department officials said a final report would come later.

By the investigation the Department hopes to determine whether there is adequate evidence to support a criminal charge. If not it is understood that the material will be used in new suits threatened by the Department.

NEW YORK CENSOR LAW FIGHT SEEN; ASCAP WINS TWO STATE BATTLES

Agitation Revived for Repeal of Empire State Censor Law Following Furore Over "Yes, My Darling Daughter" Rulings

Passing the two-thirds line in 1939 lawmaking activity, state legislatures continue to focus substantial attention on motion pictures, principally exhibition, as a subject of local supervision, regulation, taxation and whatnot, adding several new bills this week to the scores already proposed since the sessions opened in January. A few of the new bills are favorable to films.

Outstanding event in state legislatures during the week was the movement to bring on a contest over repeal of the New York State censorship law, following the banning and subsequent passage of Warner Brothers' "Yes, My Darling Daughter."

Varying fortunes attended anti-ASCAP legislation, ASCAP winning two state fights, and losing one.

Elsewhere, arguments raged over two-men-in-booth bills, new tax proposals, Sunday showings, regulation of billboards, juvenile admissions, and on other familiar film legislation subjects.

Theatre "divorcement" bills and block booking and other trade practice regulatory measures might probably constitute the most important legislative subject this year. Latest developments in that connection appear on page 18.

ITOA Hits Censorship

In New York, attorneys for the Independent Theatre Owners are drawing up legislation which, it is hoped, will end the state censor board as now constituted. This follows a well publicized meeting last week of New York exhibition interests, at which Harry Brandt, president of the ITOA, called for such action, attacked the censor board as "a one man board," as "unfair," "useless" and "extravagant," and asked not only that the association's lawyers seek to devise terminating legislation, but that all New York State exhibitors join in the battle.

In Albany, however, observers did not concede the possibility of legislation at this session to abolish the censor board. It was felt that religious groups would exert a pressure fully as powerful as the exhibitor groups seeking the board's curtailment. The board's end has been sought at practically every session of the legislature for the past 18 years. Former Governor Alfred E. Smith, for five years in succession, urged its abolition. In all of the time during which censorship in New York has been under attack, the most that antagonistic groups could achieve was the transfer of censoring power from the Secretary of State's department to the State Department of Education, in 1927.

Oklahoma this week became the eighth state this season where a state proposal was introduced for a board of censors. Oklahoma also has a new Sunday closing bill.

Another legislative highlight of the week was the approval given by the Kansas Senate Judiciary Committee to a proposal to place censorship powers in the hands of a police committee.

It is pointed out by New York State legislative observers that the opposition to the censor board comes from the New York metropolitan area, that the legislature is Republican, and that few Republicans come from New York City.

RESEARCH COUNCIL CONDEMNS DUAL BILLS

The Motion Picture Research Council, through its head, Dr. Ray Lyman Wilbur, president of Stanford University, has announced that it has gone on record as opposing double feature programs.

"It is quite clear," said Dr. Wilbur, "that motion pictures have a number of inadequacies, particularly in relation to children and the effects, good and bad, upon them." He added that it was unlikely that both features of a double bill would be of "family suitability".

Ascap Gets Some Support

The Ascap situation continues only slightly favorable to the organization. The Oregon Senate defeated a measure against Ascap; and in Connecticut, at a judiciary joint committee of that state's House and Senate, a proposed anti-ASCAP bill was attacked by the Secretary of State, and by Louis D. Frohlich, Ascap attorney.

However, the North Dakota House and Senate have passed an unfavorable bill, and Governor John Moses is scheduled to hear publicly, on Monday, arguments pro and con, before signing. The act requires the organization to file a list of all their compositions, and will levy a three per cent gross income tax. The North Dakota Attorney General has refused to declare on the constitutionality of the bill; that is a judicial function, he asserted. A similar bill had been killed in the legislature on February 20.

In New Mexico, both House and Senate are still mulling over an anti-Ascap measure, after many changes which rob the bill of much of its effectiveness had been made. Expected to be left in the bill, however, is the provision for a five per cent tax on the organization's gross receipts.

E. C. Mills, chairman of Ascap's executive committee, has been appearing before the various state legislatures in an effort to explain the association's "side" of the battles. To the New Mexico legislature, Mr. Mills stated that the organization cannot guarantee to grant licenses for the performance of individual musical numbers in "hostile" states. He charged lobbying by radio stations.

In Montana, anti-Ascap legislation became law on February 27. The Supreme Court was expected this week to hand down rulings on the constitutionality of such legislation in the states of Washington and Florida, but up to midweek had not done so. Such rulings would determine the fate of legislation in all states.

In Kansas, the House will soon consider a hostile bill passed on Monday by the Senate. This bill provides for the filing of a list of all copyrighted selections, for a three per cent gross sales tax, and for blanket licensing, with the prohibition of any discrimination within any individual classification of licenses.

A state-by-state summary of other legislative developments most salient this week, follows:

Connecticut: Strong opposition developed last week to the proposed two-men-in-a-booth bill. Approximately 100 exhibitors appeared before the judiciary committee in opposition. They claimed that safety in theatre operations is properly supervised by the state police; hence, no legislation was necessary. Union spokesmen insisted legislation was necessary. The bill had been introduced in the state legislature many times before, without achieving passage.

Wisconsin: A bill in the Senate this week asks for two schedules of taxes on theatres in circuits of over two houses. The first rate is a graduated tax of $5 per theatre up to five houses, to $100 per theatre in chains of 800 or more. The second rate is a seat tax—one cent to fifteen—depending on the number in the circuit. The revenues would go to reduction of local real estate taxes and to an old age pension.

Also in Wisconsin, a bill may be introduced soon calling for a five per cent tax on gross theatre receipts.

Other Legislative Action

New Mexico: The House unanimously passed a bill over the weekend, taxing "bank night," the proceeds to go to old-age pensions. The Senate passed an excise tax on itinerant amusement enterprises.

Delaware: Seven bills affecting the industry were before the legislature this week, including: a bill to legalize Sunday movies in the state, after two o'clock in the afternoon (this was abandoned on Wednesday after a flood of protests); a bill legalizing Sunday shows in cities of over 25,000 population, and providing for a referendum at the next general election; a measure to censor films to be shown to persons under 18 years of age, and authorizing juvenile court judges to pass on "questionable" films; a measure to limit the length of screen previews and other advertising matter to three minutes, unless "due" notice is given; a bill to create a board of music machine operators, who would license operators of all machines producing music; and a bill to create a commission to regulate highway billboards and impose a $200 license fee on owners of signboards.

Maine: Hearing at the legislature was held this week on the proposal to require, in motion picture projectors, a safety shutter between the film and the light. Theatre interests and union representatives called the proposal "unnecessary, untried, impractical."

Missouri: The House last week "polished up" the bill which would continue the present two per cent sales tax for two more years. An unsuccessful attempt was made to make the tax apply to magazine, billboard and motion picture advertising, now exempt.

New York: Committees of both House and Senate up to this mid-week still had most of the measures affecting the industry. Immediately threatening are a possible sales tax bill, or increased real estate taxes, the Bennett measure affecting chain stores, which now excludes theatres; an amendment to the Phelps-Crews bill calling for two-men-in-a-booth; Assemblyman Butler's bill to "clear up" the confusion concerning admission of children under 16 years of age (this now has the support of exhibitors, formerly withheld).

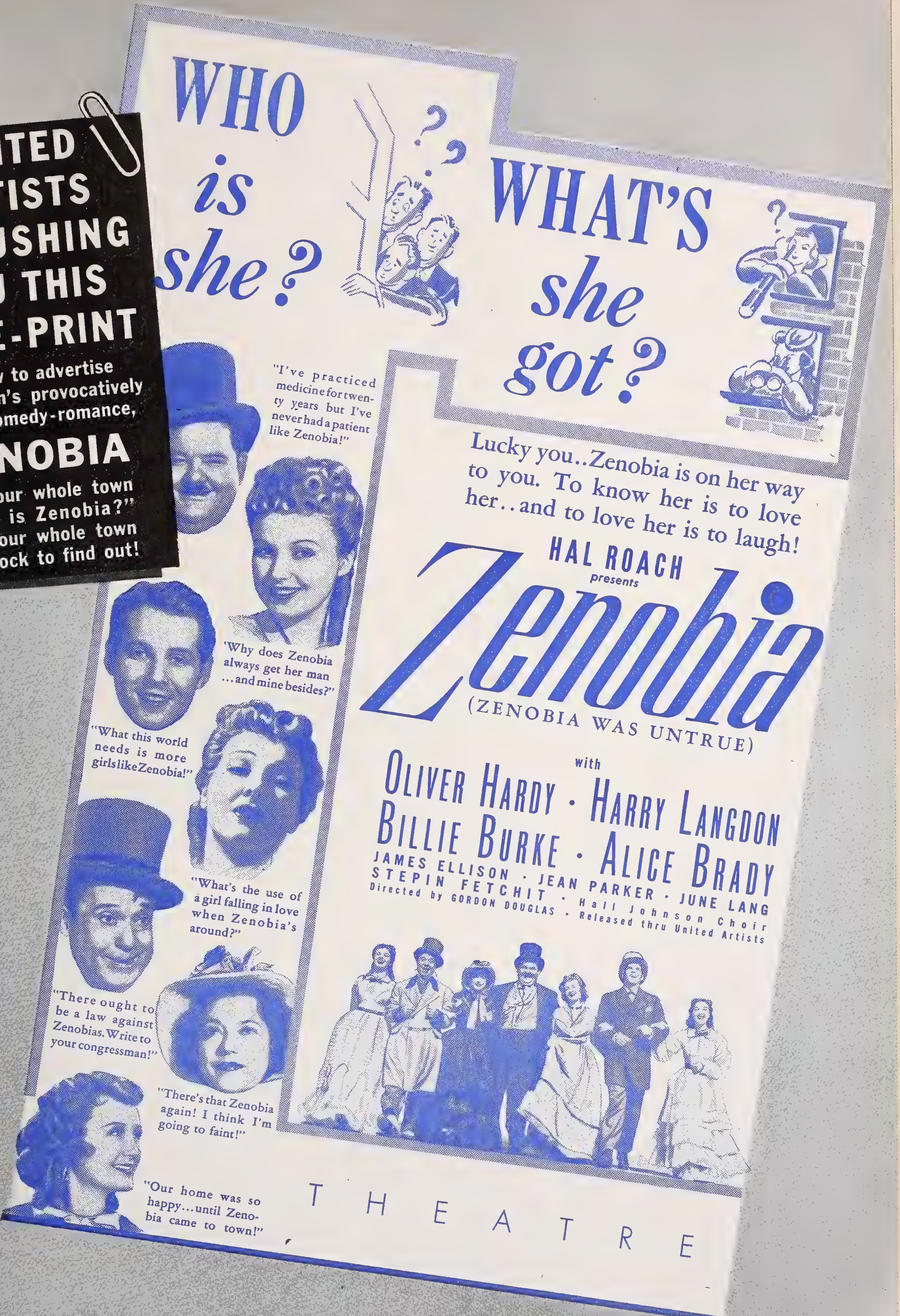
Two bills were submitted last week, one in each legislative division, one calling for amendment of present civil rights law, to end racial discrimination in public places, the other adding another section to the existing laws for the same end. There are also before the committee bills to tax and regulate billboards, to prohibit the use of any public medium of expression to promote racial intolerance; and a housing measure which would raise revenue by theatre ticket taxes.

UNITED ARTISTS S RUSHING YOU THIS BLUE-PRINT

on how to advertise Hal Roach's provocatively titled comedy-romance,

ZENOBIA

Ask your whole town "Who is Zenobia?" and your whole town will flock to find out!



WHO *is she?*

WHAT'S *she got?*

"I've practiced medicine for twenty years but I've never had a patient like Zenobia!"

"Why does Zenobia always get her man ...and mine besides?"

"What this world needs is more girls like Zenobia!"

"What's the use of a girl falling in love when Zenobia's around?"

"There ought to be a law against Zenobias. Write to your congressman!"

"There's that Zenobia again! I think I'm going to faint!"

"Our home was so happy...until Zenobia came to town!"

Lucky you..Zenobia is on her way to you. To know her is to love her..and to love her is to laugh!

HAL ROACH
presents

Zenobia

(ZENOBIA WAS UNTRUE)

with

OLIVER HARDY · HARRY LANGDON
BILLIE BURKE · ALICE BRADY
JAMES ELLISON · JEAN PARKER · JUNE LANG
STEPIN FETCHIT · Hall Johnson Choir
Directed by GORDON DOUGLAS · Released thru United Artists

THEATRE

INSURER MUST DEFEND THEATRE ASSAULT CASES

Operator Wins Judgment for Court Costs in Decision Setting New York Precedent

The Appellate Division of the New York Supreme Court has ruled that an insurance company must defend theatres in suits for assault for personal injuries sustained by the patron at the hands of a theatre employee.

Justice Edward J. Glennon, who wrote the court's opinion in a case involving the Florabell Amusement Company, of Long Island, declared it was the first such suit in New York. Florabel was granted a judgment of $1,750 against Standard Surety and Casualty Company for legal fees paid by the theatre company in defending a personal assault suit.

Patron Brought Suit

Florabell had successfully defended a $50,000 damage suit brought against it by a patron because of an alleged assault by the manager of the company's Floral theatre at Floral Park, after the insurance company refused to defend the exhibitor in the suit.

In granting judgment for the legal fees claimed by Florabell, the court declared that where an employee goes outside the scope of his employment to assault a patron the injuries which result are "accidental" and therefore are covered by the policy protecting the theatre against accidents.

Assaults on patrons by theatre managers and other employees frequently give rise to complicated legal problems, and before the theatre operator can be made liable, it appears that it must be shown that the employee was authorized to act in the manner he did.

Of course, no theatre operator ever tells an employee to assault a patron, but sometimes such authority is assumed by the law from the nature of the employee's duties. For example, if a theatre manager ejects a noisy and boisterous patron, he is acting within the scope of his authority. In the ordinary case, the manager has the right to insist that such patron leave, but only reasonable force may be used if the patron refuses to leave by himself.

"Reasonable Force" Question

What is reasonable force is a question of fact for the jury, and that means court trials, time and legal expenses. Generally, if police are available, such matters are left up to them.

Most frequently, however, assault cases arise not from an employee's duties, but from a personal altercation between the patron and the employee. In such cases, the theatre owner is generally held not liable, but here, too, the question of whether the assault occurred in the course of assigned duties is a question of fact for the jury.

Many theatre operators attempt to protect themselves from claims by patrons by purchasing insurance against personal injury claims. Although such insurance does not usually cover assaults which are authorized by the company, the policy generally requires the insurer to defend all cases where injury is sustained through accidental means.

Heretofore, most insurance companies have refused to defend all assault cases on the ground that injuries sustained as the result of an assault are not accidental.

As they appear in the Florabell opinion, the facts were that a manager assaulted a minor and that he was convicted in the Magistrate's Court of assault in the third degree. Subsequently, the minor brought suit for damages and the insurer refused to defend the case.

COURT WARNS ON THEATRE ACCIDENTS

It is the duty of theatre proprietors to exercise a high degree of care to prevent injury to their patrons, the Oklahoma state supreme court ruled last week.

It upheld a jury verdict of District Judge George H. Giddings awarding $1,750 to Mrs. Nova Hughes of Oklahoma City for injuries received when she fell in the Liberty theatre in Oklahoma City May 29, 1935. Mrs. Hughes contended that Standard Theatres Corporation was negligent in not having adequate lighting so that she could see the "jump off" step when she left her seat. She alleged that the aisle was approximately 4 inches below the row of seats.

The theatre firm had asked Judge Giddings for an instruction that it was the patrons' duty to use reasonable precaution to protect herself.

Fee Reimbursement Sought

It was agreed that the exhibitor did not authorize the assault, and, as a matter of fact, successfully defended the civil suit. However, legal fees of $1,750 were incurred and reimbursement for this expense was sought.

"The distinction between liability and coverage must be kept in mind," said the court. "So far as concerns the obligation of the insurer to defend, the question is not whether the injured party can maintain a cause of action against the insured, but whether he can state facts which bring the injury within the coverage. If he states such facts, the policy requires the insurer to defend irrespective of the insured's ultimate liability." The fact that the employee caused the injuries while acting outside the scope of his employment was held immaterial.

"An assault by an employee, an assault not foreseen by the employer, may be as catastrophic to the purse of the insured, the employer, as it is to the body of the person assaulted. Not being willful on the part of the assured, it is, from the point of view of the assured, in the nature of an accident in the course of his business."

Judgment Issue Undecided

Continuing, the court pointed out that the policy was drawn by insurance company and that all ambiguities should be resolved against it. From the language of the court, it might almost be assumed that the insurance company would be required to pay a judgment if it was recovered. However, the court was not required to pass on this phase (as no judgment was recovered) and deductions from the court's language are hazardous. One thing was made clear, however: the insurance company is required to defend and because it failed to do so was directed to pay the $1,750 in legal expenses which the exhibitor had incurred.

SEC Report On Monogram

Realignment in January of officers' holdings in Mongram Pictures was disclosed Tuesday by the Securities and Exchange Commission. The commission's semi-monthly summary of transactions of officers, directors and principal stockholders in the equity securities of their companies showed that Trem Carr, Hollywood, director, and Scott R. Dunlap, Hollywood, officer, each acquired 16,629 options for Monogram common by gift, and another 6,194 by purchase, each holding a total of 22,823 options at the close of the month.

It also showed that Sol A. Rosenblatt, New York, a director, disposed of 11,228 options by gift, his entire holdings, but retained 1,000 shares of the company's common stock.

Acquisition of 274 options by M. S. White, New York, Monogram officer, also was reported.

W. Ray Johnston, president of Monogram, and Scott R. Dunlap, vice-president in charge of production, left New York last Friday for the company's studio. They arrived in Hollywood Monday to complete 1939-40 product plans. While in New York, Mr. Johnston's 25th anniversary in the industry was signalized by a luncheon at the Astor tendered him by Associated Motion Picture Advertisers. (See photo on page 10.)

Lloyd Lind, assistant to George Weeks, general sales manager, is on a tour of the Middle West, during which he will visit Monogram offices.

Fanchon Royer, Monogram announces, will act as advisor on a series of four Monogram pictures to co-star Marcia Mae Jones and Jackie Moran.

Other Stock Acquisitions

In other film stock transactions reported by SEC were the acquisition of 2,000 shares of Warner Brothers common by Jack L. Warner, Burbank, Cal., officer, whose holdings at the close fo January included 90,060 shares of common, 14,884 shares of preferred and 1,183,000 six per cent debentures; and the disposition of 1,000 shares of Twentieth Century-Fox common by the Chase National Bank, New York, reducing its holdings to 221,158 shares.

The SEC summary also showed the acquisition of 300 shares of Trans-Lux common stock by Percival E. Thurber, New York, officer, increasing his holdings to 1,500 shares, and acquisition of 500 shares by Leslie E. Thompson, New York, director, giving him a total of 3,500 shares; and acquisition of 100 shares of Loew's, Inc., common stock by Henry R. Winthrop, New York, a director.

Bruce Made Producer

George Bruce, writer for Edward Small Productions, has been made a producer by Mr. Small. He will handle the production of "My Son, My Son."

Butterfield Joins Republic

Allyn Butterfield, former executive of RKO Pathe News, has joined Republic as a producer.

Reviews!
Applause!
Records!
Holdovers!
made for each other!
RELEASED THRU UNITED ARTISTS

Wolfson Asks Morgenthau to Raise Tax Exemption from 40-Cent Tickets to 50

Believing that the present is "an unusually favorable opportunity" for exhibitors to get the exemption on federal ticket taxes raised from 40 cents to 50 cents, and that the lifting of such exemption by Congress "will eventually react for the benefit of the entire industry," Mitchell Wolfson, head of Wometco Theatres, operating 17 theatres in Florida and three in the Bahamas, has addressed the following to the Honorable Henry H. Morgenthau, Secretary of the U. S. Treasury, at Washington:

"Honorable Sir:

"As you can see from the heading of this letter, I have a suggestion to increase the revenue of the United States Government, as well as our own. The plan I suggest would require a minimum of change and meet with the approval of an entire industry. My suggestion is very simple.

"For many years, the standard admission price to the better motion picture theatres of America, of which there are thousands, was 50¢. That is to say, one-half dollar, or two quarters, or as most people come in pairs, a man lays down a dollar, receives his two tickets in the least possible time, and walks right in the door with no delay.

"I am trying to convey the impression by the last sentence, that 50¢ is a good medium of exchange in our business, and it is almost as easy to sell a ticket at 50¢ as it is for 40¢.

"Now, what happened. The government as you know, has a 10% amusement tax on admissions over 40¢. In my judgment, over 90% of the theatres in the United States who were charging 50¢ dropped to 40¢. They could not charge 55¢. 50¢ is the top admission that most theatres could charge. The extra 5¢ built up a sales resistance that was almost impossible to hurdle, due, in a great measure to the odd cents. That is to say, 55¢ is a bad medium of exchange.

"As a result of this drop from 50¢ to 40¢, profits were greatly curtailed to the exhibitor, to the distributor and to the producer. As a natural result, the government received less income tax, the workers less salary, and the motion picture business less profit. This applies to all theatres, distributors and producers, because when the first run theatres cut from 50¢ to 40¢, the second runs and all other theatres had to reduce their admission prices in proportion.

"I suggest that the amusement tax exemption be raised from 40¢ to 50¢. As a result, the government will lose very little, as very few theatres charge 55¢.

"Certainly, the income of all the other thousands of theatres that might raise their admissions from 40¢ back to 50¢, and a proportionate increase in theatres charging a lesser price, would greatly increase the government's revenue from the motion picture theatres of the country through increased income.

"My suggestion is simply that the 10% amusement tax exemption be raised to all tickets above 50¢ or that it be raised to some figure even higher than this so that the profits from the amusement interests could be substantially increased and as a result, the government receive substantial increases in their revenue.

"I am taking the liberty of sending a copy of this letter to the various trade journals of the industry. I was encouraged to write this letter to you, by reason of your statement that businessmen forget their defeatist's attitude of 'What's the Use', and proceed to try and make money.

"If I can be of further service, please call on me.

"Yours very truly,
"Mitchell Wolfson,
"WOMETCO CIRCUIT."

Skirball Arrives in New York from Coast

Jack L. Skirball, Grand National production head, arrived in New York this week from the Coast after a stopover in Chicago for a meeting of company executives. Mr. Skirball said the company was increasing its production program and that prospects were bright for a substantial flow of product. He will return to Hollywood in about ten days.

Following a meeting with creditor and Loyd Wright, trustee for the company, in Hollywood this week, E. W. Hammons, president, said that Grand National was progressing in its development and that creditors were cooperating for the best interests of the company. Mr. Hammons expects to leave Hollywood for New York Friday.

Sol Edwards, eastern sales manager, who attended the Chicago meeting, is making a swing of exchanges.

Jeffrey Bernerd is expected in New York from London early in April in connection with Grand National's plans to produce "Newmarket Heath," a turf story, which will co-star two English-born Hollywood players.

H. Bradley Fish has been appointed Grand National branch manager in San Francisco.

Rydge, Australian Circuit Head, to Arrive March 20

Norman Bede Rydge, managing director of Greater Union Theatres in Australia and affiliated interests, will arrive on the west coast March 20th on his first visit to the United States. He is expected to continue on to New York, arriving there about March 27th. The purpose of the visit is to confer with Sidney R. Kent, president of Twentieth Century-Fox, and other company heads regarding the distribution-exhibition situation in Australia.

Mr. Rydge, who also heads British Empire Films, a distributing organization, and Cinesound Productions, was the chief sponsor of the new films act in New South Wales which imposed greater restrictions on American distributors, including a 25 per cent cancellation privilege and a production quota.

His interests, which are influential with the New South Wales Government, are willing to recommend amelioration of the law provided Greater Union and affiliated theatres are given a greater share of American films. The circuit's product troubles date from the time its pool with the Hoyts circuit was dissolved, in June, 1937. Hoyts, the dominant circuit, is controlled by Nationl Theatres (Skouras).

Greater Union has 60 theatres, plus others in affiliation. Its product consists of Universal, Republic, Monogram and second choice of other major product after Hoyts. The circuit, however, gets a good share of Metro-Goldwyn-Mayer pictures, in conjunction with Metro's own six theatres in Australia. Greater Union finds this an insufficient supply of big pictures for its three first runs in Sydney and others.

Captain Harold Auten, Greater Union representative in this country, will leave New York Wednesday for Los Angeles to meet Mr. Rydge on his arrival.

National Decency Legion Classifies 11 Pictures

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week six were approved for general patronage, four were listed as unobjectionable for adults and one was found objectionable in part. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Bulldog Drummond's Secret Police," "Code of the Cactus," "North of Shanghai," "Outlaws' Paradise," "Rolling Westward," "The Spirit of Culver." Class A-2, Unobjectionable for Adults: "Blackwell's Island," "Everybody's Baby," "King of Chinatown," "Oklahoma Kid." Class B, Objectionable in Part: "Yes, My Darling Daughter" (Revised Version).

Estill Joins Ad Department

Holland Estill has joined the Twentieth Century-Fox advertising department in charge of press book advertising. He succeeds Christy Wilbert, who has been promoted to handle cooperative advertising and theatre contacts.

REPUBLIC, RKO REPORT 1938 PROFITS; WARNER IN $6,000,000 REFUNDING

Substantial Net Incomes Earned Last Year; 20th Century-Fox Votes Dividend; Time Reel Said to Be "In the Black"

Substantial profits for 1938 were reported this week by Consolidated Film Industries and its subsidiary Republic Pictures; by RKO, by Time, Inc., and the latter's subsidiaries, including the March of Time news short.

Other motion picture financial developments of the week included the declaration of a dividend by Twentieth Century-Fox, and the disclosure of officers' salaries paid by Loew's, as reported to the Securities and Exchange Commission at Washington.

The Fox board of directors voted a cash dividend last week, amounting to 37½ cents per share for the first quarter of 1939 on the outstanding preferred stock of the corporation, payable March 31, 1939, to stockholders of record at the close of business March 15, 1939; and a cash dividend of 50 cents per share on the outstanding common stock of the corporation, payable March 31, 1939, to stockholders of record at the close of business March 15, 1939. The B. & K. circuit declared a dividend of 50 cents on voting trust certificates, payable March 31st.

The Loew's salaries revealed reached a total of $13,832,846 in 1938, paid to 172 studio executives, producers, supervisors, actors, writers, and cameramen. The Securities Exchange Commission disclosed such two-bracket salaries as that of President Nicholas Schenck, $351,042; of Louis B. Mayer, vice-president in charge of production, $893,300, and of J. Robert Rubin, vice-president, $493,230.

Options Outstanding

This Loew report further reveals that options on 115,152 of its common stock at $40 per share are outstanding. Mr. Schenck holds options at that price, for 48,492 shares; David Bernstein, Mr. Rubin and Mr. Mayer each have options for 22,220 shares which, it was reported to the Stock Exchange Tuesday, they have exercised.

The Columbia report, also disclosed by the SEC, notes 26,266 common shares under option at $13.20638 per share, and that the original total of 25,000 shares was altered by a stock dividend. Samuel J. Briskin originally had an option on 10,000 shares, exercisable on 7,500 before August 10, 1943, and on 2,500 between June 10, 1940, and August 10, 1943. Abraham Schneider and Abraham Montague had options on 7,500 shares each.

RKO's net consolidated profit for 1938 was $173,578. This was revealed Monday at hearing in New York City Federal Court, on the RKO reorganizaiton. The profit figures thus revealed may be compared with $1,821,165 for 1937; however, earnings for the first period of this year are reported higher than similar figures during the same period of 1938.

Preferred and common stockholders of Consolidated Film Industries this week were advised of the annual meeting on March 23, in the New York City home offices at 1776 Broadway. Among the business to be transacted is the election of four directors for a three-year term. Present incumbents, who are likely to succeed themselves, are Herbert J. Yates, Jr., Joseph Aller, Richard W. Altschuler, and Edward C. Dearstyne.

In the annual report to the Consolidated Film Industries, Inc., stockholders, submitted by Mr. Yates, the president, the following is disclosed:

Republic Gross Up a Million

That Republic grossed $7,373,972 in 1938; that this was an increase of $1,089,981 (17.4 per cent) over the 1937 world gross; that exhibition contracts in 1938 totaled $8,966,140; that this was an increase of $1,987,093 (28½ per cent) over 1937; that 1938 net earnings were $616,696, less all charges, including depreciation and Federal taxes, compared with 1937's net of $605,755; that Consolidated's earnings are equivalent to $1.54 per share on the 400,000 preferred shares outstanding, compared with earnings equivalent to $1.51 per share in 1937; that the company has paid off all its bank loans; that last year it liquidated $1,050,000 in loans; that it has improved its net current asset position, mainly from the sale of The American Record Corporation to the Columbia Broadcasting System in December, 1938, thus deriving net proceeds of $690,100; that the company had originally acquired the record concern in the belief that discs would be used in recording of motion pictures, which belief was not borne out.

The further report states that more theatres are playing Republic films than before; that, in 1939, the company will receive a larger share of the gross receipts in the United States, Canada and Great Britain as a result of revision of agreements with franchise holders; that, on the basis of these revisions and the company's 1938 gross, the company's share would have increased $448,928 over the amount it actually received in 1938; that net sales and royalties in 1938 totaled $8,799,875, with the net profit

(*Continued on folowing page, column 3*)

MARCH OF TIME IN FIFTH YEAR

With its March issue, the March of Time starts its fifth year. The first release will be a pictorial story titled "The Mediterranean Background for War", which has to do with the Mediterranean, Tunisia, and Mussolini's demands.

To its previously won Special Award from the Academy of Motion Picture Arts and Sciences and the Clement Cleveland Memorial Medal, March of Time added in 1938 *the annual trophy of the Motion Picture Traffic Safety Committee, when "Man at the Wheel" was selected as the year's best picture to dramatize the safety problem.*

Last December, The National Archives, Washington, D. C., singled out the March of Time as the "best medium for transmitting a record of contemporary life to future generations", and has provided for the establishment in the national capital of a March of Time Memorial Library to preserve its film records.

Loan Arranged by Warner for Purchase of Debentures; First Quarter Earnings Are Expected To Be Larger This Year

Warner Brothers on Monday announced that it has completed arrangements for a bank credit covering a secured loan in the maximum amount of $6,000,000, maturing in various amounts every six months, beginning on April 1, 1940, the proceeds to be used solely for the purchase or retirement of debentures, of which $25,827,000 are currently outstanding.

Holders Notified

This was disclosed in a letter sent by the corporation from its headquarters in New York, to the holders of Warner Brothers Pictures optional six per cent convertible debentures, series due 1939. Said the letter:

"We desire to report the progress to date in connection with the plan of exchange announced by this company on July 25, 1938.

'$19,266,000 principal amount of Debentures have been deposited under the plan of exchange, for which certificates of deposit have been issued. The company has purchased in the open market $471,000 principal amount of certificates of deposit which are to be used for sinking fund purposes for the proposed new debentures. Since September 1, 1938, the company has also purchased in the open market $3,102,000 principal amount of debentures, of which $1,700,000 have been retired, and the remaining $1,402,000, which are held in the Treasury, will be retired in due course.

"After allowing for the foregoing purchases, there remain outstanding an aggregate of $25,827,000 principal amount of certificates of deposit and debentures.

"The company has completed arrangements for a bank credit agreement covering a secured loan in the maximum amount of $6,000,000 maturing in varying amounts each six months begining April 1, 1940, and ending April 1, 1944, if the maximum amount is borrowed. A copy of the agreement has been filed this day with the Securities and Exchange Commission. Proceeds from borrowings are to be used solely for the purchase or retirement of debentures. Therefore, the greater the number of debentures deposited the less necessity there will be for the company to avail itself of the maximum amount of the bank credit.

Earnings Increase Expected

"It is estimated that the earnings for the quarter ending February 25, 1939, will be in excess of those for the quarter ending February 26, 1938, when the earnings were $1,139,018.67 after all charges other than provision for Federal surtaxes on undistributed profits.

"If you have not already deposited your Debentures under the plan of exchange we would appreciate your doing so at the earliest possible date."

The bank credit is with the New York Trust Company, Guaranty Trust Company of New York, and the Continental Illinois National Bank and Trust Company of Chicago.

It is anticipated that additional debentures to be deposited, in addition to earnings and to the bank loan, will cover the amount to be paid.

A copy of the loan agreement was filed Mon-

(*Continued on following page, column 2*)

Papal Coronation Arrangements Set by U.S. Newsreels

American newsreel companies were completing plans, as the weekend approached, for the coverage, and the subsequent quick transportation to this country, and thence to theatres, of the pictures to be taken on Sunday, in Rome, of the coronation of Pope Pius XII.

Crews To Be Augmented

Newsreel coverage in Rome will be by three man crews, augmented as the situation warrants, according to the judgment of the Rome newsreel representatives. In some cases as many as three crews will be used, and both sound and silent cameras. Barring possible restrictions by the Vatican—considered unlikely because the Vatican dignitaries have shown modernity of taste and willingness to use modern vehicles of expression—and barring possible censorship delays, the films will be shipped aboard the *Europa,* in Cherbourg, Wednesday, the first available transatlantic sailing. The *Rex* is scheduled to leave Naples on Wednesday also but will not dock in New York until several days after the *Europa.*

Use of the air line from Paris to Natal, Brazil, was considered. The films could be transferred at Natal to a Pan American airliner for Miami. However, the French plane leaves Paris Sunday morning, too early; and Friday morning, too late.

Upon arrival here, the films will probably be released as "specials"; this depends, however, it was emphasized, on their quality, and how the time of arrival fits in with the makeup of the regular issues, which takes place usually on Mondays and Wednesdays. The *Europa* is due here Monday, March 20; and efforts may be made to transfer the reels to airplanes from the *Europa* as she approaches New York, in order to include the shots with the regular issues. Airplanes will "probably" be used, most officials said, to transport the finished prints to exchanges, and accounts.

Election Coverage Complete

A clue to the probable coverage of the coronation, almost equal in importance and certainly more spectacular than the election, will be found in the treatment accorded to the election of the Pope last week. All of the newsreels, with the exception of Fox Movietone News, issued "specials" on the event, and sent them out by airplane from the New York laboratories. Movietone had, in its advance stories, designated Cardinal Pacelli, now Pope Pius VII, as "the leading candidate." The "specials" showed the Vatican, and shots of the new Pope, who was a visitor here in 1936.

Radio Broadcast Planned

Radio networks elaborately treated the election last week, and are making similar arrangements for the coronation.

The three major networks broadcast the news of the election practically simultaneously last Tuesday morning. The announcement went first to the networks from the Vatican radio station; the three networks and the New York independent stations subsequently followed with their announcements.

The networks have announced that they will remain on the air all through Sunday morning, from midnight Saturday to broadcast a description of the coronation. These begin at 3:30 A.M., Eastern Standard Time, and last to 6:45 A.M. (9:30 A.M. to 12:45 P.M., Rome time.)

LANTZ INAUGURATING OWN YEARLY AWARDS

Walter Lantz, cartoon producer, is inaugurating his own yearly awards for his employees. Mr. Lantz, who releases through Universal, has selected a committee to look at last year's product to select winners in the animation, background, story, music and other divisions of cartoon making.

Refunding Plan Set by Warners

(*Continued from preceding page, column 3*)

day with the Securities Exchange Commission. The deadline for depositing debentures for exchange is March 15, 1939. This date may be advanced by vote of the directors. Undeposited debentures are to be paid off in cash on maturity. The new bonds will mature in 1948 and bear the same rate of interest.

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Warners will mortgage its studio and theatre properties for the $6,000,000 loan it has arranged from three banks to complete its $29,400,000 debenture refunding. This was disclosed in a statement filed with the Securities and Exchange Commission at Washington Tuesday.

As security, Warners will pledge all of the assets of the Stanley Company, New England Theatres and First Theatre Corporation and, when the borrowing reaches $3,000,000, will give a mortgage on the Burbank studio.

The agreement under which this arrangement is to be carried out will run until September 1. The loan matures in varying amounts each six months beginning April 1, 1940, if the maximum credit is borrowed. The money is to be furnished by the New York Trust Company, Guaranty Trust Co. of New York and the Continental Illinois National Bank and Trust Company of Chicago.

Filing of the plan was for the purpose of keeping the S. E. C. informed of the company's operations and does not require S. E. C. approval, it was said.

33 Cities To See Train And Previews of "Pacific"

Paramount has scheduled 33 key cities for visits of a historic train and previews of Cecil B. DeMille's "Union Pacific" with the Union Pacific Railroad cooperating. Present plans call for the tour to start April 17th and end in Hollywood about May 10th.

The cities to see the train, which will consist of an 1860 locomotive and cars hauled by Union Pacific's latest steam-electric turbine locomotive, are Salt Lake City, Ogden, Evanston, Green River, Rawlins, Laramie, Cheyenne, Denver, Omaha, Chicago, Toledo, Cleveland, Erie, Buffalo, Rochester, Syracuse, Schenectady, Springfield, Mass.; Worcester, Boston, Albany, New York, Philadelphia, Baltimore, Washington, Harrisburg, Altoona, Pittsburgh, Cincinnati, Indianapolis, Louisville, St. Louis and Kansas City.

Distributor Named

Andre de LaVarre, producer of travelogue short subjects, announced this week that The Screen Traveler, Inc., a New York corporation, with offices at 2 West 67th Street, is the exclusive distributor of all The Screen Traveler subjects he produces.

Three Companies Report Profits; Dividends Voted

(*Continued from preceding page, column 2*)

therefrom of $533,574. Other income, it was announced, totalled $300,953.

The report adds that dividends paid on the cumulative participating preferred stock amount to $400,000 for 1938; that, on December 31, 1938, the consolidated earned surplus was $3,584,199; that total assets are $11,453,531, and current liabilities $544,970; that total current and working assets as of December 31, 1938, were $5,076,656; that the assets also include secured notes, maturing after 1939, from Motion Picture Realty Company and "Universal" real estate and mortgages, of $1,000,000, properties and plants at $4,054,362, cash surrender value of life insurance at $127,799, investments in securities of other companies of $902,100, prints and negatives at $233,436, goodwill, patents, etc., to the amount of one dollar; prepaid expenses and deferred charges of $64,176. Dividend arrears on the 400,,000 shares of preferred stock at $7 per share, amount to $2,800,000, it was said. Following is a breakdown of the income account for 1938, compared with that of 1937:

	1938	1937
Net sales and royalties...	$8,799,875	$9,636,961
Costs and expenses......	7,993,100	8,723,118
Depreciation	273,201	290,559
Operating profit	$533,574	$622,284
Other income	300,954	322,761
Total income	$834,528	$945,040
Prov. for bad debts......	29,337	160,420
Fed. income tax.........	115,000	*113,000
Interest	39,544	28,820
Other deduct	33,950	37,050
Net profits	$616,697	$605,755
Part pfd divs............	400,000	200,000
Surplus	$216,697	$405,755

*Includes surtax on undistributed profits.

Time Reel "In Black"

While no breakdown was included in the announcement last week of the earnings of Time, Inc., including all its subsidiaries, it was asserted at the offices of the March of Time magazine reel that the film producing unit is in the black this year, "to the tune of several thousand dollars—and this, for the first time in our history."

Time, Inc., claimed a net profit of $1,129,422 for the year 1938, for the magazine and all affiliated companies. This compares with a net profit of $168,430 for 1937. Gross sales were $23,594,089 for 1938, as against $20,998,143 for 1937. Henry R. Luce, president, attributed the increased income to a lessened loss on the publication, *Life.*

Hilgers Named Republic Southern Sales Head

Clair E. Hilgers has been appointed southern sales manager of Republic Pictures, covering the 11 southern states with his office located in Atlanta. Mr. Hilgers formerly was special foreign representative for RKO with office in Paris. In the World War Mr. Hilgers was associated in the taking and distribution of newsreel material for the United States and Canada.

Box Office Champions for January

Edmund Goulding, director, "Dawn Patrol".

William Clemens, director, "Devil's Island".

Robert B. Sinclair, director, "Dramatic School".

DAWN PATROL: Distributed by Warner Brothers. Associate producer, Robert Lord. Original screen play, Seton I. Miller, Dan Totheroh. Director, Edmund Goulding. Cast: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp. Released December 24, 1938.

DEVIL'S ISLAND: Distributed by Warner. Associate producer, Bryan Foy. Director, William Clemens. Screen play, Kenneth Gamet, Don Ryan. Photographer, George Barnes. Editor, Frank Magee. Technical advisor, Louis Van Den Ecker. Cast: Boris Karloff, Nedda Harrigan, James Stephenson. Released January 7, 1939.

DRAMATIC SCHOOL: Distributed by MGM. Producer, Mervyn LeRoy. Director, Robert B. Sinclair. Screen play, Ernest Vajda, Mary C. McCall, Jr. Film editor, Frederick Y. Smith. Photographer, William Daniels. Cast: Luise Rainer, Paulette Goddard, Alan Marshall, Lana Turner. Released December 9, 1938.

JESSE JAMES: Distributed by 20th-Fox. Director, Henry King. Associate producer and writer of screen play, Nunnally Johnson. Color photographer, W. H. Greene. Photographer, George Barnes. Cast: Tyrone Power, Henry Fonda, Nancy Kelly, Henry Hull. Released January 27, 1939.

KENTUCKY: Distributed by 20th-Fox. Executive producer, Darryl F. Zanuck. Associate producer, Gene Markey. Director, David Butler. Screen play, Lamar Trotti, John Trainor Foote. Color photography, Ray Rennahan, Natalie Kalmus, Henri Jaffa. Cast: Loretta Young, Richard Greene, Walter Brennan, Douglas Dumbrille. Released December 30, 1938.

OUT WEST WITH THE HARDYS: Distributed by MGM. Director, George B. Seitz. Screen play, Kay Van Ripper, Agnes Christine Johnston, William Ludwig. Photographer, Lester White. Cast: Lewis Stone, Mickey Rooney, Cecelia Parker, Fay Holden. Released November 25, 1938.

SWEETHEARTS: Distributed by MGM. Producer, Hunt Stromberg. Director, W. S. Van Dyke II. Music, Victor Herbert. Screen play, Dorothy Parker, Alan Campbell. Cast: Jeanette MacDonald, Nelson Eddy, Frank Morgan, Ray Bolger. Released December 30, 1938.

Henry King, director, "Jesse James".

David Butler, director, "Kentucky".

George B. Seitz, director, "Out West with the Hardys".

W. S. Van Dyke II, director, "Sweethearts".

DRAMATISTS WANT HOLLYWOOD BACKING BUT NOT "UNRESTRICTED"

Insists on "Real Competitive Bidding" and Author Control Over Film Cast and Direction, Says George Middleton

The organized Broadway dramatists and representatives of the motion picture industry this week finally opened formal negotiations to establish a new agreement which would return motion picture financial support to stage productions.

The first draft of the pact has already been completed and it now remains for both sides to ratify. Sidney Fleisher, acting as attorney for the Dramatists Guild, and J. Robert Rubin, counsel for GM, and Jake Wilk, eastern story editor for Warners, represent the motion picture industry.

Basically, the new plan provides that the purchase price of a play bought by Hollywood for filming depend on the length of the run.

Middleton Defines Problem

George Middleton, past president of the Guild, speaking for the Guild Council, tracing the relations between the dramatists and motion picture producers, declares that the basic "problem," revolves around the dramatists' belief that "the Guild does not want the American theatre to be exclusively picture controlled so that a play, without picture possibilities, may have difficulty finding production elsewhere. It wishes managers with private capital to be able to finance such plays under conditions which will enable them to do so equitably. All managers would not welcome picture money in the theatre under any unrestricted circumstances; they, too, are sharply divided on this.

The Guild also wishes the highest price for its members' picture rights, obtained through real competitive bidding. Failing that, the highest price, or other returns, depending on a value which can be *freely* established. Further, it wishes the author to have proper control over cast and direction. It wants the play honestly to be allowed to have its full legitimate life in New York and on the road. It does not want it withdrawn by the enforced release of a picture version of itself, thereby killing it as a stage proposition.

Wants Full Stage Life

"The manager wishes also to produce (and to be financed) and to get proper returns from its full legitimate stage life, as well as the highest price for the picture in which he may share. His problem is thus basically the same.

Mr. Middleton pointed out that the sum earned by dramatists through picture sales since 1926, totals $11,199,456.

"For years," Mr. Middleton said in part, "managers and authors shared equally in stock leasings and other by-products. Early picture rights were so regarded and thought of little value.

"The courts ruled that plays and pictures were competitive, and the manager had many technical nuisance claims. Consequently no picture company, quite rightly, would buy any rights with a clouded title. But highest prices were paid at the height of a play's run.

"In negotiating its first Managers' Basic Agreement, the Guild realistically faced these inescapable facts.

"Those who criticize the Guild, for agreeing to managers receiving any share, must also consider realistically the above conditions.

YEAR'S RETAIL SALES 12 PER CENT BELOW '37

Total retail sales in 1938 amounted to $35,300,000,000, a decline of about 12 per cent from the 1937 volume of $39,900,000,000, according to the Bureau of Foreign and Domestic Commerce. 1938 was the first year since 1933 in which the total dollar volume fell below the previous year's level. In the four preceding years there was a continuous expansion from the depression low of $25,000,000,000 recorded in 1933, to the 1937 mark, when sales were higher than at any time since 1930, and within 18 per cent of the 1929 total of $49,000,000,000.

Of each dollar spent in retail establishments in 1938 more than one-third went for food and beverages, about one-fourth for general merchandise and apparel, less than one-fifth for automobiles, auto accessories and gasoline, and the remainder for other goods sold.

"A search of members' contracts revealed many in fair practices had developed in the ten years previous to reorganization. Records showed some managers had refused to produce a play unless receiving 75% of picture rights; also that "options" had been demanded by them, to buy all such rights, after production, for a nominal sum—in some cases $1,000. If the play were a big success, the manager got all the difference.

"One producer would sell picture rights and include his "directing" services. Thus, if the total paid was $80,000 he would take say $60,000 for nominal direction or "consultation" and divide the remainder. The author would thus receive $10,000 instead of $40,000. Another device was to sell the picture rights of four plays together for a lump sum and then allocate the half payment due author of each play according to the size of the manager's production interest in each play.

Bidding Affected

"The Managers' Basic Agreement took from both managers and authors the power each had, in many instances, to block a picture sale indefinitely; it placed sale in an 'arbiter.'

"A total of $9,758,916.66, under the first two Agreements has passed through the Arbiter's office for picture sales," he said.

"Except where motion picture companies backed plays, the MBA brought free competitive bidding for motion picture rights," Mr. Middleton continued.

"Since the first two MBAs, with certain restrictions, then gave the managers 50% of any price received for picture rights, the company backing plays had an edge over any outside picture company in bidding for those rights. Not satisfied with this, the companies created the impression they controlled the property through the manager and that outside bidding was therefore useless. The result was generally only one offer for picture rights was made and that from the backer. The present MBA restores open competitive bidding.

"The proprietary rights being vested now in the author, no picture company can be assured of securing picture rights by backing a manager. It is provided that where an author accepts picture company backing it has the exclusive privilege of buying picture rights at a price fixed by the author and Negotiator, after production of the play. If this is refused the picture rights go into the open market.

"Not all the companies have explained their reasons for objecting to this proceeding. One or two have said they would not back plays unless absolutely assured of picture rights for their own company at a price.

Individual Producers Interested

"The picture companies, as companies, have not officially backed plays under the new MBA; but individual picture producers are and have been financially interested in stage productions."

In response to whether or not the MBA has lessened picture sales of other plays, Mr. Middleton said:

"The prices for individual plays, that were adaptable, have been higher since competition was open; some of the prices having been highest ever paid. Old plays under previous MBA are also still being sold. The picture sales, under present MBA, have amounted to $1,440,650. Of this the author received 60% instead of 50% as before.

"The total to date is $11,199,456.66 (both Arbiter and Negotiator)."

Mr. Middleton does not believe that the author's larger share in picture rights has curtailed private backing; and said that 453 contracts had so far been signed under the present MBA.

Far from objecting to picture companies backing plays, he added, "the Guild, as a business organization, eagerly seeks to encourage the widest possible stage production for its members so that all branches of the theatre may profit. But it also has a trust to fulfill to the theatre itself."

ERPI Distribution Deal

Electrical Research Products, Inc., has been appointed exclusive distributor for Simplex E-7 and Super Simplex Projectors in Brazil, China, Malay States, Straits Settlements, Siam, French Indo China, Borneo, Sarawak, Netherlands East Indies, Australia and New Zealand, according to Herbert Griffin, executive vice-president of International Projector Corporation.

Knopf Leaves MGM

Edwin Knopf, story department head for Metro-Goldwyn-Mayer, has resigned. The resignation becomes effective February 28th. He headed the company's story department for the last five years.

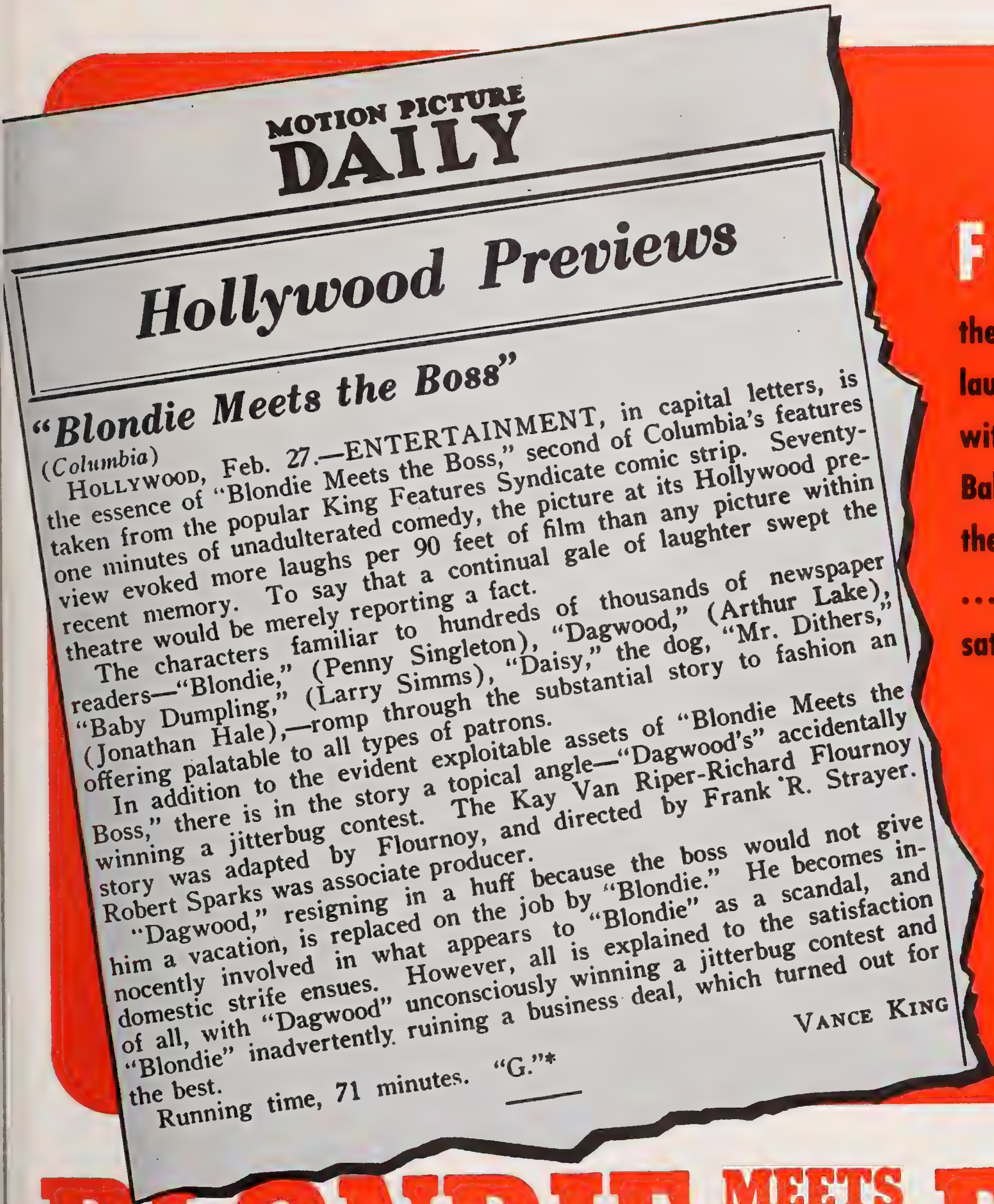
Mintz Gets "Grand Illusion"

Robert Mintz has acquired the New England rights on "Grand Illusion," distribution to be handled through local offices of Imperial Pictures in Boston and New Haven.

Among those who have been invited to speak at the fifth annual convention of Variety Clubs to be held in Detroit in April, are Will H. Hays, Sidney R. Kent, Al Lichtman, Barney Balaban and Harry Warner.

"ENTERTAINMENT, in capital letters!"

. . . *Motion Picture Daily*



MOTION PICTURE
DAILY

Hollywood Previews

"Blondie Meets the Boss"

(Columbia)

HOLLYWOOD, Feb. 27.—ENTERTAINMENT, in capital letters, is the essence of "Blondie Meets the Boss," second of Columbia's features taken from the popular King Features Syndicate comic strip. Seventy-one minutes of unadulterated comedy, the picture at its Hollywood preview evoked more laughs per 90 feet of film than any picture within recent memory. To say that a continual gale of laughter swept the theatre would be merely reporting a fact.

The characters familiar to hundreds of thousands of newspaper readers—"Blondie," (Penny Singleton), "Dagwood," (Arthur Lake), "Baby Dumpling," (Larry Simms), "Daisy," the dog, "Mr. Dithers," (Jonathan Hale),—romp through the substantial story to fashion an offering palatable to all types of patrons.

In addition to the evident exploitable assets of "Blondie Meets the Boss," there is in the story a topical angle—"Dagwood's" accidentally winning a jitterbug contest. The Kay Van Riper-Richard Flournoy story was adapted by Flournoy, and directed by Frank R. Strayer. Robert Sparks was associate producer.

"Dagwood," resigning in a huff because the boss would not give him a vacation, is replaced on the job by "Blondie." He becomes innocently involved in what appears to "Blondie" as a scandal, and domestic strife ensues. However, all is explained to the satisfaction of all, with "Dagwood" unconsciously winning a jitterbug contest and "Blondie" inadvertently ruining a business deal, which turned out for the best.

VANCE KING

Running time, 71 minutes. "G."*

TOP
FEATURE

the show that packs "more laughs . . . than any picture within recent memory!" Ballyhoo the Bumsteads, the screen's No. 1 family . . . in the 2nd of that sensational "Blondie" series!

COLUMBIA PICTURES

BLONDIE MEETS THE BOSS

BASED UPON THE COMIC STRIP CREATED BY CHIC YOUNG

PENNY SINGLETON AS BLONDIE • **ARTHUR LAKE** AS DAGWOOD • **LARRY SIMMS** AS BABY DUMPLING

SKINNAY ENNIS and his BAND • Screen play by Richard Flournoy • Directed by Frank R. Strayer • **A COLUMBIA PICTURE**

FCC SUBJECT OF NEW WASHINGTON DISPUTES

White Asks Investigation of Departmental Interference in Radio Commission Rulings

Seeking an expose of the New Deal's broadcasting policies, Senator Wallace H. White, Jr. (Rep. of Maine), this week asked an investigation by the Senate Interstate Commerce Committee of the extent to which "other Government departments" may have influenced the Federal Communications Commission to exercise any censorship over stations and also whether attempts have been made by the Commission or any other Federal agency to influence stations.

These inquiries would be phases of an investigation of the FCC and the broadcasting situation generally which Senator White sought to initiate in a resolution introduced March 6th.

Attacks Wheeler Bill

A leading critic of the Wheeler bill for reorganization of the FCC, Senator White had previously introduced a measure calling for an 11-man body to regulate radio, asserting that the Wheeler bill was written by FCC Chairman Frank M. McNinch for the purpose of concentrating all authority over the broadcasting in the hands of one man, the chairman of the new Commission.

In addition to investigating New Deal radio policies, the resolution would have the ICC make a thorough study of the policies and acts of the FCC, the concentration of station ownership, newspaper interests in broadcasting, the desirable length of the term for which broadcasting licenses should be issued and other related matters.

As Senator White was introducing his resolution, the FCC found itself on the receiving end of bitter criticism in the United States Court of Appeals, which reversed and remanded for further action a Commission decision denying the Courier-Post Publishing Company a permit for a new station at Hannibal, Mo.

As in previous cases in which the Commission has been reversed, the court held its denial of a construction permit "arbitrary and capricious" and held that the publishing company had satisfactorily sustained the burden of proving that there was need for a station in Hannibal, which the commission held it had not done.

Dissension Flares Again

Smoldering dissension in the Federal Communications Commission burst into flame Monday with a stinging attack on Commissioner T. A. M. Craven by Chairman McNinch, prompted by the newspaper display given Mr. Craven's minority report on complaint procedure, issued in connection with the Commission's decision Monday to abandon the policy of placing stations on a temporary basis when complaints were received.

Charging Mr. Craven with having indulged in a "stump speech and flag waving" in his report, in which he urged the commission to avoid all implications of censorship, Mr. McNinch assailed him for having "by implication, attacked the intelligence, integrity and motives of the other six commissioners, to execute a grand stand play of devotion to free speech and opposition to censorship."

The chairman declared no important change is to be made in the procedure for handling complaints, only 10 per cent of which are worthy of consideration, and he pointed out that Mr. Craven, in the opening sentence in his report, expressed agreement in principle with the commission majority. In the only two cases in which the commission has been attacked—Mae West and "Beyond the Horizon"—Mr. Craven was a party to the commission's actions, Mr. McNinch asserted.

"CENSORSHIP OF FEAR" IN RADIO—ROOSEVELT

Elliott Roosevelt, second son of the President, told the Federal Communications Commission at Washington Tuesday that radio "needs a law that will allow a broadcaster to operate without fear," and that the present requirements that radio stations renew their licenses every six months "tends to act as a restriction on free speech."

Mr. Roosevelt, president and chairman of the board of the Texas State Network, also said that because of the license renewal and station sale regulations, there was little possibility for the obtaining of financial backing for small stations "because of the uncertainty of continued operation."

Delay in reorganization of the Federal Communications Commission until next year is seen in Washington as a possibility as several factors combined to make Congressional action this session doubtful.

Approval of the Administration bill introduced by Senator Burton K. Wheeler of Montana, providing for a three-man board, is seen as virtually impossible in the face of charges that it was drafted by Chairman McNinch with a view to securing full control of radio and the implications of such control in the 1940 elections.

Even more important, however, is the practical certainty that if the bill is taken up, it will be made the vehicle for a thorough investigation of the F.C.C. with possibilites that it may develop the first major scandal of the New Deal. Disclosures of a sensational nature, such as have been promised by members of Congress pressing for a probe, would be highly unpalatable to the Administration at a time when it was marshaling all its forces for a Presidential campaign.

Three-Year License Asked

Representative Clarence J. McLeod, Republican, of Michigan, proposed that radio station licenses be granted for three-year periods.

A bill drafted by Representative McLeod would forbid the Federal Communications Commission to consider, when acting on applications for license renewals, the political views expressed by any station or its operators.

"The answer to the film-radio problem is for the films to make use of what radio offers in the way of unearthing new talent," declares Jesse L. Lasky, who conducts the Wrigley-sponsored "Gateway to Hollywood" program over CBS in cooperation with RKO.

"Radio should be an ally, not an enemy of films. Our program shows the benefits that can be derived from radio by intelligent cooperation."

In addition to dramatic talent, it is understood Lasky will seek singers and dancers if the program is given a second renewal by Wrigley. It was recently renewed for 13 weeks.

Lewen Pizor, president of the UMPTO, in Philadelphia, has sent a telegram to Darryl F. Zanuck, 20th Century-Fox production head, commending him for his policy on film stars' appearances on the air.

"Grand constructive movement in withdrawing stars from radio," the wire says. "Box-office will have less competition, thus stamping again your cooperation with exhibitors."

Jack Kirsch, re-elected president of Illinois Allied of Illinois this week. called anew for the removal from the air of film stars, charging their radio appearances was hurting theatre attendance here.

The Allied unit renamed Van Nomikos vice-president, Joseph Stern, treasurer, and Ben Barthelstein, secretary.

Court Consolidates Actions of Stockholders Against RCA

Aaron J. Levy, New York supreme court justice, Wednesday granted the application of Radio Corporation of America to consolidate five separate stockholders' suits brought against it, General Electric Company, Westinghouse Electric and Manufacturing Company, American Telephone and Telegraph Company, and some 30 officers, directors and individual defendants. At the same time Justice Levy provided in his decision that Abraham Pomerantz should act as general counsel to the stockholders and Max D. Steuer as special trial counsel for the stockholders.

The suit charges waste and mismanagement by directors, the transfer of a large block of RCA stock to G E and Westinghouse, and the alleged loss of over $7,000,000 in underwriting an $11,600,000 bond issue. An accounting, damages, return of the stock and the appointment of a receiver for RCA are asked.

Only Radtke Firm Can Grant Photocell License

License to manufacture photoelectric cell appliances under the patent granted Albert Radtke of Chicago about a year ago, can be issued only by the Radtke Patents Corporation, according to the Polytechnic Development Corporation of New York, which has been erroneously associated with such licensing in press reports.

The Polytechnic company, of which Leonard Day is the chief executive officer, has patents of its own, but these do not include the Radtke photoelectric cell appliance patent. Mr. Day is president of the corporation controlling the latter.

Canadian Documentary Bill

The Canadian Government has under consideration a special appropriation of $125,000 for making a series of documentary films depicting the utilization of natural resources and the operation of major industries in the Dominion. The films are intended for showing in friendly countries. Canada's proposed entry into the field of Government-sponsored propaganda films was recorded by MOTION PICTURE HERALD, on page 15, of the issue of Nov. 26, 1938.

Seek Single Bills

Independent exhibitors in Milwaukee have instituted a move to bring a return of the single feature policy and eliminate the charging of matinee admission prices for evening performances that start at 5:45 P. M.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

United Artists' home office press agents in New York were all set the other day to garner some extra free space in the city's newspapers, but some burly cops stopped them right in their tracks—or at least in the tracks of an old "Deadwood to Cheyenne" cowboy-driven stagecoach. The coach was supposed to be carrying a print of U. A's "Stagecoach" from Newark Airport to the Rockefellers' Music Hall at Radio City, and the newspapers were so notified, with the reminder that it would be nice to send along a battery of photographers. But the police would not let them ride the coach and its six horses through the Holland Tunnel into New York.

▽

Not all of the "Movie Quiz" prize winners were happy winners. Take Alice Walker, of Scranton, Pa., for example. When she was advised by a card from the "Movie Quiz" headquarters to be present at a Scranton theatre the night of the announcement of winners, she informed her uncle, Frank C. Walker, head of the Comerford Circuit, at one of whose theatres the $100 prize was to be presented. Now the rules of the contest allowed no one connected directly or indirectly with the industry to be eligible for a prize, and so "Movie Quiz" headquarters received a call from Mr. Walker, who explained the situation. Miss Walker did not get the prize.

▽

A promoter who claims to have imported a big enough chunk of the famous Blarney Stone in Ireland, has cracked the stone into tiny pebbles, set them into rings and is selling them around town to movie folk and others. Mickey Rooney got a bunch of them and passed them around at MGM and the Capitol theatre.

▽

"In the spirit of clean fun," reports The Film Daily, *"Tommy Howell, manager of the Bison theatre in Dallas is staging a diaper changing contest in connection with 'How to Raise a Baby.'"*

▽

Sound motion pictures in color of the Washington State legislature now meeting in Olympia are the ambition of State Senator Gordon Klemgard, wealthy Palouse wheat farmer whose hobby is photography.

Washington's Senate, presided over by Lieutenant-Governor Vic Meyers, Seattle orchestra leader when legislature is not in session, is notoriously roughhouse.

Senator Klemgard, a conservative, said in announcing his plan: "If the voters could see recorded on the screen the antics of some of the men they send to represent them in the legislature, and if they could hear some of the inane speeches which are made, there might be a general housecleaning at the next election."

▽

New York censors, as previously noted, and considerably, ruled that Warners' "Yes, My Darling Daughter," was not fit for exhibition in its first version because it showed Priscilla Lane participating in a "trial marriage." During the very heat of the argument, the New York State milk board's regular daily newspaper gave praise to the state's contented cows, advertised praise of Priscilla Lane as the star of "Yes, My Darling Daughter," because she "gains vitality and loses excess weight with milk."

CAL TINNEY takes pen in hand in the New York *Post,* and pens the following complaint to James Roosevelt, care of Samuel Goldwyn, United Artists, Hollywood.

Dear James Roosevelt:

As long as you're out there in Hollywood, could you do something about these pictures based on figures out of history? For instance, the only thing true in the new Jesse James pictures is Jesse robbed trains and once he quit robbing them long enough to get married. The rest is all fiction.

Why, at this rate it is a dead cinch that 60 years from now our descendants will be viewing pictures that depict Al Capone as the kind-hearted operator of a Chicago soda fountain who gave the Chicagoans soda pop or they would have thirsted to death.

Our grandchildren will see a film edition of Al, showing him reading the American Mercury and giving dimes to the kiddies (they will have him confused with Mr. Rockefeller by that time).

But I don't guess we can kick too much, Jimmy. Always and always bandits have been romanticized faster than they could steal and kill.

The real Robin Hood was probably as ornery a cuss as ever came down the pike, but he got an awful good build-up in the years he operated. There came a time, eventually, when English children thought he was one of the 12 Apostles.

We still have the problem, though: what effect is the showing of this romantic picture of Jesse James going to have on the kids of the country?

Let enough of these "Jesse James" and "Oklahoma Kid" outlaw pictures come out and some of the nation's youngsters are going to itch to get a six-shooter in their hand and start carving out a hunk of immortality for themselves.

Jimmy, if we are going to be swamped with bandit pictures, the movie companies ought to donate the profits to building bigger and better penitentiaries because we're sure gonna need them.

Yours, CAL.

▽

It took a three-studio carom to land Jerry Marlowe, 24-year-old property boy, an acting contract.

Jerry, working as a prop boy at Warners, had acting ambitions, told his bosses. Paramount heard about it and gave him a screen test. Universal heard about that, got hold of the Paramount test, gave Marlowe a player contract.

The New York Board of Regents sustained the State Board of Censors in its refusal of a license to Lenauer International Films, New York, to exhibit the French-made film "The Puritan," the Regents condemning the film for depicting "solicitation on the streets, lewd dance halls, indecent acts," etc., etc.

Charging that the censors were absolutely unjustified, Arthur Garfield Hays, attorney for Lenauer, was later quoted as saying, "Well, that's the end of free speech."

▽

Anne Howard, performer at Chicago's Kitty Davis Cocktail Lounge, doesn't think her name appropriate for her profession. So she has retagged herself Stinky McGillicudy.

▽

Advertising agencies, along with advertisers, will be held liable for copy which violates Federal Trade Commission regulations, Washington says, to which Advertising Age *adds the advice that in planning their future vacations, advertising agency heads had better consider both Bermuda and Leavenworth.*

▽

Going the rounds of London's Film Row is the tale of two exhibitors leaving the CEA exhibitors' organization hideout in Panton Street. Said one: "Such a business. The first year I'm in exhibition I lose $5,000. The second year I lose $10,000. And last year, $15,000."

"Well, why continue?" asked the second exhibitor.

"A fellow's got to live, doesn't he?" came the reply.

▽

"Looking ahead to the eventual divorcement of film theatres from distribution-production, one of the outstanding drug store chains in the U. S. is preparing to enter the theatre operating field, proposing to adapt property adjacent to present drug stores for film theatre purposes. At least one entrance would be through the drug store," according to Frank Greeland, in the New York Sun.

We can see circuit exhibition heading for double feature sandwiches with every double feature, whipped cream served free at all showings, bargain night Mondays with free prizes of Gable soap and banana splits.

▽

Presumably for purposes of acclimatizing the press to the thought that their new western star — Maxie (prize-ring) Baer is a real chip off the old western block, Grand National is now circularizing the information that Maxie learned to ride in the old Indian country as a boy. They say that Maxie rode with his father, who was cattle buyer for a meat house.

▽

Twentieth Century-Fox's "Jesse James" was a piker compared to Apache warlord Geronimo, whose life Paramount is going to film, depicting his terrorizations in the southwest a generation ago which cost the Government, the inhabitants and business $41,000,000 in that sector.

▽

The virtue-mad village of Bonfield in Illinois and its 116 inhabitants have no poolrooms, dance halls, movie houses or saloons. Last week it ruled out rummy games after some wives had complained that their husbands played the game for a dime a hand.

Rules Jury Trial For Chance Games

On the grounds, admitted by the justice and advanced by the petitioning attorney, that a case which is to be "the test" and to determine the fate of games in the New York City area, should not be tried by a judge, but rather by a jury, Judge Morris Koenig of General Sessions on Tuesday, in New York, granted the motion for a jury trial, asked by Harry G. Kosch, general counsel for the New York Allied theatres, and attorney in the court for the Jewel theatre, which is charged with the illegal use of games. The theatre is the interest of the Cinema circuit, headed by Max Cohen, president of the New York Allied organization.

New York License Commissioner Paul Moss, long leader in a growing fight by his department and the city administration against the games, and a close supervisor, generally, of theatres, publicly has stated several times that the Jewel theatre case will be "the test," and that if the District Attorney's office secures a conviction, all theatres using games will be proceeded against. He has also threatened to revoke the license of every house operated by the Cinema circuit in the event of conviction.

Says Property Rights Involved

Mr. Kosch, in asking for a jury trial, emphasized that the case involved valuable property rights; that any decision would be "far reaching," and that the case presented "exceptional circumstances of public interest."

Judge Koenig agreed that in any case in which the public opinion was of consequence, there should be a jury trial.

Two measures affecting chance games have been introduced in the Iowa Legislature. One, introduced by Representative John S. Heffner, would redefine "lottery" under Iowa law so as to include any scheme, plan or device in which chance plays any part. The bill would outlaw Bank Night and other games and would also include such affairs as church benefits and other events where chance games are played.

The other measure, introduced by Representative William N. Judd, would legalize Bank Night and a tax of 10 cents would be levied on each ticket sold by any theatre or other place of amusement offering any gift or prize. Proceeds from this tax would be paid into the old-age pension fund.

Would Bar All Games

A bill has been introduced in the Illinois Legislature by Representative John Pelka of Chicago, which seeks to outlaw all games of chance and also the manufacture of slot machines.

Two house bills in the Connecticut Legislature, one asking for the return of Bingo for charitable organizations, the other limiting grand prizes to $25, have been rejected. Four other bills along the same lines remain to be considered.

The Better Business Bureau in Pittsburgh is endeavoring to have Bank Night stopped, claiming the game is a commercial lottery and a violation of the Pennsylvania state lottery law.

A bill seeking to legalize Bank Night in Massachusetts has been introduced in the state legislature. Meanwhile Roy E. Heffner of the Key theatre, Middleboro, Mass., has been found guilty of operating Bank Night in violation of the anti-lottery laws of the state. The test case was pending for some time.

Theatre Bank Night insurance has been declared illegal in Zanesville, Ohio, under a new city ordinance designed to eliminate the sale of "protection" on such winnings. Meanwhile the council has passed as ordinance taxing Bank Night proceeds of local theatres. In Troy, Ohio, the police chief, E. J. Smick, has issued an order that all gambling in the city, including Bank Night as operated by individuals and pools, must cease. The order specifies, however, that Bank Night as conducted by the Mayfair theatre is considered legal and will not be interfered with.

The Attorney General of Oklahoma has branded as a lottery the so-called "shoot-the-wheel" game used in an Ardmore, Okla., theatre to select a winner from among its patrons. The lucky number was selected by shooting at a spinning wheel containing the numbers.

A bill has been introduced in the Arkansas Legislature which would fix a $25 maximum on theatre Buck Night awards.

The Conciliation Committee of the Toronto Board of Trade, Film Section, has succeeded in stamping out a new form of giveaway there consisting of a coupon which entitled the recipient to obtain two admission tickets for the price of one.

SHORT PRODUCT PLAYING BROADWAY

Week of March 4

CAPITOL

Dream of Love	MGM
Heroes of Leisure	MGM
Feature: Adventures of Huckleberry Finn, The	MGM

CRITERION

Swing, You Swingers	Columbia
Feature: Persons in Hiding	Paramount

MUSIC HALL

Farmyard Symphony	RKO Radio
Feature: Stagecoach	U.A.

PARAMOUNT

Always Kickin'	Paramount
Paramount Pictorial, No. 6	Paramount
Land of Inca Memories	Paramount
Feature: Cafe Society	Paramount

RIALTO

Donald's Better Self	RKO Radio
Small Town Idol	Vitaphone
Feature: Secret Service of the Air	First Nat'l

RIVOLI

Wild and Bully	Universal
Lone Stranger, The	Vitaphone
Feature: You Can't Cheat an Honest Man	Universal

ROXY

Three Bears, The	20th Cent.-Fox
Crime Rave	RKO Radio
Feature: Wife, Husband and Friend	20th Cent.-Fox

STRAND

High Peril	Vitaphone
Robin Hood Makes Good	Vitaphone
Feature: Yes, My Darling Daughter	Warner Bros.

Columbia Plans Nobel Film

Columbia is planning to make a film based on the life of Alfred Nobel. Peter Freuchen has been assigned to the task of gathering material for the film. He is now in Europe interviewing various members of the Nobel family in his search for data on the life of the donor of the international peace prizes which bear his name.

Argentine Decree Restricts Imports

A new decree providing that advance exchange permits would be required on all imports into Argentina is considered a possible wedge for curtailing importations of certain American merchandise, according to a report received at the Department of Commerce from the office of the commercial attache at Buenos Aires.

Recent applications for exchange permits on American raw film, as well as 16 mm. cameras and projectors, have been denied. On the other hand, imports of such items from most European countries have not been restricted, due to Argentine bilateral trade agreements with those countries.

A scarcity of dollar exchange continues.

Features released in the Argentine in the last two years are approximated as follows:

Country of origin	1937	1938
United States	394	323
France	25	52
Argentina	31	41
Germany	31	20
Great Britain	41	19
Spanish	9	11
Mexican	6	8
Italian	9	8
Others	9	10
	555	492

"One of the most significant developments is the increased French participation," the report says.

There are said to be 21 Argentine features ready for exhibition.

The decline in both the total and in American releases in 1938 is ascribed to the voluntary curtailment by the American distributors of inferior pictures and the tendency toward longer bookings of Argentine films.

Broadcasters Seek Data For New Code of Ethics

The National Association of Broadcasters has asked its members to send to headquarters in Washington a copy of their individual program codes, for use in revising the code of ethics for governing the entire industry.

Neville Miller, president, will appoint a committee representing a cross-section of the industry, to study the question of program codes and practices and report to the next convention.

The Federal Communications Commission will abandon the practice of issuing temporary license renewals to stations against which program complaints are pending. The Commission explained that the change was ordered because only about 10 per cent of the complaints received were found to be substantiated.

Charlie Is Incorporated

Edgar Bergen has filed articles of incorporation for his business interests, with the corporation to supervise everything done in Charlie McCarthy's name, including motion pictures, radio, toys and exhibitions.

Neiswander Resigns

Dale Neiswander resigned the Kansas City district managership for RKO to become general manager of the Interstate Supply Company in St. Louis.

IN THE BRITISH STUDIOS

by **AUBREY FLANAGAN**
in London

1870 Romance

"Young Man's Fancy," a new Michael Balcon production, with Robert Stevenson directing for ABFD release, went on to the floor at Ealing last week.

The cast assembled for this romantic comedy of the eighteen-seventies includes Anna Lee, Griffith Jones, Sir Seymour Hicks, Violet Vanbrugh, Morton Selten, Billy Bennett, Phyllis Monkman, Athene Seyler, Allan Aynesworth, Meriel Forbes, Felix Aylmer, Francis L. Sullivan, Irene Eisinger, Peter Bull, George Merritt, Hugh Miller, George Carney, Edward Rigby, Martita Hunt, Aubrey Dexter, Alf Goddard and O. B. Clarence.

With launching of work on this film Ealing Studios has been transformed into a veritable community of the 1870's. Horse-drawn buses, broughams and other carriages of the period continually drive round the stages. The restaurant is thronged with artists in the clothes of the period and on one of the stages an authentic reconstruction of the interior of a music hall of that time has been set up.

Technical staff connected with the film includes: Producer, Michael Balcon; associated producer, S. C. Balcon; director, Robert Stevenson; production manager, Frederick James; lighting, Ronald Neame; cameraman, Gordon Dines; art director, Wilfred Shingleton.

Other ABFD Releases

Pen Tennyson continues on his first film, 'There Ain't No Justice," which Michael Balcon is producing in the same studios for ABFD release. Most of the shooting during the last week concentrated on scenes of a Cockney party in that upstairs room which is always a feature of the English public house. Dressed in their Sunday best, Jimmy Hanley, Phyllis Stanley, Jill Furse, Mary Clare and Edward Rigby, the principals of that particular scene, joined with gusto in the Cockney ritual, "Knees Up, Mother Brown."

"The Four Just Men," another Michael Balcon-Ealing production for ABFD release, directed by Walter Forde and starring Anna Lee, Griffith Jones, Hugh Sinclair and Frank Lawton, has come off the floor and is now being edited in order to get it ready for an early trade showing.

Jack Kitchin, producer, and Anthony Kimmins, author-director, are now busy preparing the next Formby comedy which will go on the floor in two or three months' time. Also being prepared for earlier production is a new subject for Jimmy O'Dea which Walter Forde will direct and for which the casting details will be shortly announced.

Documentary

The British press, local government, housing, road systems, health, colonial administration and imperial communications are among the subjects dealt with in films currently being made in documentary form under the banner of the Associated Realist Film Producers.

Agriculture is presented in "Speed the Plough," which shows how during the past twenty years farmers have adopted new mechanical and scientific methods in order to farm their land more efficiently and more economically. "Roads Across Britain" dramatizes the social and economic importance of road transport and points the way to a planned road system for Britain. A unit has just left for East Africa to obtain material for a film on colonial administration, while another unit is working on the same film in London.

The part played by the press in the life of the nation is the theme of a film now being prepared about "The Times" and its history.

In "The Londoners" is described the administration of the metropolis and the way in which its public services have been developed in the fifty years since the first London County Council was elected. "The Growth of a City" will be an architectural film of social interest in that it will trace the development of an English "Everytown" from its birth as a group of huts to a modern industrial and commercial city. The story of public health services, which forms an important feature of these two films, is supplemented by another film showing how the safety and health of industrial workers are ensured. A series of films for use in the National Fitness Campaign is also being produced. "The Islanders" tells the story of communications between the islands off the coasts of Britain and the mainland. Two films on the development and organization of the Empire Air Routes show the importance of rapid communications in Imperial relations. The six recently completed Films of Scotland—on the character of the people, industries, agriculture, fisheries, education and sport are being supplemented by a film on the economic reorganization of Dundee.

BEST SELLERS AND RENTERS

"All This, and Heaven Too" continued in the van of best sellers of fiction and strengthened its hold on the public by passing "Rebecca" in the best renters division for the period from January 18th to February 14th. The listings are from the monthly tabulations of "Best Sellers and Renters" in The Retail Bookseller, *house organ of The Baker & Taylor Company, New York.*

Ten Best Sellers

(Based upon a count of sales from January 18th to February 14th)

1. All This, and Heaven Too, by Rachel Field.
2. Rebecca, by Daphne du Maurier.
3. Disputed Passage, by Lloyd C. Douglas.
4. Danger Signal, by Phyllis Bottome.
5. Frost Flower, by Helen Hull.
6. Three Harbours, by F. Van Wyck Mason.
7. Song of Years, by Bess S. Aldrich.
8. The Wild Palms, by William Faulkner.
9. The Death of the Heart, by Elizabeth Bowen.
10. Address Unknown, by Kressman Taylor.

Ten Best Renters

(Based on nationwide reports)

1. All This, and Heaven Too, by Rachel Field.
2. Rebecca, by Daphne du Maurier.
3. My Son, My Son! by Howard Spring.
4. Disputed Passage, by Lloyd C. Douglas.
5. . . . and Tell of Time, by Laura Krey.
6. The Yearling, by Marjorie Kinnan Rawlings.
7. The Mortal Storm, by Phyllis Bottome.
8. Three Harbours, by F. Van Wyck Mason.
9. Danger Signal, by Phyllis Bottome.
10. Song of Years, by Bess Streeter Aldrich.

Outside the Gate

Location work on "Where's That Fire?" the Will Hay comedy being made at the Islington Studios by Twentieth Century Productions, took the unit twenty yards outside the studio gates this week into Wiltshire Row, N.L., one of Islington's less salubrious slums. Over the back entrance of the plant yard, ordinarily used for timber storage, a gateway representing a Thameside Wharf entrance was set up. Police had to be called in to control the hundreds of Islington juveniles who flocked to help the filming.

Cameras set up on a rostrum overhanging the adjacent canal filmed the scenes, final work on which was not completed, thanks to the crowds, till 3 a. m. in the morning. Marcel Varnel directs and Maurice Ostrer is in charge of production.

Kalmus Purchase

Rights to a story by Sibyl Darwin, "The King Over the Water," written around Bonnie Prince Charlie, have been secured by Mrs. Natalie Kalmus, who says she will make a film based on it. Among the names tentatively mentioned in connection with the project, but not so far signed, are Leslie Howard and Anthony Asquith. No distribution arrangements have been reported.

* * *

The film rights of "The Stars Look Down," production of which was originally promised by Max Schach, have been taken over by Grafton Films, whose chief, I. Goldsmid, says he will spend £100,000 on filming it. Anthony Asquith may direct.

* * *

Following his drama of Sandhurst Military Academy "Sword of Honour," Maurice Elvey, veteran director, plans "Sons of the Sea," written around the Royal Naval Training College at Dartmouth.

Alfred Hitchcock, English director, arrived in New York Thursday, from London, on the *Queen Mary*. With him were his wife, daughter, and his production assistant, Joan Harrison. Mr. Hitchcock is scheduled to visit Florida. From there he will go to the coast to produce his first American film.

PUBLIC ACCEPTANCE OF TELEVISION ROUSES BRITISH EXHIBITORS TO ACT

Success of Fight Broadcast Shown in Three Theatres Stimulates Speculation on Immediate Future of Medium

by AUBREY FLANAGAN
in London

No development in the field of television has had a more immediate and forceful effect in driving exhibitors into action than the broadcast of the Boon-Danahar fight from Harringay Arena on February 23rd. Concern began to muster in the exhibitor mind before the actual shows at the three London cinemas. The success of the presentations has had an almost explosive effect. It is almost generally agreed that a new era of entertainment has really been born in Britain, the ultimate of which for the show business is not easy at this junction to calculate.

Broadcast Seen Significant

Some 2,200 fight fans and picture house patrons—with emphasis on the former—thronging around the three houses showing the British Broadcasting Corporation record of the fight, breaking police cordons and standing in their hundreds at half a guinea or more, a time, excitedly registering applause obviously unprecedented in the British picture house, have awakened the trade to the thought that the Boon-Danahar fight may be playing a role in cinema history probably more significant than "The Great Train Robbery" or "The Jazz Singer."

Parallel with the announcement by Isidore Ostrer that he intends immediately to proceed with the installation of big screen television apparatus in the entire GB circuit, comes the decision of London exhibitors to press for a special committee to be appointed by the Cinematograph Exhibitors Association to examine the television situation and report regularly to the General Council.

A committee, of course, is already in existence, but it has acted rather in the breach than in the observance. Exhibitor fears that television may change the industry in the same way as did sound are not likely much longer to remain unexpressed by action.

Competition Expected

Although exhibitors have been warned not to contract for the installation of television aparaus until so advised by the General Council, the forces of competition impelled by any installation on the lines suggested by Ostrer, will have an immediate and obvious driving affect. Many exhibitors foresee already the likely need for putting in television apparatus within the next twelve months.

Much, of course, depends upon the attitude of the BBC to cinema broadcasts. The change indicated by their agreement to allow the Marble Arch Pavilion and the Tatler to screen their record of the Fight by the Baird system, and Monseigneur on Scophony apparatus, is surely, in spite of Broadcasting House's insistence that it is not, a precedent.

Significant in this regard is the fact that television rights were bought by Baird, the GB concern, and that the BBC diffusion from their transmitter was by arrangement with all three parties. It will be remembered that the BBC refusal to permit the Monseigneur relay was ultimately removed and the relay permitted "by arrangement." Big money was paid by Baird for the television rights and the BBC were not charged a penny.

TELEVISION NETWORK PLANNED BY OSTRER

An ambitious television expansion program by the British Broadcasting Corporation under which Gaumont British theatres would be permitted to receive the programs in return for GB and Baird cooperation in the construction and operation of a broadcasting network has been proposed by Maurice Ostrer, GB head. Under the proposed plan 12 new provincial television broadcasting and relay stations would be built at a cost of from $250,000 to $300,000 each. Baird's technical resources and GB's talent facilities would be available to BBC in the construction and operation of the stations.

Although the BBC have a monopoly of broadcasting wavelengths and will not permit any intrusion upon their territory, it is obvious that the future of cinema television of sporting and professional events is, to a great extent, wrapped up in this question of rights. Boxing promoters see a new source of income in the high television fees they are likely to command. It would seem almost that Isidore Ostrer has taken the power out of the BBC's own hands.

Screens 15 by 12

The broadcast of the fight at the Marble Arch and Tatler Theatres was on a screen 15 feet by 12 feet. The Scophony screen at the Monseigneur was much smaller. The Marble Arch Pavilion is virtually a one-story cinema, seating approximately 1,200. On the 23rd every seat was filled and some 150 standing patrons lined the walls. Though the arc lighting of the ring interfered to some extent with the clarity of transmission, every blow was visible from any point in the hall. Intense excitement marked the whole screening, the audience virtually being part of the Harringay audience, giving the boxers gratutious advice, jibing the referee, and calling for "One for the loser!" The vast majority of those present, paying five shillings to a guinea a time, were fight fans rather than picture house patrons. Crowds queued up long before the opening and hundreds besieged the theatre and the Monseigneur next door in vain, though at the latter house a police cordon was broken and 50 constables failed to remove the invaders.

It is expected that the next sporting event to be televised will be the Oxford and Cambridge boat race. This, however, being a daylight event, cannot have quite the same significance as an event taking place during the hours when people normally seek entertainment. It will, however, obviously be a sell out.

—

Quota Fight Begun

Resuming its meetings this week, the Films Council was due to consider proposals put before it by the Labor Unions, and probably by the producers group, for an increase in the quota schedules. On the one hand, by the employees, the high unemployment figures were pleaded as justification; on the other, by the producers, the decline in production generally.

Due to be considered, also, was the memorandum of American producers here, who obviously can be taken as opposed to any increase in quota figures. It is not likely that the Labor groups will find the battle all theirs. Despite the sincere and impassioned pleadings that the situation can only be helped by an increase in the quota schedules, a widening body of thought takes the opposite view. It is not insignificant that this school includes not only the American producer, but exhibitor opinion.

Though the Act may have done little to help matters, believes this section, it should not be saddled with responsibility for the present slump. In short it is not quota production which has dropped, but voluntary production outside the Act. Nowhere, probably, has the American viewpoint been expressed better than in the article by Sam Eckman in Motion Picture Herald of February 11th. The American viewpoint on the quota situation will probably have followed the same line of thought.

Americans here contend, rightly, that there has been no decline in the volume of quota production and that they have themselves continuously fulfilled their quota obligations. Greatly, thanks to them, more money has been expended upon the 50 or 60 quota productions registered during the current year. Above and beyond these, however, only 30 pictures have been made outside the Quota Act, as opposed to the 120 odd in previous years.

Voluntary Production Would Drop

Here, then, would seem to be the decline. The increase of quota schedules would naturally mean a virtual increase in the number of quota pictures produced, which would probably then mean a serious drop in voluntary production already gradually nearing vanishing point. The compulsion to sponsor more British pictures, too, would probably result in a cut in the imports of foreign pictures so necessary to the British exhibitor.

That this view is not so far removed from the view of an exhibitor section, is clear from the comments of ex-president C. P. Metcalfe, who, reviewing the Quota Act's first year, insists that it is wrong to suggest that the Act is the cause of the slump. "If there had been no films made by American importers, there would have been many fewer films available . . . the Act has brought us another 50 films roughly, that we should not have had but for its operation." Metcalfe takes the view—a view which would probably be shared by American producers here—that the only remedy of the situtition is finance, the mobilization of which would probably give the needed stimulus to British producers.

Independent, Jack Prendergast has contended that a slow-up of production is not confined to Britain, and that without any legislation at all for a couple of years the industry might get back on its feet again.

Laboratory Contract Signed

Producers and technicians have reached an agreement with the objective of regulating wages and working conditions of laboratory workers. The collective pact covering an entire section of workers in one field is the first of its kind in the British industry and covers 14 laboratories employing approximately 1,000 technicians. It was negotiated by the Film Production Employers' Federation, formed to enter into an understanding with the unions, and the Association of Cine Technicians, authorized body representing workers in studios and laboratories.

FIRST REGULAR DAILY BROADCASTS OF TELEVISION FEW WEEKS AWAY

Daily Telecasting for New York Fair; Experiment Draws 12,000 in Two Days at San Francisco; Companies Plan Film Trailers

Regular non-commercial television broadcasts now are but a few weeks away. The opening of the New York World's Fair in New York in April will signalize the first extensive series of day-to-day telecasts to the public in this country.

Reactions Still Mixed

Executives of the television industry itself, film and radio leaders, the financial and business worlds and students and mere observers still disagree as to television's practicability at this time and its ability to maintain itself as a commercial entertainment medium. Dramatists and writers regard it as a threat to their protected rights in motion pictures, also as a source of new work. The general opinion is that motion pictures, new and old, will be used plentifully the first years.

The press shows an increasing interest, both because of the public curiosity and the advertising potentialities.

In Britain there is corresponding development and interest.

Major Lenox R. Lohr, president of the National Broadcasting Company, has warned the public against expecting too much at the outset. In a recent informal talk to the Cincinnati Chamber of Commerce, Major Lohr said:

"Television on a satisfactory commercial basis is not possible for at least five years. The public, accustomed to the high technical plane of motion pictures, would not be satisfied with the inferior television images as now broadcast, and it would require 40 persons to put on a broadcast that would be satisfactory to the public."

Baird's Plans

Baird Television may manufacture both theatre and television receiving sets in this country; television to theatres has been proved successful in England as a supplement to pictures, and is leading Gaumont British, a financial factor in Baird, to equip its whole circuit; telecasting has been achieved up to 90 miles in Britain; television is "considerably" further advanced in Britain than here; Baird Television may demonstrate its theatre television in a Broadway theatre during the New York World's Fair.—These opinions were voiced recently in New York by Ian Javal, commercial director for Baird Television, in this country to testify in the suit by British Acoustic Films against the Radio Corporation of America and Electrical Research Products, which was concluded in late February, in Wilmington, Delaware. Mr. Javal will stay for the arguments, in Wilmington, on April 7, and to complete his television deals.

Mr. Javal dwelt upon the installations in three West End, London, theatres, the Tivoli, Tatler, and Marble Arch, where the general public paid admission to watch the telecasts of the British lightweight championship bouts. This transmission lasted 75 minutes; reports were good; seats were $5, and the theatres were jammed, according to Mr. Javal; and the result is that Isidore Ostrer, president of Gaumont British, will equip with television receivers the 400 theatres of the GB circuit.

Audio Productions, Inc., with studios in Long Island City, New York, announced that they, too, "are prepared" for the new departure in entertainment and the use of pictures for telecasting.

12,000 *AT PREMIERE OF RCA TELEVISION*

More than 12,000 attended television's public debut and created a "housing" problem in the RCA Exhibit at San Francisco's Golden Gate International Exposition.

Though 10,000 were televised during the two-day celebration, waiting crowds filled all entrances of the building. It was estimated that one of every 12 in the opening day's 150,000 visitors saw the television show.

In the RCA studio crowds filed before the lens of the television camera at the rate of 15 a minute for 12 hours. In the reception room four television receivers mirrored this parade as thousands saw and heard a television broadcast for the first time.

The announcement made by this company mentioned the "limited horizon" which prevailed for the sending of television images. It also said, in part, that:

"It is the studied opinion of expert authority that film programs will constitute the bulk of television broadcasting for the following reasons: (1) Duplicates with sound-on-film may be made cheaply (2) Such prints will provide an inexpensive chain system of distribution (3) Programs can be edited and rehearsal time necessary for letter-perfect performance can be eliminated (4) The technique of film production will further reduce program costs by modern studio methods (5) Production can be made at the most suitable location (6) Talent need not be forced into rigid program schedules (7) Subject matter of a commercial, scientific or descriptive nature now beyond the reach of direct broadcasting may be included.

"With hundreds of local stations in prospect, each with full-time program requirements for sight-and-sound entertainment, there will be thousands of program-hours which cannot be supplied as live broadcasts outside of major talent centers. Thus a new field for motion pictures may be expected for television of the future, to create a vast new audience for industrial and commercial films."

Five to Ten Years

Business Week prefaced an article entitled "1939—Television Year," as follows:

"Unlike Minerva, television will not spring full grown from its father's head. Service in 1939 seems probable only for New York City and Los Angeles. It will be another year until there will be television shows in any of the other principal cities, and until they provide a market for the sets now being readied by a half dozen manufacturers. And it will be at least five years—possibly ten—until television shows pay their way."

The analysis itself said that there are only 96 areas in the country which would support television, "under any conditions imaginable."

Version of "Gunga Din"

RKO, as part of its campaign on "Gunga Din," has been preparing a "television" version of the film, this being a ten minute synopsis, with medium and close-up scenes, with special sound effects, and a smooth continuity, the whole being shipped to the NBC studios in New York for tests this month, after which time it will be telecast generally.

"This special version of 'Gunga Din' is a ground breaker," said Pandro S. Berman, executive vice-president of RKO.

Paramount Plans Trailers

Paramount, in conjunction with the Du Mont laboratories, has developed a soft tone process negative, especially for telecasting. It is almost a sepia-color, and purported to be better than black-white for telecasting.

First use of the negative, it was indicated in an announcement by Neil Agnew, Paramount vice-president in charge of distribution, will be for the production of special trailers for the exploitation of Paramount product. Plans are being discussed for one on "Union Pacific" and another on "Midnight." The trailers would be of greater length than those used for theatre exploitation and would be designed to be entertaining in themselves.

No arrangements have been made by the FCC for commercial television programs and opinions differ on what ruling would be given on such semi-entertainment programs.

At the Fairs

It is in the two 1939 fairs, the San Francisco Golden Gate Exposition and the New York 1939 World's Fair, that the new industry expects to make its first extensive and best showing to the public.

RCA has erected a building with 5,000 square feet of space, on the Golden Gate Exposition grounds; this houses the television studios, the viewing room, and a broadcasting studio, facsimile apparatus, and other displays representative of every phase of radio.

At the New York fair, RCA will have a similar building. Among its features will be a "Television Living Room of Today" and "The Radio Living Room of Tomorrow." The television room will be appointed with period furniture; and the radio room, with modernistic furniture. The radio room will show a combination of sound broadcasting, television, facsimile broadcasting, phonograph recording, and phonograph record playing, all supposedly five to ten years beyond present day developments. There will be four other "viewing rooms."

The RCA building at the New York fair is shaped like a huge radio tube, affixed to its base, and lying on its side.

The company had drawn up plans for representation of television at this Fair, prior to January; but, coincident with the intentions voiced by David Sarnoff to have NBC and RCA begin television broadcasting and sale of sets with the Fair's opening, it was decided to double the space allotted.

That NBC will spend about $1,000,000 this year on television experimentation in New York was indicated by the company's vice-president, Niles Trammel. If this policy is successful, he added, the company will set up additional transmitters in other key population centers.

According to Mr. Trammel, NBC-RCA's plans call for the broadcasting in New York, co-incident with the World's Fair opening on April 30, of television two hours per week.

In Hollywood, Station KHJ is prepared to telecast a 441-line image to conform with sets manufactured by the American Television Corporation. The station is operated by the Don Lee Network.

One television manufacturer has been reported making sets for rental, instead of sales.

JAPANESE WANT U. S. PICTURES, SAYS AGENT

Restrictions Required by Conflict in China and Own Industry, Ushizo Ono Observes

The Japanese government has been forced to restrict American film imports only because of the emergencies of the incursion into China and the desire to help the thriving Japanese industry, and certainly does not want to alienate the American public, according to Ushizo Ono, director of the Nippon Motion Picture Trading Association, a government sponsored organization of independent film distributors. Mr. Ushizo is in this country seeking to buy the product of independent producers.

Seeks 40 American Films

The government is allowing, this year, the importation of 60 independent films from the United States, England, and France; Mr. Ono, recognizing the preference for American films, hopes to buy at least 40 pictures in America. He has been conferring with Republic, Monogram, Grand National, Imperial, and other producing companies.

Of the restrictions, exportation of currency from Japan by the companies, Mr. Ono said:

"I cannot say that they will receive their money any quicker than the majors; but I can say that surely it doesn't matter whether they wait three years—they'll get their money. We are not like other nations, who give something else instead of money. You know that the Japanese government, and people, have always honored their debts."

Under the existing arrangements with the major companies the money received from rentals is to be deposited in the Yokahama Specie Bank for three years, at the end of which time the producers may withdraw the money.

Mr. Ono declared that the independent producers would be assured of immediate payment of their print costs: freight, insurance, accessories.

Selection of Product

A large problem facing the independent distributors in Japan, he said, is the selection of pictures, as the Japanese are not so enthusiastic for western type pictures as generally imagined.

The association which Mr. Ono represents was formed last November, at the instigation of the government, which regulates the financial transactions of every individual and finds accountability best regulated by the formation of associations for each commercial and industrial group. Mr. Ono expects the major distributors soon will be forced into such a similar group, or will join his own association.

Understood to be certain of passage in the Japanese Diet, meeting in March, is a regulatory bill, backed by the ministers of home affairs and education, which is viewed with concern by American interests. "I don't think the bill signifies anything for Americans," Mr. Ono said, but added, "You know, of course, that there are differences in the national moralities of each country. There are some things in your pictures that we not only do not understand but which would be harmful to our younger people."

USHIZO ONO

One provision is that "in view of the influence of foreign pictures upon national morals and the motion picture industry, the volume of foreign pictures distributed, as well as exhibited in theatres, shall be restricted."

Urges Fewer Imports

The Japanese distributor, emphasizing the wide scope of the Japanese producing industry, said:

"You always used to send too many pictures. In Japan, about 500 pictures are made yearly. Next to America, we are the largest picture producers in the world. And we must protect that industry."

Two sections of the proposed bill stipulate that "exhibition of cultural pictures shall be ordered so as to promote national culture," and "for purposes of education and national propaganda, exhibitors may be ordered to exhibit certain designated pictures."

It is the feeling of observers that these two provisions may be used as a lever to force Japanese exhibitors to show German and Italian, as well as Japanese films, of a "totalitarian viewpoint," under the German-Italian-Japanese cultural world understanding. Mr. Ono observed that the regulations concerned cultural films, but predicted a drop in the demand for foreign features.

"If the new law comes out," he said, "it will be compulsory for the exhibitor to show educational films, shorts and features. This might result in the cutting of the entertainment element to one feature to a program."

Additional Provisions

Other provisions of the pending legislation call for licensing of the Japanese picture industry, to "prevent undue increase" in the number of persons employed, and "to foster healthy development"; registration of directors and players; recognition of those already engaged in business as entitled to licenses; awards to pictures promoting "national culture"; compulsory preservation of "valuable" pictures by their owners; presubmission of scenarios and manuscripts to authorities; control overlength of performances, methods of exhibition, attendance of minors; prohibition or restriction of women in night work, in film production; establishment of a motion picture committee.

Mr. Ono declared that he did not contemplate buying German films, which compared to American films, constitute a "negligible factor" in Japanese audience preference.

Palestine Sees Better Day Ahead

by ISAAC R. MOLHO
in Palestine

The disturbances in Palestine of the last 33 months are still very much in evidence, and the prospects of the motion picture industry are not any brighter.

In all the territory the incomes of all theatres are falling down and down. Terrorism obliged exhibitors, in the Arabic area, to close their doors several months ago. Three theatres were closed in Haifa, two in Jaffa and one in Jerusalem, the Rex, which had opened in June.

Large theatres in Tel Aviv, Jerusalem and Haifa have adopted, as a result, the policy of reissuing super films such as "The Life of Emile Zola," "Mayerling," "Maytime," "San Francisco," "Good Earth," "The Merry Widow," "Romeo and Juliet" and others.

Majors and independent concerns have been obliged to change their methods of operation, accepting reduced rentals, and sometimes waiving the minimum guarantee clause. Results with second, third and fourth run pictures were better than playing new pictures of an average standard. American serials are now practically prohibited due to the high customs duty, imposed on films last year.

Local Production Attempted

Distributors and exhibitors are really struggling for their business life and reducing weekly expenses. German and Austrian products are banned from the market and the circulation of French talkers, with superimposed titles, is increasing.

Very poor results were obtained with a local production, "Up the Ruins," in Hebrew, and the dubbing of the film "Motel the Hazzan" in that language. Press and public received these two pictures with considerable criticism. On the other hand, "Carmel-film," local news reel, improved its status in Palestine.

The new film season has got underway under a more favorable light, due to the arrival of new British troops, to restore peace in the Holy Land.

The new big theatre of 1,200 seats, opened a few months ago, in Jerusalem, with "Victoria the Great," succeeded in obtaining good results with "Bluebeard's Eighth Wife."

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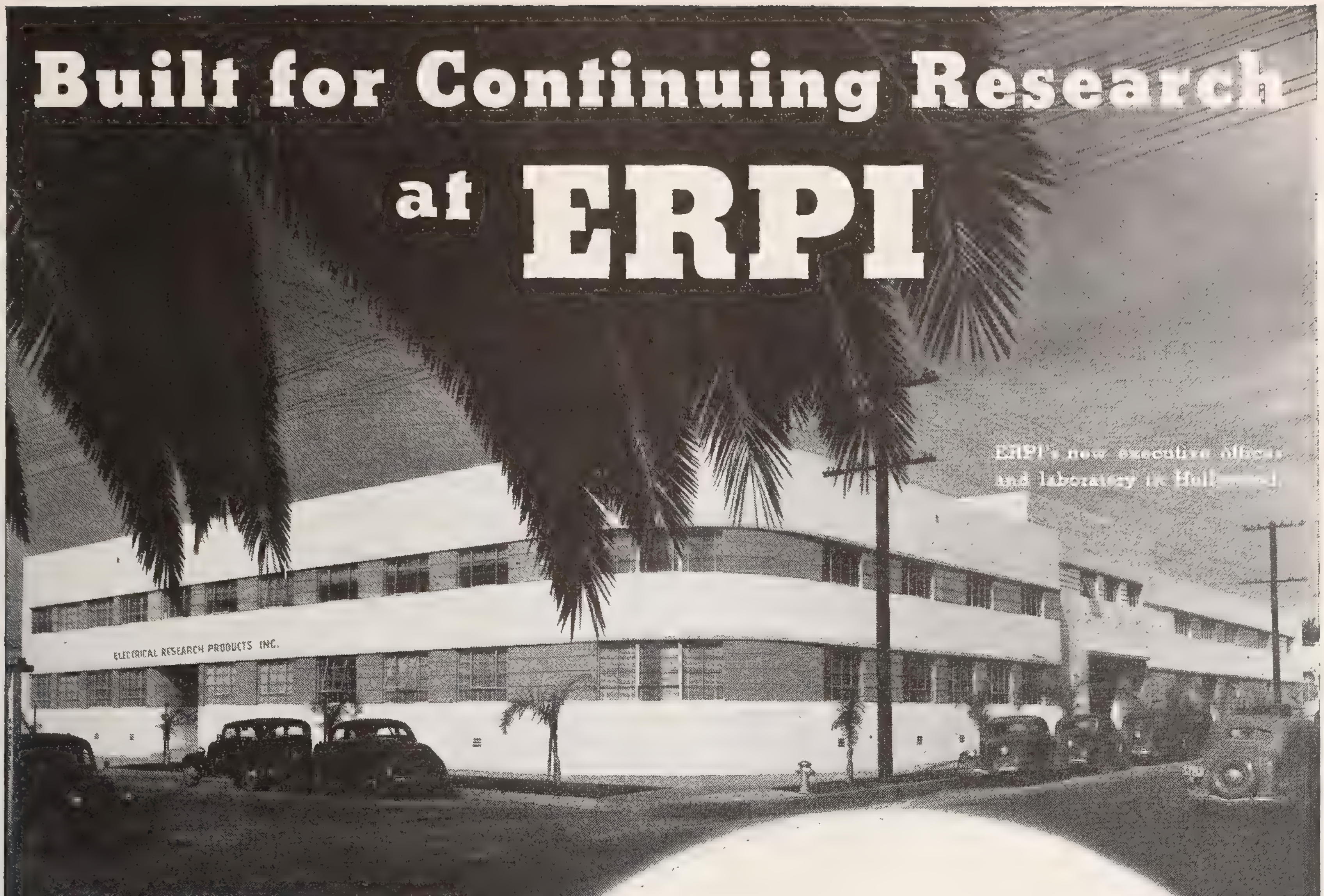

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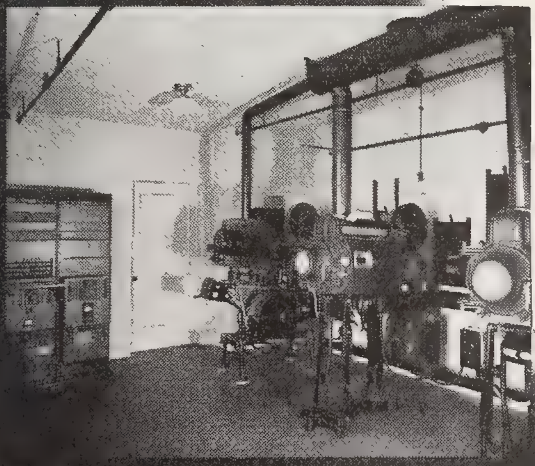

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U. S. FILMS HOLD LEAD IN EASTERN EUROPE

Hollywood Product Increases Popularity in Greece, Bulgaria, Turkey; Like Revues

by JOHN LORANT

A turn of Bulgaria, Turkey and Greece shows the great development of the film trade in Eastern Europe since the World War. These countries are particularly important from the point of view of the American film trade, for although they are all anxious to develop a national industry, they are staple markets for American product. Here follows a general survey of the film situation in each of these Balkan countries.

BULGARIA

The cinema is very popular in Bulgaria and there is a great number of enthusiastic picturegoers. There are 30 cinemas in Sofia, the capital, and about one hundred in the provinces, all fitted with modern sound equipment. The cinemas of the capital are surprisingly well equipped, large and luxurious. The Royal, Balkan, Gloria and Slaviamska Besseda cinemas are the smartest first-run theatres.

Twentieth Century-Fox, Metro-Goldwyn-Mayer, United Artists and Paramount have branches in Sofia. American films are very popular and importation figures of American pictures tower high above those of other countries. Last year's greatest hit was MGM's "Maytime," with six weeks in a first-run cinema. The Bulgarian public is particularly partial to revues with plenty of songs and dance numbers, but they also insist on love interest.

German influence is very noticeable in Bulgaria's economic life and so in the film trade.

French films are also popular, particularly among the intelligentsia. "La Grande Illusion" was, after "Maytime," last year's greatest success.

Tickets in the first-runs of Sofia range from 10 to 20 leva (10 to 20 cents). The first-runs show one feature in the winter and double features in summer. Provincial movies release two features in a program the year round.

Bulgaria has no independent national film production of its own. The few films made in the country so far have been produced by foreign companies.

TURKEY

Turkey imports 200 features annually. American films make up nearly half the total imports. Next come the French, with 75 films. Germany has a sizeable share of the remainder.

Turkish audiences prefer adventure pictures and thrillers. A small group of the intelligentsia have favored the artistic French films, but lately have complained about always seeing the same stars.

Last season's success was a synchronized version of the old Rudolph Valentino picture, "The Sheik."

There are about 60 cinemas in Turkey, all with sound equipment. Istanbul has the greatest number of theatres; the other towns have no more than two or three cinemas each. Even Ankara, the new capital, has only two. These are absolutely up-to-date, smarter and more luxurious than those anywhere else in Turkey. In Istanbul's five large first-run theatres the prices range from 20 to 60 kurus (about 20 to 60 cents). A factor is the duty of $150 on every foreign production.

American companies distribute their products through independent local distributors. The spectacular song and dances revues have many admirers.

NEW FILM SHOWS HOW FILMS MOVE AND TALK

Portraying the mechanical, electrical and visual principles which make possible the modern motion picture, a new 16 mm. film has been prepared by Bell and Howell for free distribution to schools in either silent or sound versions. The part played by each successive machine; perforator, camera, developing machine, splicer, printer, projector, is illustrated, as is the recording of sound on film and its reproduction.

The sound recording and reproduction are shown by means of animated drawings.

There is an independent national film production of shorts in Turkey, but it is on a very modest scale.

GREECE

Greece has no independent local production but does have the most flourishing film trade of all Balkan states. Greece is an excellent market for foreign films, and gets better and better every year.

Athens, the capital, has eight large, super-luxurious first-run cinemas today, the Orpheus, Pallas, Athikon, Rex, Titania, Splendid, Kronos and Pantheon.

There are thirteen other film theatres in Athens and ten more in the surrounding suburbs. All the first-run theatres except the Rex close in the summer, but there are forty open-air movies opening each May. The largest of these are the Hesperos and the Athina.

The biggest local distributing company is the Skouras Film Company, owned by Athanasios Skouras, nephew of Spyros Skouras. The Skouras company distributes the product of RKO, Paramount and Twentieth Century-Fox. It also owns the Athikon and the Rex in Athens. United Artists pictures are distributed by the Astoria company. MGM and Warner Bros. have branches of their own.

The total number of cinemas in Greece is 150, all equipped with sound apparatus. The prices of tickets in first-runs range from 10 to 25 drachma (10 to 25 cents), in subsequent-runs from 10 to 15 drachma (10 to 15 cents).

American and British productions lead, with French next and Germany following.

Greece has no studio and no production of its own. Two pictures were shot in Egypt in the Greek language.

Importation of German films has decreased from last season to this one, whereas that of English-speaking ones has shot forward.

The types of features preferred are either spectacular revues or artistically valuable features with sound story and good acting.

The duty on imports varies by weight; on an average feature it is $70 to $100.

Pathe Laboratories Organized

Pathe Laboratories, Inc., has been incorporated in New Jersey following approval of the Pathe Film realignment plan.

Paramount Pact Ends with Famous

The voting trust agreement between Paramount and Famous Players-Canadian Corporation, which was established ten years ago to exercise stock control of the latter company, expired Monday. No new trust agreement will replace it, but control of the Canadian company is not affected, regardless, it was said.

The voting trust held 189,000 shares of Famous Players-Canadian common. Most of this was, and remains, in the control either directly or indirectly of Paramount. Members of the trust were Adolph Zukor, N. L. Nathanson and I. W. Killam, the latter a Montreal financier. Mr. Zukor withdrew as chairman of the board of Famous Players-Canadian some time ago. There are no plans for the election of a successor to Mr. Zukor at this time. Mr. Nathanson continues as head of the Canadian company.

Mr. Nathanson is due back in Toronto from a Florida vacation in a week to complete arrangements for the annual meeting of the company, to be held towards the end of March.

One of the features of the five-year Nathanson contract with the company was the granting of options to him to take up shares of Famous Players-Canadian stock in blocks of 11,000 at a time. Earlier this year, he exercised his option to buy 11,000 shares at $13.65 per share. It is reported a block of similar size will be available for him to purchase, in July, at $15 per share, and he also holds the right to buy 11,000 in 1940 at $16 per share, and another 11,000 in 1941 at $17 per share.

Fan Magazine "Abuse" Hit at AMPPA Lunch

Hollywood publicity directors have again tightened restrictions on all Hollywood press correspondents because of the recent "abuse of studio courtesies" by fan magazine writers and photographers resulting in the publication of misleading material detrimental to film personalities and pictures.

This was disclosed Tuesday at a luncheon held at the headquarters of the Association of Motion Picture Producers of America, in Hollywood, by Kyle Palmer, chairman of the AMPPA public relations committee, who addressed the studio publicity heads on the importance of proper public relations.

Cohn Purchases Stock

Harry Cohn, president of Columbia, has acquired 41 shares of the company's common stock and 1,719 voting trust certificates, through a stock dividend, according to the Securities and Exchange Commission. The report showed that Mr. Cohn also acquired 30 voting trust certificates through a stock dividend for the Joan Perry account.

Renew Lasky Air Show

The Jesse L. Lasky-RKO "Gateway to Hollywood" radio show has been renewed for another 13 weeks by the Wrigley company, sponsor. The program is heard Sunday nights over the Columbia Broadcasting System network and is tied in with an RKO talent search. Mr. Lasky is master of ceremonies.

THE HOLLYWOOD SCENE

No Reaction

Walter Wanger's attack last week upon the Production Code and his assertion that the code makes it "almost impossible to face and deal with the modern world," stirred hardly a ripple in Hollywood.

Various executives interviewed refused to take the development seriously, pointing out that Hollywood is not unaccustomed to publicity gestures on the part of Hollywood personalities visiting in New York.

Inquiry here fails to reveal executive support for Wanger's declared position. Among lesser studio figures, particularly writers, there has long been much chaffing at the bit with respect to any and all regulatory measures. Many of the writers, now and formerly, are all for a wide open track with not even the curves banked. Among these and elsewhere on the Hollywood intelligensia fringe there are plaudits for Wanger's latest gesture, as well as for his whole program of pictures with a "message."

Elsewhere inquiries as to possible agreement with Wanger's move against the Production Code were met generally with a "why ask me to build his publicity?" Sharp denials, however, were issued against any possible interpretation that Wanger's move represented anything in the way of majority opinion.

Typical of important executive reaction was this observation of William LeBaron, Paramount production head:

"Walter Wanger made 'Stagecoach,' his best picture since 'Trail of the Lonesome Pine,' under the code. The 'Trail' also was made under the code. The industry set up the code. The Hays office is part of the industry. No doubt the code does seem restrictive at times, but it keeps a lot of people from going haywire."

Al Christie, long famed director, whose "The Birth of a Baby" went without a code certificate, expressed disagreement with Wanger. "The code as constituted is no hindrance to production," he said.

Several responsible leaders let it be known that they regard the code as having played an important part in contributing to the worldwide acceptance of Hollywood product and that there is no disposition to dispense with its services.

Following his New York campaign against regulatory methods affecting motion pictures and for pictures with a social "message" Wanger returned to his studio and prepared to start production on—of all things— a sports feature, entitled "Winter Carnival."—W. R. W.

Start 3; Finish 13

Paralleling the circumstance of every March 1, Hollywood held new picture production to an absolute minimum. Only three films were started. That tax assessors may have only a lot of bare stages to look at, thirteen productions were checked off as finished.

Paramount began work on "The Great Enemy," a story of the noted Apache Indian warrior, Geronimo. Preston Foster, Ralph Morgan, Ellen Drew, William Henry and Chief Thundercloud will be featured.

"Second Shot" was started at RKO-Radio. Lucille Ball, Bruce Allen, Evelyn Brent and Steffi Duna are the principals.

THE FIGHTING ROAD TO FAME

Enacting the role of a pugilist in a rousing prizefight picture has often helped picture players to scale the ladder of public popularity. Wallace Beery was a well established star when he appeared as the broken down pug in "The Champ". Yet many people consider that picture one of his best. Richard Barthelmess is still remembered as "The Patent Leather Kid". An incident in the he-man buildup of Robert Taylor was the "Tommy McCoy" role in "The Crowd Roars". Chester Morris, Wayne Morris, Clark Gable and James Cagney have put on the gloves to do their share of screen battling.

Latest to join the ranks is Fred MacMurray who has done a bit of freehand slugging in almost all his pictures, with his part in "Sing You Sinners" outstanding. In "Invitation to Happiness" he becomes a real ring performer.

At Warners, "Battle of the City Hall" went before the cameras. The "Dead End-Crime School-etc." youngsters, Ronald Reagan, Bonita Granville, Henry O'Neill and Eduardo Cianelli head the cast.

Four of the 13 completed pictures are credited to Paramount. Of these "Union Pacific" is the most important. Already well publicized, the Cecil B. DeMille production will feature Barbara Stanwyck, Joel McCrea, Akim Tamiroff, Robert Preston, Lynne Overman, Brian Donlevy, Anthony Quinn and Evelyn Keyes. The top name players in "Invitation To Happiness" are Irene Dunne, Fred MacMurray, Charles Ruggles, Donald O'Connor and William Collier, Sr. Bob Hope and Shirley Ross are the stars of "Some Like It Hot" in which Gene Krupa and his orchestra will be featured. Grace Allen, Warren William and Kent Taylor are the stars of "The Gracie Allen Murder Case" in which Ellen Drew, Jerome Cowan, Judith Barrett, Donald MacBride, H. B. Warner and Horace MacMahon will also be seen.

MGM Contemplates Three

MGM with three completed ran second to Paramount for number of productions finished honors. The fantasy, "The Wizard of Oz," will present Judy Garland, Frank Morgan, Ray Bolger, Jack Haley, Bert Lahr, Billie Burke, Margaret Hamilton, Charley Grapewin and Pat Walsh. Myrna Loy and Robert Taylor, which is sufficient name value for almost anybody, are the stars of "Lucky Night." "Penthouse" (tentative title) will present Walter Pidgeon, Virginia Bruce, Frances Mercer, Leo Carrillo, Lee Bowman and Frank M. Thomas.

Warners dropped two pictures from the active shooting schedule. "Nancy Drew, Trouble Shooter," second in the series, will feature Bonita Granville with Frankie Thomas, John Litel, Charlotte Wynters, Aldridge Bowker, Edgar Edwards and Orville Alderson. The "Dead End" lads with Stanley Fields, Margaret Lindsay, Ronald Reagan, Grant Mitchell, Frank E. Burke, Charley Foy, Frank Taylor and Robert Strange will be seen in "Hell's Kitchen."

For Monogram distribution, Crescent Pictures completed "Undercover Agent." It will present Russell Gleason, Shirley Deane, J. M. Kerrigan, Maude Eburne, Oscar O'Shea, Selmar Jackson, Rolf Harolde, Ray Bennett and Ralph Sanford.

Arcadia Pictures finished "Everything Happens to Anne." Heather Angel, John King, Emma Dunn, Tom Dugan and Constance Collier are the principals.

"Captain Fury" Finished

Marking the first time he was worked as a director for several years, Hal Roach finished "Captain Fury." To be distributed by United Artists, the Australian story will feature Brian Aherne, Victor McLaglen, June Lang, Paul Lukas, John Carradine, Virginia Field, Lumsden Hare, Margaret Roach, John Warburton, Claude Allister, Charles Middleton, Gibson Gowland, Gene Morgan, George Zucco, Eddie Brian, William Hall, Frank Moran, Frank Hagney, James Pierce and Mary Gordon.

Last but by no means the least important picture on the completed list is Universal's "Three Smart Girls Grow Up." Deanna Durbin, Nan Grey and Helen Parrish are the stars. Charles Winninger, Robert Cummings, Ernest Cossart, William Lundigan and Nella Walker head the supporting cast.

Action Cycle

"Stand Up and Fight," "Jesse James" and "Gunga Din" didn't start it, but they certainly gave impetus to the action cycle. "Wings of the Navy," "Idiot's Delight" (in a way), "Tailspin," "Huckleberry Finn" and "Let Freedom Ring" helped keep the wheel turning.

Warner Brothers has three action productions ready, "The Oklahoma Kid," "Dodge City" and "Juarez." "Each Dawn I Die" is in work. "John Paul Jones" is in preparation.

Columbia just previewed "Let Us Live," finished "The Lady and the Mob," and is working on "Plane No. 4." Among its future prospects are "Golden Boy," a prize fight yarn, and "Arizona."

Paramount's "Hotel Imperial" will have for background the Eastern Front of the World War. Exhibitors have been made as familiar with the action content of "Union Pacific" as of "Beau Geste." The studio also has "Ruler of the Sea."

Twentieth Century-Fox is busy with "Stanley and Livingstone."

As soon as the snow is out of the mountains, MGM plans to resume work on "Northwest Passage."

Pascal Signs Vorkapich

Slavko Vorkapich, formerly with Metro-Goldwyn-Mayer, has been signed by Gabriel Pascal, British producer, to do the montage work on "Doctor Dilemma." The film will be made in England for MGM release.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Dark Victory

(Warner)

Emotional Portrayal

As the first film appearance of Bette Davis since winning the Academy award for having given the best performance by an actress in 1938, "Dark Victory" is patently a made-to-marquee-measure attraction. Showmen desirous of capitalizing doubly on the Academy findings have here also excellent opportunity to remind the customers that Hal Wallis, executive producer of the picture, won the Irving Thalberg Special Award this year in competition with the other ranking producers of Hollywood. The names of George Brent and Humphrey Bogart are likewise available for electric light display, but the picture is first, last and always a Bette Davis performance.

The screen play is by Casey Robinson from the play by George Emerson Brewer, Jr., and Bertram Bloch. It is a straight telling of an essentially sad story with only minor moments of incidental comedy to relieve the tension. The telling is accomplished chiefly by dialogue and most of it transpires indoors, specifically in a fashionable Long Island home, in a hospital, at a hunt club, a night club and a Vermont farm house.

Miss Davis plays a young lady of wealth afflicted by a brain condition threatening death and Mr. Brent plays a surgeon who operates and obtains assurance of 10 months of normal health to be followed by certain death. They fall in love and are to be married, but she learns the truth of her condition and embarks upon a course of simulated gaiety. Wearying of this, she marries the doctor and they spend idyllic months together before the end comes. She meets it bravely.

The narrative affords Miss Davis ample opportunity for demonstration of her histrionic talent. She enters the picture as a highly spirited young modern defiant of restraint. As her malady develops she undergoes a gradual change, softening ultimately in acceptance of a tragic destiny and earnest in preparation for the death she knows is drawing near. Half a dozen or more of the situations are of the kind that commonly bring the feminine portion of a cinema audience to the verge of tears or beyond.

Mr. Brent gives adequate account of himself as the surgeon and husband. Mr. Bogart has a relatively small part and plays it with an Irish brogue. Edmund Goulding's direction concentrates attention upon Miss Davis at all times.

Previewed at the Warner Hollywood to a predominantly professional audience which paid homage to the Academy award winner by applauding her big scenes.—William R. Weaver.

Produced and distributed by Warner Brothers. Director, Edmund Goulding. Screen play, Casey Robinson. Play, George Emerson Brewer Jr., Bertram Block. Music, Max Steiner. P. C. A. Certificate No. 4896. Running time, 106 minutes. Release date, April 18, 1939. General audience classification.

CAST

Judith Traherne	Bette Davis
Dr. Frederick Steele	George Brent
Michael O'Leary	Humphrey Bogart
Ann King	Geraldine Fitzgerald
Alec	Ronald Reagan
Dr. Parsons	Henry Travers
Carrie	Cora Witherspoon
Miss Wainwright	Dorothy Peterson
Martha	Virginia Brissac
Colonel Mantle	Charles Richman
Dr. Carter	Herbert Rawlinson
Dr. Driscoll	Leonard Mudie
Miss Dodd	Fay Helm
Lucy	Lottie Williams

Never Say Die

(Paramount)

Comedy

This dizzy comedy reunites Bob Hope and Martha Raye, who were featured in "Give Me a Sailor." The title, star personalities and quality of supporting cast, together with the story idea and the tricks played with it, blend to open the way for a snappy exploitation and advertising campaign. Hope's popularity, helped along by his radio broadcasting, is growing, while Martha Raye is already very well established. Theatre goers have come to realize that they can expect a lot of amusement whenever Andy Devine, Alan Mowbray, Gale Sondergaard, Ernest Cossart and Christian Rub are concerned.

A gag yarn, "Never Say Die," is a natural for gag advertising, characterizations, dialogue and situations. The time is the present and the general locale is a European health spa named "Bad Gasswasser." There, to escape his many fancied ills and to dodge the wiles of much married "Juno," lies millionaire "John Kidley." Sick as he thinks he is, he begins to lead a dog's life when a chemist gets his stomach analysis mixed up with a pup's. Visioning a short life, "Kidley" figures that anything would be better than marriage to gun-toting "Juno," so he weds a Texas nouveau riche, "Mickey Hawkins," to save her from a fortune-hunting nobleman, "Smirnov." Meanwhile "Mickey's" taxi driving boy friend, "Munch," shows up to go on the honeymoon. "Munch," "Juno" and "Smirnov," all figuring they have been cheated by "Kidley," set out to make life exciting for him. All becomes hilariously complicated before a burlesque dual between "Kidley" and "Smirnov." "Munch" shows up married to "Juno," "Smirnov" is brushed off neatly, and hapless "Kidley" sees a healthy new life with "Mickey."

Previewed in the Paramount theatre, Los Angeles. The cosmopolitan drop-in crowd, especially the gathering up in the balcony, seemed to enjoy the show greatly. It didn't require the loud laughing of Mr. Bob Gillham, Paramount publicity chief; it erupted spontaneously.—Gus McCarthy.

Produced and distributed by Paramount. Produced by Paul Jones. Directed by Elliott Nugent. Screen play by Don Hartman, Frank Butler and Preston Sturges. Based on play by William H. Post. James Smith, film editor. Song by Ralph Rainger and Leo Robin. Photographed by Leo Tover. P. C. A. Certificate No. 4826. Running time, 85 minutes, when seen here. Release date April 21, 1939.

CAST

Mickey Hawkins	Martha Raye
John Kidley	Bob Hope
Henry Munch	Andy Devine
Prince Smirnov	Alan Mowbray
Juno	Gale Sondergaard
Poppa Ingleborg	Sig Rumann
Jeepers	Ernest Cossart
Jasper Hawkins	Paul Harvey
Momma Ingleborg	Frances Arms
Kretsky	Ivan Simpson
Dr. Schmidt	Monty Woollsey
Kretsky's Bodyguard	Foy Von Dolsen
The Mayor	Christian Rub

Q Planes

(Columbia - Irving Asher)

Spy Melodrama

Considerable interest attached to the London presentation of this, the initial acquisition under Columbia's new and more ambitious British program. The selection of a subject which has a certain timeliness obviously adds to the immediate appeal of the film. Spy stories are, in general, safe fodder for the British box office, and this should prove no exception to the commercial rule. Ralph Richardson, whose public has increased steadily and firmly in every film, will inevitably help pull them in on this side of the Atlantic and it was generally agreed after the London trade show that "Q Planes" will still further enhance his star appeal.

The Richardson element is probably the backbone of the film which, elementally a dramatic and action subject, was wisely handled by director Tim Whelan on jaunty lines, with plenty of laughs woven around the whimsical, delusively blundering personality of "Major Hammond," the Secret Service's noblest bloom. The yarn, concerning the inexplicable disappearance of secret planes and the efforts of Scotland Yard to plumb the mystery, has both mystery and action, even if the former element is not its strongest point. The narrative develops around "Hammond's" efforts to solve the mystery and his discovery that the planes are crippled by a death ray fired from a foreign ship, and machines and crews taken aboard. There are the conventional passages of radio conversations twixt plane and airport, some flying sequences and an ultimate machine gun battle upon the enemy vessel. Honors even out, of course, with the aid of a Naval destroyer, and Laurence Olivier, test pilot, gets the girl, Valerie Hobson, who had been posing as an airport waitress to help her profession as a reporter. There have been similar films handled on more spectacular lines, and even with a greater manliness, but there is a comfortable quality about "Q Planes" and a native flavor which will ensure its box office appeal here.

Richardson's "Major Hammond" is an unceasing delight, human and carefree, efficient and whimsical. His passages with a much neglected blonde who ultimately marries another fellow, score consistently, and his unceasing umbrella is certain for the laughs. To say that it is Richardson's film is not, however, to deny credits to Valerie Hobson for a polished and happy characterization as the reporter, to Laurence Olivier for honest work in an unfruitful role, and to George Merritt for his captain of the aviation industry.

The film is not extravagantly staged, but is in the double quota category, and has technical qualities as sound as Denham has led the fans to expect, notably in Stradling's sheen of photography and Ian Dalrymple's coherent and logical scenario.

Previewed to an interested trade audience, the film scored all along the line, provoked much laughter in the right places and was in general hailed as an appreciable offering to the British box office. Richardson, however, walked off with all the personal laurels.—Aubrey Flanagan.

An Irving Asher Production. Distributed by Columbia. Directed by Tim Whelan. From a story by Brock Williams, Jack Whittingham and Arthur Wim-

(*Continued on page 42*)

AMERICA'S FAVORITE COMIC STRIP IS IN THE MOVIES!

TAILSPIN TOMMY
AS SNOOT, FLYING THE COMET AND ALREADY IN THE LEAD, DELIBERATELY DOVE HIS SHIP IN FRONT OF THE
Aerial Murder!
THAT'S COLD BLOODED MURDER!
BUT THE PILOT OF THE JUPITER IS UNABLE TO BRING HIS SHIP UNDER CONTROL AS IT SKIDS TOWARD THE GROUND, AND..
By Hal Forrest
Hal Forrest
9-17

TAILSPIN TOMMY
IN
MYSTERY PLANE

"Series takes off and zooms to entertainment levels which score a direct hit for this initialer and presages same for successors. Plenty of punch for adult action fans." *BOX OFFICE.*

●

"Bids fair to create a vogue . . . concentrates on action and suspense . . . one of the most novel climaxes seen on the screen in years." *MOTION PICTURE HERALD.*

●

"Gets off to flying start . . . will please fans of all ages." *FILM DAILY.*

●

"Packs a wallop that will pave smooth path for those to follow. . . . Action and suspense a-plenty, excellent production values." *DAILY VARIETY.*

●

"Should become Monogram's top grossers, as exploitation possibilities are unlimited." *HOLLYWOOD REPORTER.*

●

"Realistic, fast-moving, wholesome picture . . . a cinch to please thousands of youngsters." *JIMMIE FIDLER.*

WITH **JOHN TRENT**
MARJORIE REYNOLDS • MILBURN STONE
A MONOGRAM PICTURE

Produced by **PAUL MALVERN**
Directed by **GEORGE WAGGNER**
Screenplay by **PAUL SCHOFIELD** *and* **JOSEPH WEST**
Original story by **HAL FORREST**

(Continued from page 40)

peris. Scenario, Ian Dalrymple. Photographed by Harry Stradling. Supervising Art Director, Vincent Korda. Supervising Editor, William Hornbeck. Recording, A. W. Watkins. Musical Director, Muir Mathieson. Film Editor, Hugh Stewart. American release date not set. Running time, when seen in London, 82 minutes. General audience classification.

CAST

Tony McVane	Laurence Olivier
Kay Hammond	Valerie Hobson
Major Hammond	Ralph Richardson
Jenkins	George Curzon
Barrett	George Merritt
Blenkinsop	Gus McNaughton
Mackenzie	David Tree
Stage Doorkeeper	Hay Petrie
Daphne	Sandra Storme
Karl	Frank Fox
Air Marshall Gosport	George Butler
The Baron	Gordon McLeod
Peters	John Longdon

The Mind of Mr. Reeder

(Jack Raymond - Grand National)

Counterfeiting Melodrama

First quota acquisition by Grand National's English organization, this makes an immediate bid for moneymaking honors with two obvious assets, the appeal of Edgar Wallace, which noted and still extremely popular writer was responsible for the original whence the film is derived, and the following commanded by Scots character comedian Will Fyffe. Both elements mean something at the English box office. Will Fyffe's whimsical and quietly human characterization here is a pleasurable specimen and the brand calculated to provoke word of mouth publicity.

Raymond as producer and director exercised much ingenuity in making his film—made in a vest pocket studio—look more expensive than obviously it was, and the general production flavor and sheen are satisfactory.

"Mr. Reeder," played in quiet and effortless vein by Fyffe, is an elderly eccentric employed by the Director of Public Prosecutions, and in this yarn he sets about unmasking a counterfeiting gang and in the latter stages avenging the murder of a young detective to whom he is attached. Familiar Wallace twists punctuate the yarn, with passages in wharfside hideouts, nightclubs and East End saloons, clues being taken from the odor of rare liqueurs and fragments of monocle, helping out the interest. The narrative lingers rather longer on its way than might seem necessary, but the winsome personality of Mr. Reeder himself, and a generous supply of supporting characters will keep the customers' interest most of the time.

Fyffe dominates the picture, though it is an effortless sort of domination. Kay Walsh in a spry brand of portrayal, Bettey Astell giving beauty the core of character and lending brains to both, Romilly Lunge as the slaughtered Inspector, Wally Patch in a gem-like Cockney moment, help the picture's entertainment total.

Most English exhibitors, for whom it is, of course, designed, will sell the film on the star's name, borrowing the Wallace angle to help pull them in. Potential U. S. appeal would probably follow his success in Gainsborough's "Owd Bob."

Shown to an all trade audience at the Cambridge theatre, the film held interest throughout. Credits went universally to Fyffe.—A. F.

A Jack Raymond Production. Distributed by Grand National. Directed by Jack Raymond. From the story by Edgar Wallace. Dialogue and scenario, Bryan Wallace, Marjorie Gaffney and Michael Hogan. Cameraman, George Stratton. Art director, James Carter. Film Editor, Peggy Hennessey. Running time, when seen in London, 77 minutes. General audience classification.

CAST

J. G. Reeder	Will Fyffe
Miss Gillette	Kay Walsh
Welford	George Curzon
Elsa Welford	Chili Bouchier
Ted Bracher	John Warwick
Mr. Gaylor	Leslie Waring
Inspector Gaylor	Romilly Lunge
Barmaid	Bettey Astell
Langdon	Derek Gorst
Sam Hackett	Ronald Shiner
Lomer	Wally Patch
Brady	George Hayes
Publican's Wife	Dorothy Dewhurst

Secret Service of the Air

(Warner Brothers)

Action Melodrama

Warners' keynote for this season was action. Here it is in an exciting film of the alien smuggling racket as it concerns airplane transportation. The story is based on material compiled by William H. Moran, former head of the Secret Service Bureau of the Treasury Department.

The love interest has been toned down to allow a maximum of action, which is indicated in the fist fights, jailbreak, airplane hijinks and general all-around cussedness. The picture has a competent cast, if lacking outstanding name value, and includes Ronald Reagan, John Litel, James Stephenson, and Eddie Foy, Jr., who takes care of the comedy and Ila Rhodes.

"Lieut. 'Brass' Bancroft," a clipper plane pilot, gets a job with the secret service and is assigned to track down alien smugglers. To set the stage for future maneuvering, "Brass" is arrested on a criminal charge and locked up in a cell with "Hamrick," known to be a member of the smuggling gang. The two try to escape but are captured. "Brass", set free, joins the smuggling gang and becomes a pilot of the plane bringing in the aliens. "Brass" arranges a trap, which is almost upset by his pal "Gabby." After an exciting fight in the plane, while it falls dizzily towards the earth, "Brass" turns over the smugglers and the aliens to the authorities.

Reviewed at the Rialto theatre in New York. The usual action-loving audience of males gave indication that they enjoyed it.—PAUL C. MOONEY, JR.

Produced and distributed by Warner Brothers-First National. Producer, Bryan Foy. Directed by Noel Smith. Screen play by Raymond Schrock, based on material compiled by William H. Moran. Photography by Ted McCord. Editor, Doug Gould. Art editor. Ted Smith. P. C. A. Certificate No 4706. Running time, 61 minutes. Release date, March 4, 1939. General audience classification.

CAST

Lieut. "Brass" Bancroft	Ronald Reagan
Saxby	John Litel
Pamela Schuyler	Ila Rhodes
Jim Cameron	James Stephenson
Gabby Watters	Eddie Foy, Jr.
Zelma Warren	Rosella Towne
Dick Wayne	Larry Williams
Joe LeRoy	John Ridgely
Hafer	Anthony Averill
Hamrick	Bernard Nedell
Doc	Frank M. Thomas
Dawson	Joe Cunningham
Ed Powell	Morgan Conway
Klune	Raymond Bailey
Cliff Durrell	John Harron

Bouquets from Nicholas

(Walch Film Corp.)

French Comedy Satire

From a story by Noel-Noel, who also plays the lead, and C. Wheeler, "Bouquets from Nicholas," is a French satire on the American gangster film with narcotics peddling and kidnaping as the theme. The picture is slow paced and lacks the ardor of American product. Noel-Noel, given a suitable vehicle, should prove popular with the French cinema fans in this country. His simplicity and charm are outstanding.

The superimposed English titles are plentiful and the dialogue is easy to follow.

"Nicholas" is offered a job as flower boy in a Parisian night club owned by "Gregor." Not knowing that the bouquets contain hidden narcotics, "Nicholas" substitutes a bouquet from "Lisette," who sells flowers outside the club. The customer starts an argument with "Gregor" and is accidentally killed. "Nicholas" is assigned to transporting the trunk containing the body to an abandoned house. He gives two trusting policemen a lift. Inside the house are three kidnaped children being held for ransom but "Nicholas" is led to believe that they are orphaned relatives of "Gregor." Taking the children to "Gregor's" cafe for more money, "Nicholas" finds the cafe being raided by the police and returns to the deserted house, where "Gregor" is hiding. "Lisette" goes to tell "Nicholas" of the raid and the two are held captives. "Gregor" is subdued and "Nicholas" and "Lisette" return the children to their parents.

The supporting cast of Jacques Varennes, Henri Nassiet and Madeleine Robinson do little to speed up the action.

Reviewed at the American premiere, at the Cinema 49 *in New York, to an unresponsive audience.*—GEORGE SPIRES.

Produced by Dispa. Distributed by Walch Film Corp From a story by Noel-Noel and C. Wheeler. Directed by Maurice Cammage. Release date, March 1, 1939. Running time, 72 minutes. General audience classification.

CAST

Nicholas	Noel-Noel
Doc	Jacques Varennes
Ace of Hearts	Paul Amiot
Gregor	Henry Nassiet
Policeman	George Jamin
Lisette	Madeleine Robinson
The Children	Jean-Pierre Thisse Janine Noel-Noel

Mothers of Today

(Apex Productions)

Yiddish Film

Unless the audience is racially and religiously akin to the language and customs depicted in this Yiddish talking picture, there would seem to be little or no general entertainment value in the screening of this Jewish folk morality. There may be a limited appeal in that foreign sphere where the English tongue presents a language barrier but the production holds slight chance of attracting the attention and interest of the younger generation of Jewish picture goers.

Filmed at the Biograph Studios in the Bronx, New York, technical facilities are extremely limited and inadequate, particularly in setting and lighting outlay. Musical portions of the picture contain some folk and religious tunes. An overabundance of English titles translates the Yiddish tongue.

Esther Field, billed as the "Yiddishe Mame,' handles the principal part of an old fashioned mother who fights to keep her two children close to the ancient customs of the Jewish race. The daughter elopes with a small time gangster while the son forsakes for the time being his cantorial career for the wiles of a siren. Mother love rules supreme at the finale when the erring daughter returns home and the modern daughter-in-law slows down her pacing to a conventionally approved speed.

Seen at the Clinton Theatre, lower East Side house, where a small afternoon audience, cognizant of the film's language, was undemonstrative.—JOSEPH F. COUGHLIN.

Distributed by Apex Productions, Inc. Produced and directed by Henry Lynn. Story, Simon Wolf. Screen play, Henry Lynn. Running time, 92 minutes. Release date, February 27, 1939. General audience classification.

CAST

Esther Field
Simon Wolf
Paula Lubelska
Arthur Winters
Max Rosenblatt
Leon Seidenberg
Vera Lubow
Gertrude Krause
Jack Shargel

Trouble Brewing

(Associated Talking Pictures - A.B.F.D.)

Crime Comedy

With a comedian so deeply enshrined in public favor as MOTION PICTURE HERALD Poll winner, George Formby, a film like this is a moneymaker of the highest calibre on this side of the Atlantic, even before it starts. Fortunately ATP have been wise in retaining continuously the same producer and director. As a result a film is turned out which not only shows astute realization of the comedian's strengths and weaknesses, but is technically of a standard comparable with Hollywood's norm. Net result, then, is probably to widen the already abounding appeal of the "Lad fra Lancasheer." British pictures like this not only recompense their sponsors and satisfy the showman and his public, but help appreciably to fortify the prestige of the home production in general.

Formby's role here is that of a printer's compositor with a bent for detective work, and the yarn into which are woven the comedy and musical passages which swell the sum total of appeal, unfolds with incessant action and even a quota of comedy thrill in the old Harold Lloyd manner, his adventures in tracing a gang of counterfeiters whise hideout is a brewery. Formby, of course, is unceasingly the good humored goof who does nearly everything wrong, but who almost accidentally, at last unmasks the crooks. The changing scene which includes racecourses and newspaper offices, an all-in wrestling hall and a brewery, and the variegation of characters—there are police chiefs, newspapermen, racecourse crooks and forgers, a prima donna and Man Mountain Somebody or Other—allow for no slackening of interest. Most successfully comic of the many episodes are probably Formby's unwilling intrusion into a wrestling ring he thought was a swimming bath, a somewhat broad but very funny sequence in which he tries to recover an incriminating paper from the Prima Donna's stocking, and the frenzied slapstick beer bottle battle in the brewery. These are but three of a long succession.

Among the film's many assets—and no small aid to Formby—are Googie Withers, whose unusual personality has never registered better; Gus McNaughton, an unselfish and intelligent foil, and Garry Marsh, capable and polished as the news-editor-cum-counterfeiter. Joss Ambler as Lord Redhill, owner of George's paper, and Martita Hunt, the Prima Donna, call for credits, too.

Kimmins' direction of the film is beyond criticism and consolidates his place among the front rank directors here. As producer, Jack Kitchin presumably merits a bow for the film's high technical qualities.

English in subject and treatment, with its humors as naive as they are native, and its setting and scene making no pretence to ape the foreign pattern, "Trouble Brewing" is assured of a cast iron box office appeal in its own country. One day, maybe, Formby's sponsors may realize that the time is ripe for wider markets. The star is capable of them.

Seen cold in a London preview theatre the film sent six or seven sophisticated technicians, craftsmen and viewers into continuous laughter. —AUBREY FLANAGAN.

Associated Talking Pictures. Distributed by Associated British Film Distributors. Produced by Jack Kitchin. Directed by Anthony Kimmins. From an original screen play by Angus MacPhail, Michael Hogan and Anthony Kimmins. Music and lyrics by George Formby, Harry Gifford and Fred E. Cliffe. Photography, Ronald Neame. Art director, Wilfrid Shingleton. Editor, Ernest Aldridge. Running time, when seen in London, 87 minutes. General audience classification.

CAST

George Gullip	George Formby
Mary Brown	Googie Withers
Bill Pike	Gus McNaughton
Brady	Garry Marsh
Lord Redhill	Joss Ambler
Bridgewater	Ronald Shiner
Madame Berdi	Martita Hunt
Major Hopkins	C. Denier Warren
Housekeeper	Beatrix Fielden-Kaye

Le Récif de Corail

(The Coral Rocks)

(Alliance Cinématographique Européenne)

Adventure

Based on a novel by Jean Martet, this French language film, produced in a German studio and on the French Riviera, has a story which would give Hollywood opportunity of a first class remake. It was produced in Germany but its producer, director, author, screen-play writer, cameraman and actors are French. Jean Gabin and Michele Morgan play the leads.

Action is set in Australia and in a lost coral island of the South Seas. In Brisbane, an outcast, "Matt Leonard," has killed a man in a riot. He escaped on a cargo-boat which is bringing arms to Mexican revolutionaries. "Leonard," after a crossing in which the cargo has been pursued by a Mexican submarine, is brought back to Australia. Hiding in the woods, he finds a young girl, "Lilian White," living alone in a cabin. A police inspector arrives, but he is seeking the girl as a murderer. She escapes. In a neighboring town where there is an epidemic of typhoid fever, "Leonard" and the inspector find her and save her life. The inspector, who knows now that she has killed in self-defense, lets the two lovers go.

Besides the clever treatment and excellent dialogues, the good direction and convincing scenic background, there is first of all the story. Then too it reunites the star team of "Le Quai des Brumes ("The Foggy Quay").

Previewed in Paris at trade-show, the audience applauded loudly.—PIERRE AUTRE.

Produced by UFA (Berlin) and distributed in France and Belgium by Alliance Cinématographique Européénne (A.C.E.). Producer, Georges Lampin. Directed by Maurice Gleize. Based on a novel by Jean Martet. Screen play by Charles Spaak. Musical score by Henri Tomasi. Photographed by Jules Kruger. Produced at the Ufa-Babelsberg Studios, Berlin, with outdoor scenes shot on location in an island of the Freinch Riviera. Recorded on Klang film system. Running time, when seen in Paris, 100 minutes. Adult audience classification.

CAST

Trott Lennard	Jean Gabin
Lilian White	Michele Morgan
Abboy	Pierre Renoir
Captain Jolife	Louis Florencie
Hobson	Saturnin Fabre
Anna	Gina Manès
Jim	René Bergeron
Havelock	Julien Carette
Maria	Jenny Bernay
Newton	Gildès
Johnson	Roger Legris
Springbett	Guillaume de Sax
Mexican Colonel	Gaston Modot
Black	Ky-Duyen

Blackwell's Island

(Warner Brothers)

Crime Melodrama

This is a swiftly paced crime melodrama that deviates somewhat from the sameness to which this type of picture is prone. Thematically it has all the ingredients of other crime films plus an exposition of a condition that is alleged to have existed on the island from whence the picture draws its title. The island in New York City's East River has since come to be known as Welfare Island, the change in name stemming more or less from the story which this film dramatizes. The island houses a municipal prison.

The Blackwell's Island scandal made headlines quite a few years back as time is measured these days but it is a condition that is not necessarily limited to New York or to the past. As an expose it is a constructive piece of work and as entertainment it is good melodrama.

John Garfield, previously of "Four Daughters" and "They Made Me a Criminal," is seen as a newspaper reporter whose articles and later experiences in the prison causes the expose. Stanley Fields as the big-shot gangster turns in an excellent performance. The film has a light thread of romance running through it with Rosemary Lane as the girl. Other players are Morgan Conway, Dick Purcell and Peggy Shannon.

"Bull Bransom," gangster, practical joker, ally of politicians and seemingly outside the pale of the law, is the head of a racket organization known as the "Waterfront Proective Association." When his henchmen blow up a fishing schooner and injure the skipper, "Bull," on the advice of a political friend, consents to a court trial. The testimony of the skipper and a policeman send "Bull" to Blackwell's.

The warden of the prision, threatened with loss of his job and retirement pay, allows the gangster the run of the prison. "Bull" has his own suite, in the hospital ward; a special dining room and operates concessions. He leaves the island at will. "Tim Haydon," the reporter, causes himself to be incarcerated in order to obtain evidence against "Bull." Meanwhile the policeman who had testified against the gangster is murdered by a henchman and when the policeman's sister visits "Tim" the ganster devises a scheme to get rid of the reporter.

The scheme backfires and "Tim" escapes. He returns with the new Commission of Correction and police in a surprise raid. The gangster is captured after attempting to escape by boat.

Seen at the Globe theatre in New York. The comparative nearness of Welfare (Blackwell's) Island and the New York atmosphere generally caused quite a stir in the audience. There were an especially large number of that species who insist on audibly explaining what is happening on the screen and anticipating what next. But they liked it.—Paul C. Mooney, Jr.

Produced and distributed by Warner Brothers-First National. Directed by William McGann. Screen play by Crane Wilbur. Original story by Crane Wilbur and Lee Katz. P. C. A. Certificate No. 4497. Running time, 15 minutes. Release date, March 25, 1939. General audience classification.

CAST

Tim Haydon	John Garfield
Sunny Walsh	Rosemary Lane
Terry Walsh	Dick Purcell
Thomas McNair	Victor Jory
Bull Bransom	Stanley Fields
Steve Cardigan	Morgan Conway
Warden Granger	Granville Bates
Brower	Anthony Averill
Pearl Murray	Peggy Shannon
Benny	Charley Foy

The Ice Follies of 1939

(MGM)

Spectacle with Story

Double-barrelled is the showmanly word for this unusual attraction. Along the broad box office front the names of Joan Crawford, James Stewart, Lewis Stone, Lew Ayres and Lionel Stander assuredly qualify as exploitation material enough to sell a lot of tickets. In the areas where ice-skating has become a major interest the presence of the International Ice Follies troupe in the most magnificent skating exhibition ever filmed is likely to stack up as equally magnetic. In communities where both of these strike a responsive chord, no showman need wrack his brain for sales ideas.

Because it so completely outshines anything of the sort previously brought to screen, the long sequence presenting the ice ballet, in full color, is the more memorable entertainment factor and, therefore, the one likely to profit the picture most by word-of-mouth publicity. This portion of the picture successfuly defies written description. Only the color camera, a most flexible and artful one in this case, is competent to report accurately the artistry of these quite incredible skaters. This portion of the film is without precedent.

The name players referred to in the opening paragraph are engaged in a story about skaters and motion picture people which is well told and frequently amusing. Mr. Stewart plays a rink impressario married to a cinema star. Their professional preoccupations keep them apart until the girl determines to give up her career, whereupon her employer hires her husband as a film producer, thus making it possible for them to be together more. The players named make this seem realistic without attempting to build it up for more interest than is compatible with the success of the skating finale.

Producer Harry Rapf divided emphasis between story and spectacle, giving the second somewhat the better of the bargain and, of course, the title. Reinhold Schunzel's direction is gracefully effective. Leonard Praskins wrote the necessary story and Florence Ryerson and Edgar Allan Woolf collaborated with him on the screen play. Franz Waxman and George Stoll supplied appropriate musical direction with Roger Edens furnishing excellent score and lyrics. Bernice Petkere and Marty Symes composed "It's All So New to Me," the song number given chief prominence.

Members of the International Ice Follies troupe whose names are box office to ice fans are Bess Ehrhardt, Eddie and Roy Shipstad and Oscar Johnson.

Previewed at the Village theatre, Westwood,

(Continued on following page)

(*Continued from preceding page*)

Calif., where those humorous passages having to do with movie matters drew general laughter and the ice ballet finale scored a solid hit.—William R. Weaver.

Produced and distributed by Metro-Boldwyn-Mayer. Producer, Harry Rapf. Directed by Reinhold Schunzel. Story by Leonard Praskins. Screen play by Leonard Praskins, Florence Ryerson and Edgar Allan Woolf. Music score and finale by Roger Edens. "It's All So New to Me" by Bernice Petkere and Marty Symes. Musical direction by Franz Waxman and Georgie Stoll. Photographed by Joseph Ruttenberg. Technicolor photography by Oliver T. Marsh. Technicolor director, Natalie Kalmus; associate, Henri Jaffa. P. C. A. certificate No. 5099. Release date. March 3, 1939. Running time, when seen in Westwood, 60 minutes. General audience classification.

CAST

Mary McKay	Joan Crawford
Larry Hall	James Stewart
Eddre Burgess	Lew Ayres
Douglas Tolliver, Jr	Lewis Stone
Kitty Sherman	Bess Ehrhardt
Mort Hodges	Lionel Stander
Barney	Charles D. Brown

And
"The International Ice Follies"
With
Bess Ehrhardt
Roy Shipstad
Eddie Shipstad and Oscar Johnson

The Lady and the Mob

(Columbia)

Comedy

"The Lady and the Mob," a glib satire on gangster-crime stories, is a full load of farce comedy entertainment and a picture replete in unique exploitation possibilities. Not the least of its commercial values is the presence in the leading role of Fay Bainter who only last week was awarded the Academy prize as the best supporting actress of 1938. For additional name value the show also makes available the advertising worths of Ida Lupino, Lee Bowman, Henry Armetta, Warren Hymer, Harold Huber, Joseph Sawyer, George Meeker and a squad of lesser lights.

Comedy is the spirit of "The Lady and the Mob," but novelty is the factor that sets it apart from the routine comedy or serious crime melodrama. In this case, Miss Bainter, playing the role of "Hattie Leonard," a wealthy old spinster who has long dominated the political, social and business life of a small town and who knows everybody by his or her first name and all about them, become the "gang-buster."

Indignant when she finds she has to pay tribute to a lot of cleaning and pressing racketeers, and finding the law enforcement officers impotent, she takes matters into her own hands. Importing her own gang of gorillas, arming them with tommy guns and pineapples, she proceeds to fight fire with fire. Her adventures lead to her being jailed as a kidnap suspect and makes possible many amusing escapes from durance, almost to break up the romance between niece "Lila" and her boy friend "Fred" and finally to a showdown with her hand-picked "Mayor Jones" that culminates in the rout of the racketeers and the establishment of law and order.

There's not a slow moment during the picture's entire running time. Dialogue and action are well balanced but the greater accent has been placed on the latter quality. In most of the scenes there are anywheres from half a dozen to a score of people on the screen and this mass grouping makes for movement and excitement practically all the time.

Previewed March 3 at Pantages theatre, Hollywood. The Friday evening gathering which seemingly did not anticipate anything much when the title and credits rolled on the screen quickly found that it was being agreeably surprised. It is likely that this circumstance will be repeated when the picture goes into general distribution. It might be wise, therefore, to plan that as large as possible audience be influenced to attend the first performance. Word of mouth advertising, all favorable to the attraction, in which the folks most likely will indulge should serve to boost the show.—Gus McCarthy.

Produced and distributed by Columbia. Directed by Ben Stoloff. Story by George Bradshaw and Price Day. Screen play by Richard Maibaum and Gertrude Purcell. Wilbur McGaugh assistant director. Otto Meyer film editor. Photographed by John Stumar. P. C. A. Certificate No. 4926. Running time, 65 minutes when seen in Hollywood. Release date: April 3, 1939. General audience classification.

THE CAST

Hattie Leonard	Fay Bainter
Lila Thorne	Ida Lupino
Fred Leonard	Lee Bowman
Zambrogio	Henry Armetta
Frankie O'Fallon	Warren Hymer
Harry the Lug	Harold Huber
District Attorney	Forbes Murray
Blinky Mack	Joseph Sawyer
Brains Logan	Tom Dugan
Bert the Beetle	Joseph Caits
Big Time Tim	Jim Toney
The Canary	Tommy Mack
Mayor Jones	Brandon Tynan
George Watson	George Meeker

Risky Business

(Universal)

Melodrama

Although altered in several respects, "Risky Business" is a remake of "Okay America." It will be recalled that the original made an effective impression upon audiences at the time of its release. However, as a matter of screen merchandise this version does not measure up to the standard of its parent. Unimpressive in the matter of name worth, the production's audience entertainment value is hardly of the caliber that will arouse any unusual enthusiasm.

In character the production is a picturization of events and experiences in the life of a Hollywood radio broadcasting commentator. The hero, even to the style of news material and picture reviews he broadcasts as well as identifying production detail is patterned after one of Hollywood's better known radio reporters. Cracking a kidnap case, he finds upon delivering the ransom money that he has been double-crossed. This typical bit of underworld tactics was to find out whether or not he was on the level before he can deliver the victim to her parents. He is implored to intercede with the Governor on the behalf of a notorious gangster. The Governor will not extend clemency, but in order to save the girl, the broadcaster stalls to gain time, then informs the criminal that he has been duped. The latter worthy is killed before he can do any killing himself, and while the broadcaster is telling the story over the air himself, he is fatally wounded by the dead public enemy's henchman.

Previewed in the Alexander theatre, Glendale. The audience could not arouse itself to the point of taking any great interest in the picture.—Gus McCarthy.

Produced and distributed by Universal. Associate producer, Burt Kelly. Director, Arthur Lubin. Screen play, Charles Grayson. Original story, William Anthony McGuire. Cameraman, Stanley Cortez, A.S.C. Art director, Jack Otterson. Costumes, Vera West. Film editor, Maurice Wright. Sound supervisor, Bernard B. Brown. Technician, Robert Pritchard. Assistant director, Fred Frank. P. C. A. Certificate No. 5139. Running time, 70 minutes. Release date, March 3, 1939. General audience classification.

CAST

Dan Clifford	George Murphy
Mary Dexter	Dorothea Kent
Hinge Jackson	Leon Ames
Axel	El Brendel
Norma Jameson	Frances Robinson
Silas	John Wray
Abernathy	Pierre Watkin
De Carno	Eduardo Ciannelli

Paramount Pictorial, No. 8

(Paramount)

Pictorial

The subject matter of this latest issue of the Pictorial grouping treats of two topics, the manufacture of gold leaf and the yearly migration of sheep to the mountain pasture land of the Great Divide country. The sequence depicting the processing of gold leaf, used decoratively in architecture, art and industry, is interesting and detailed in its description of the minute and laborious methods employed. However, it will be in the second section showing the animal exodus that the audience will derive the greater amount of entertainment. Photographed with a sensitive feeling for land and sky effects, the camera shots tracing the sheep trek through lowlands, villages and then up to the most breath-taking beautiful mountain scenery ever caught within the scope of a lens will have any audience expressing audible appreciation of the superlative pictorial beauty.—Running time, 10 minutes.

A Small Town Idol

(Vitaphone)

Broadway Brevity

A Ben Turpin comedy vehicle from the ancient past has been jazzed up into new life with some "screwball" commentary and sound effects. Besides Ben there are Phyllis Haver, Marie Prevost, Charlie Murray, Louise Fazenda, Jimmy Finlayson, Dot Farley, Andy Clyde, Billy Bevan, Bert Roach, Eddie Gribbon and the Mack Sennett Beauties. Also Ramon Novarro as a dancer. Running time, 20 minutes.

Going Places (No. 60)

(Universal)

Travelogue

Universal takes the audience on a railroad trip from Johnson City, Tennessee, to Boone, North Carolina. The train is the famous "Tweetsie," so named because of the shrill whistle of the original locomotive, which has plenty to do, for stops are made, any time or anywhere, to pick up passengers, deliver groceries to housewives and to permit the conductor to pass the time of day with neighbors. Then the camera turns to the executive of a pressed steel plant in Worcester, Mass., who collects ancient, medieval and modern armor.—Running time, 9½ minutes.

The Magic Bean

(Universal)

Lantz Cartoon

The story of "Jack and the Beanstalk" has been modified to fit the needs of this Walter Lantz cartoon, with a mouse playing "Jack" and an enormous cat the giant. The little mouse trades the family cow for some beans which just grow and grow. When the mouse climbs the stalk and reaches the castle he finds a hen laying golden eggs. The mouse is trapped trying to make off with the eggs. The scene dissolves and the patron finds that the cat and mouse are only playing a scene for a film director.—Running time, 7½ minutes.

Circus Co-Ed

(Paramount)

Paragraphic

Behind the scene glimpses of the training of a circus aerialist for her debut under the big top are offered in this interesting and at times exciting Paragraphic number. With an amusing spoken commentary from the radio experienced voice of Budd Hulick, a troupe of trapeze artists, the Clarkonians, perform a thrilling routine of difficult tricks. The material, enhanced by some expert slow motion camera work, will interest any audience of young and old circus fans.—Running time, 10 minutes.

Bank Notes

(Universal)

Variety Program

This is a Mentone variety short subject headed by Gus Van, who is master of ceremonies and is featured in two song numbers. The locale is the interior of a bank. The performers are Minor and Root, dance team; The Three Wiles, male dancers in a specialty number; The Barton Harp Quintet; Bernice Parks, singer; Ruth Daye, tap dancer, and The Five Ames Sisters, acrobatic dancers.—Running time, 19¼ minutes.

SPOKANE HOUSES TO PAY FEES QUARTERLY

Theatre operators in Spokane, Wash., pleading poor business conditions, have won the right from the City Council to pay their annual licenses on a quarterly basis. The grant carried the stipulation that if the installments are not paid on time, the entire yearly fee becomes due immediately.

J. J. Rosenfield, city manager of Evergreen Theatres, told the council the city fee was too large. "The fee charged in Spokane is far in excess of any city of its size in the United States," he said.

Vode-Vision Threatens Suit Against Musicians

Threats of a suit for an injunction and damages unless his decision on regulation of recordings is revoked were reported this week to have been sent to Joseph M. Weber, president of the American Federation of Musicians by the backers of Vode-Vision, a project using "live" talent and "canned" music, for which members of the New York local 802, and union members generally, have been forbidden by their officials, and by Mr. Weber, to make recordings.

The AFM, in the summer of last year, forbade its members to make recordings for the vaudeville company. That company's sole unit had made several successful stands in Pennsylvania cities; but rather than make further recordings for further units, without union musicians, Vode-Vision stopped functioning. A protest was filed with the Department of Justice, but this was not acted upon.

In late January, New York Supreme Court Justice Kenneth O'Brien ruled that the AFM and the IATSE, acting in conjunction, had no right to interfere with the operation of the Opera on Tour, Inc., a similar project using live operatic talent and "canned" music. The decision also mentioned the lack of a "legitimate" labor dispute between the AFM and the opera company.

The Vode-Vision company expects to use this decision as a basis for their legal proceedings against Mr. Weber and the AFM local.

Yates and Grainger on Coast for Conferences

James R. Grainger, president of Republic, and Herbert J. Yates, arrived on the Coast this week for studio conferences, including the handling of "Man of Conquest."

The picture will have its world premiere at the Majestic theatre in Houston, Tex., April 6th.

Expressed opposition of exhibitors to film stars' radio broadcasts is understood to have caused the company to abandon its contemplated radio program.

Color Short Pressbooks

Cinecolor, in Hollywood, has started an exhibitor press book service for its clients making short subjects, a monthly bulletin issued through all Paramount exchanges to theatremen.

DENVER SCHOOLS DOING OWN MOTION PICTURES

Students and Teachers in Citywide Project; Subjects Chosen for Five Films

by ROBERT S. DANVERS
in Denver

Added to the many and widely different approaches undertaken or proposed for the opening of the potentially vast school films field is a new project in Denver, said to be the first in the country, for the production of educational films by students and teachers for the city's entire school system, under the direction of Dr. Roy A. Hinderman, school social service chief.

School systems or individual schools elsewhere have produced individual films for experiment, but none on such a widespread scale as that proposed in Denver.

"There is a twofold purpose," said Dr. Hinderman. "First, the exploration of community resources and the production of films on these resources for the public school curriculum where such films are the most appropriate method of dealing with the problem; and, second, the educational activity involved through the joint participation of the administration, the teachers, and the pupils in exploring these curriculum subjects and in actually producing the films."

Hoban and Brooker Advisers

The project is under the general advisement of Charles F. Hoban, Jr., and F. E. Brooker, both of the American Counsel on Education, in Washington, D. C. The responsibility of administration and supervision has been distributed among committees consisting of teachers and students. Each committee will supervise the entire production of a motion picture relative to its assigned subject. Films dealing with five different subjects are to be completed by June 1, 1939. Plans are to allow about 400 feet of film per subject.

Subjects Chosen

The folowing subjects have been chosen for motion pictures: "Denver's Food Supply," to show the principal markets, how incoming perishable foods are handled, cold storage plants, packing companies, canning factories, and the like; "Shelter in Denver," inasmuch as the city recently voted a slum clearance project, this film will be largely devoted to this particular phase of the subject; "The Protection of Our Health," on public hospitals, clinics, and institutions pertaining to public health; "How to Have a Good Time in Denver," showing skiing, skating, boating, swimming, amusement parks, theatres, etc., and "How to Get a Job in Denver," in which it is planned to visit department stores, manufacturers, business houses, and stores, in an attempt to show correct methods for approaching prospective employers.

The work has been divided into four divisions: (1) organization of materials, (2) preparation of scenarios and shooting scripts, (3) photography, and (4) editing of films. Following is the working procedure:

Four Divisions of Work

1. Analyze the problem.
2. Consult local authorities and experts and form advisory councils.
3. Select aspect of problem for film production.
4. Determine purposes of films in terms of predicted audiences and desired reactions of audiences.
5. Determine interests of students and audiences as one basis of interest centers and devices in films.
6. Study nature and limitations of a motion picture; what can be done with a camera
    a. Consult published materials.
    b. Analyze different types of films.
    c. Begin to think of films in terms of specific pictures.
7. Prepare scenario.
8. Prepare shooting script. Shot for shot: place, length, type and angle.
9. Organize working committees: Camera, script, props, electricity, and location.
10. Shoot film on location.
11. Preview rushes and edit film in cooperation with guiding committee.
12. Add sound if possible and desirable.

"Our major concern for the present with regard to evaluation," said Dr. Hinderman, "will be to determine the practicability and educational values to be derived from having pupils and teachers cooperate in the production of motion pictures to be used in the study of community life. It will be interesting to discover the extent of community as well as school participation that was promoted by the making of these films. We may find answers to such questions as the following: How much can children do in producing motion pictures? How much teacher time is consumed? How much of the community can be brought into the classrooms in an effective manner by this technique? And, is the cost commensurate with the educational outcomes in school made motion pictures?"

Form Ohio Product Buying Pool; Offices in Columbus

Marking the first step in the formation of product buying pools in Ohio, there has been formed in that state Theatre Service, Inc., a non-profit corporation, members of which, with their interests, are as follows:

W. C. Chesbrough, Alhambra, Champion, Drexel, Empress, Garden, Grandview, Hudson, Northern, Piccadilly, Pythian and Victor theatres of Columbus, and the Classic, Mecca and Salem theatres in Dayton; C. A. MacDonald, Arlington, Cleve, Southland, Thurmania and Westmont theatres in Columbus, and the Ada theatre in Ada; Virgil A. Jackson, Goodale, Uptown and Wilmar theatres in Columbus, and the Avon theatre in Cincinnati; F. W. Rowlands, Columbia, Main and Parsons theatres in Columbus; Frank Ferguson, Avondale theatre in Columbus; Al Taylor, Dixie theatre in Columbus; Lee J. Hofheimer, Indianola theatre in Columbus; W. C. Pullin, Linden theatre in Columbus; Max Stearn, Southern theatre in Columbus.

At the first meeting, Messrs. Chesebrough, Rowlands, MacDonald, Jackson and Stearn were elected trustees. They elected Mr. Jackson, president; Mr. Rowlands, vice-president, and Mr. Stearn, secretary and treasurer. Offices are in Columbus.

Seadler at Studio

Si Seadler, Metro-Goldwyn-Mayer advertising manager, is at the company's studio for an annual inspection of product and conferences with executives, which are expected to continue the rest of the week.

Arkansas to Meet; Illinois Elects

April 2nd and 3rd have been selected by the board of directors of the Independent Theatre Owners of Arkansas for the next state meeting, which will be the annual spring convention, with election of new officers. To be held in Little Rock, the convention will feature a screening and the exchange of publicity and advertising ideas.

Jack Kirsch was re-elected president of Allied States of Illinois, with all other officerts and directors re-elected, at the annual meeting held last Thursday. At the meeting there was a discussion of the proposed trade practice agreement, led by Mr. Kirsch.

The adoption of resolutions authorizing the appointment of a committee to meet with representatives of the West Virginia management association, in order to effect an amalgamation and to accept theatre managers who are not owners as associate members, marked the last meeting of the Independent Theatre Owners of West Virginia. Held at the Waldo Hotel in Clarksburg, the meeting was attended by more than 150 exhibitors and sales representatives.

Oklahoma Governor Appoints New Will Rogers Commission

A new seven-member Will Rogers Memorial Commission to replace the 15-member commission created last year, has been appointed by Governor L. C. Phillips of Oklahoma. They are Will Rogers, son of the late humorist; N. G. Henthorne, Walter M. Harrison, Lew Wentz, Dr. J. C. Bushyhead, W. E. Sunday and W. E. Halsell.

"In making the selections, I chose a majority of the members from persons of Cherokee blood, who were true friends of Will Rogers," the Governor said. He also said the members have agreed to give without charge to the state their time to build up a fund to maintain the memorial. "I hope that during my administration enough will be provided to maintain it and remove the expense from the state," he said.

Davidson, Linet Join Universal

Sidney C. Davidson has been appointed general assistant to Lou Pollock, eastern advertising and publicity director of Universal. Mr. Davidson was exploitation director of Warner Brothers for eight years and until recently has been with Motion Pictures' Greatest Year, Inc.

Hank Linet, former associate editor of *Showmen's Trade Review*, also has been appointed an assistant to Mr. Pollock. Mr. Linet will be active in all branches of the department.

Irving Mack returned to Chicago last week after purchasing 3,000 negatives and other properties of Standard Advertising Corporation in Hollywood to be used by him in operating Filmack Trailer Corporation.

Joan Crawford, star under contract to Metro-Goldwyn-Mayer, has signed with the RCA Victor Recording Company to record popular songs. Her first will be "Something's Gotta Happen Soon," from "The Ice Follies of 1939."

SAN FRANCISCO FAIR USING RCA SOUND

A sound reenforcement system, capable of delivering a volume of sound "greater than that of 30 of the world's largest symphony orchestras, playing fortissimo" and of reproducing every sound cycle from the very lowest whisper to the mighitest crescendo, is one of the features of the sound and radio network which has been installed by RCA-Victor on "The Treasure Island of 1939," in San Francisco Bay, site of the Golden Gate Exposition, which opened February 19th.

The system comprises about 60 high power, high fidelity loudspeakers, of special design, the order for which comprised the largest such the company ever received for this type of equipment. In addition to this loudspeaker system, there is a radio control center, a 3,200 seat broadcasting studio, and several smaller ones, and portable radio broadcasting units.

Paramount in Deal With Mayflower

An important deal for the world-wide distribution of British films was announced Tuesday by Paramount. The agreement gives Paramount sole distribution rights for the world, save in the United Kingdom, of two Mayflower films, "St. Martin's Lane," with Charles Laughton and Vivian Leigh, and "Jamaica Inn," with Laughton and Maureen O'Hara, directed by Alfred Hitchcock.

"The Admirable Crichton," with Laughton and Elsa Lanchester, based on the play by James M. Barrie, will also be distributed by Paramount except in the United Kingdom. Production is scheduled to start in early summer.

Slight Theatre Decrease Noted in Omaha Area

Only a slight decrease in the number of theatres in the Omaha trade territory of Nebraska, southwest Iowa and southwest South Dakota, has been evident the past year, according to the territory's theatre guide.

There were 302 theatres in Nebraska in 1939 as compared to 309 in 1938. The Iowa territory remained the same, 131 houses, with 44 for 1938 and 1939 in the South Dakota area. Fifty-four of the Nebraska houses are closed, the same number as a year ago. There was a decrease from eight to five in the number of closed houses in Iowa.

John Hicks Plans Visit

John W. Hicks, Paramount vice-president in charge of the foreign department, plans to sail from England to this country on March 18th. Adolph Zukor is not planning to accompany him, but will probably go directly to South America.

Netherlands Have 297 Sound Houses

There has been no change in the number of theatres in the Netherlands wired for sound, the American Consulate, in Amsterdam, reports, according to the Motion Picture Division of the Department of Commerce. The report covers the first 11 months of 1938.

There are 297 theatres in the Netherlands wired for sound, with 90 installations for sound on film and 207 for sound on film and disk. That number includes the 275 theatres giving regularly scheduled showings of films, if only seasonally; there are no theatres giving regularly scheduled performances which are not wired for sound.

In the first 11 months the Netherlands National Board of Censors banned 16 feature films; eight American, four French, three German and one Russian. The number of films from America and other countries passed by the censors follows:

	Number	
Country of Production	Year 1937	11 Months 1938
United States	312	278
Germany	75	55
France	45	45
England	31	18
Austria	11	9
Netherlands	11	2
Czechoslovakia	5	1
Russia	1	5
Other	8	0
	499	413

These figures show an increase in the predominating preference for American films. The percentage of films of French origin has increased while the popularity of German films continues to decline.

Unofficial figures compiled by the Consulate showed attendance to have increased slightly without further price reductions in the 11 months period.

Malsed and Winters Named RCA Managers

George Malsed has been appointed RCA Victor district sales manager for Dallas and Harold Winters has been named to a similar post at Kansas City. Mr. Winters replaces Dale Neiswander, now general manager of Interstate Supply Company, RCA Victor distributor at St. Louis. Mr. Malsed succeeds George Ewald, who has been transferred to Camden, N. J.

Other RCA Victor appointments are those of Francis H. Engel, who is placed in charge of coordinating and planning development of television receivers, and J. A. Milling, former manager of parts sales, who has been named manager of the Small Radio Division.

Ginsburg in New Haven

Lewis S. Ginsburg, with United Artists in the New York exchange and the home office for the last six years, has been appointed salesman of the New Haven exchange, succeeding Reville Kniffen.

Join March of Time

James L. Wolcott and Alan Brown have been appointed to the staff of the March of Time. Mr. Wolcott was formerly with Twentieth Century-Fox at the studio and Mr. Brown was previously with Metro-Goldwyn-Mayer, also at the studio.

WHAT THE PICTURE DID FOR ME

Columbia

CITY STREETS: Edith Fellows, Leo Carrillo—A mighty fine picture. Leo Carrillo was never better. Quite popular here. That Edith Fellows is a comer. Will satisfy 100 per cent.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

GIRL'S SCHOOL: Anne Shirley, Nan Grey, Ralph Bellamy, Noah Beery, Jr.—Not the type of picture the title might imply. It isn't a girls' reformatory but a girls' college or school. It isn't a bad picture at all and went over darn good here. Running time, 73 minutes. Played February 18.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

GLADIATOR, THE: Joe E. Brown, June Travis—As good a picture as Brown ever played in. It's a knockout comedy as good as "The Earthworm Tractors." Don't miss playing "The Gladiator." It will do business.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

HOLIDAY: Katharine Hepburn, Cary Grant, Lew Ayres, Doris Nolan, Edward Everett Horton, Binnie Barnes, Jean Dixon—A very good show and pleased 100 per cent. Hepburn does not mean a thing here. No draw; no business. Running time, 50 minutes. Played February 8-9.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

HOMICIDE BUREAU: Bruce Cabot, Rita Hayworth—A fair "B" picture. It's strictly an action picture and I am doubtful if it could hold its own. We played it in connection with a stage attraction to the tune of standing room only business. Running time, 59 minutes. Played February 14-15.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

I AM THE LAW: Edward Robinson, Wendy Barrie, Barbara O'Neill, John Beal—No business. My patrons getting fed up on Ed. G. Robinson. Same old stuff. Running time, 70 minutes. Played January 31.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

First National

AMAZING DR. CLITTERHOUSE, THE: Edward G. Robinson, Claire Trevor, Humphrey Bogart, Allen Jenkins—This drew good and was surprised to see such a good crowd on the second night. 'Nuf sed. Play it. Running time, 87 minutes. Played January 30-31.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Crime School Kids"—An A-1 picture that did A-1 business even in this small third-run neighborhood house. The picture is a "natural" with the perfect cast and a swell story. Play this one by all means. Running time, 97 minutes. Played February 19.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Crime School Kids"—Every pastor in town saw the picture and ranked it very high. Two day run. Could have lived on the third day. Warner, give us more pictures of this type. Ranks with "Boys' Town." Running time, 97 minutes. Played February 19-20.—Marshall Rooks, Texas Theatre, Troup, Texas. General patronage.

DAREDEVIL DRIVERS, THE: Dick Purcell, Beverly Roberts, Gloria Blondell, Gordon Oliver—Played this on a double and clicked. This is our third straight year with Warners' product and must say their pictures are the best draws. Box office figures prove this and how. Running time, 65 minutes. Played February 2-4.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

FOUR DAUGHTERS: Lane Sisters, Gale Page, Jeffrey Lynn, John Garfield, May Robson, Claude Rains—The entire cast is excellent. From Robson, the star, on down, this picture is flawless. One of the best pictures we have ever played. Priscilla Lane is going places before they are through with her. Good any day in the week. Running time, 80 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GIRLS ON PROBATION: Ronald Reagan, Jane Bryan—Very good program picture that drew quite well at the box office. Jane Bryan is coming to the front. Running time, 73 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
Rockefeller Center, New York

GIRLS ON PROBATION: Ronald Reagan, Jane Bryan—Excellent production. Production that pleased and did a nice business. Played February 22.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MISSING WITNESSES: Dick Purcell, Jean Dale, John Litel—This was a swell show and drew good. Played this on a double and it was much better than expected. Played February 10-11.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

MY BILL: Kay Francis, John Litel, Anita Louise, Bonita Granville—A great little show. Starts slow but ends with a bang. Pleased 100 per cent and did average business. Running time, 70 minutes. Played February 7.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

WHEN WERE YOU BORN?: Anna May Wong, Margaret Lindsay—Used this on a double and pleased. Another mystery picture and it seems the public can't get enough of them. Played February 13-14.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Grand National

WHIRLWIND HORSEMAN: Ken Maynard, Joan Barclay—This will pass on a double and please. Nothing outstanding. Just another western for your weekend date Played February 17-18.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Metro-Goldwyn-Mayer

BILLY THE KID (reissue): Wallace Beery, Johnny Mack Brown—A nice little picture that came out with the advent of sound. We cashed in on Beery's name at the box office. If you find it hard getting product, give this one a try, Mr. Exhibitor. Running time, 100 minutes. Played February 12-13.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

BOYS TOWN: Mickey Rooney, Spencer Tracy, Henry Hull—The boys went to town and so did yours truly in spite of adverse weather conditions. The picture holds house records to date. Played February 12-15.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

BOYS TOWN: Mickey Rooney, Spencer Tracy, Henry Hull—Very, very fine. They don't come any better than this one. Running time, 90 minutes.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

DRAMATIC SCHOOL: Luise Rainer, Paulette Goddard, Alan Marshal, Ann Rutherford, Lana Turner—About as close to nothing as I have ever seen for a long time. Had plenty of walkouts on this. Would have had more but there weren't enough customers in the house to do much walking out. Played February 21.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

DRAMATIC SCHOOL: Luise Rainer, Paulette Goddard, Alan Marshall, Ann Rutherford, Lana Turner—No dice for small town. In a class with "The Shining Hour," "The Great Waltz." They will not go for heavy drama in this small community. Rainer is excellent but needs a stronger male lead than Alan Marshall to hold her up. Think Walter Pidgeon as lead would have helped immensely and the story, instead of Paris, could have had a New York locale without detracting that would have helped the receipts. Running time, 78 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GIRL DOWNSTAIRS, THE: Franchot Tone, Franciska Gaal, Reginald Gardiner, Walter Connolly—Pretty good farce comedy which failed to draw. Played February 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GIRL OF THE GOLDEN WEST, THE: Jeanette MacDonald, Nelson Eddy, Leo Carrillo, Buddy Ebsen, Walter Pidgeon—A delightful film of light operatic nature. Fans of Eddy and MacDonald will like this one and will also find this famous time tried story has lost none of its appeal. Needless to say the singing of both Nelson Eddy and Jeanette MacDonald is superb. The only regret is that Eddy's acting is not as flawless as his vocal renditions. Leo Carrillo and Buddy Ebsen masterfully supply the comedy sequences This is a jewel for those who enjoy good music. If your audience is so inclined, it's a case of—"nuff sed." Running time, 120 minutes. Played February 22.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

IDIOT'S DELIGHT: Clark Gable, Norma Shearer, Burgess Meredith, Edward Arnold, Charles Coburn, Joseph Schildkraut—My cashier saw this in a city and warned me, so I took a look at it. I do not believe it will please in a small town.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford, Lana Turner—This is what the public wants. Down to earth comedy. Kept the crowd roaring from start to finish. Running time, 80 minutes. Played January 29-30—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas, Fay Bainter—A nice little picture. We ran this on a dish night as the first main feature and did a sweet little business. Running time, 72 minutes. Played February 23-24.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

STABLEMATES: Wallace Beery, Mickey Rooney —A good picture and two swell stars but the picture just didn't go over so big. Everyone likes Mickey and usually his pictures go over big but this one didn't make a hit. Running time, 89 minutes. Played February 8-9.—Marshall Rooks, Texas Theatre, Troup, Texas. General patronage.

STAND UP AND FIGHT: Robert Taylor, Wallace Beery, Florence Rice, Helen Broderick, Barton MacLane—Another good picture with no draw. Beery does not get any money here.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer—One of the finest pictures of the year. Business just fair. These do not draw here.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy, Walter Pidgeon, Leo Carrillo, Walter Connolly—Too much snow. Otherwise the crowd would have been too big to handle. Played February 26-March 1.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

YELLOW JACK: Robert Montgomery, Virginia Bruce, Lewis Stone, Henry Hull, Charles Coburn—Very entertaining picture. Pleased my patrons. Running time, 78 minutes.—Lee Brewerton, Capitol Theatre, Raymond, Alberta, Canada. Small town patronage.

Paramount

AMBUSH: Lloyd Nolan, Gladys Swarthout—Good program picture. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

COCOANUT GROVE: Fred MacMurray, Harriet Hilliard, Ben Blue, Rufe Davis, Yacht Club Boys, Eve Arden, Billy Lee—Paramount produces a good

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musical in this film. Filled with good music (both vocal and instrumental), it is bound to please those who like pictures of the syncopated musical type. The little nonsense indulged in by the Yacht Club Boys is not amiss. Harriet Hilliard's pleasing singing is enjoyable and Fred MacMurray does well. The dance team of Ben Blue and Eve Arden put over some good routines. Rufe Davis is his usual comical self. Spotlight stealer is little "half-pint" (Billy Lee), to whom the boys here capitulated. He'll win everyone who sees him "beat it out" on those drums. It's a nice, light musical with plenty of variety and should fit into any spot where such a picture is desired. Running time, 90 minutes. Played February 25.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

FRONTIERSMAN, THE: William Boyd, Russell Hayden, George Hayes—A fair picture with a fair cast. Could have been much better. I publish my own weekly theatre paper. A copy is yours for a stamp. You may get some ideas from it. Running time, 68 minutes. Played February 18.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

IF I WERE KING: Ronald Colman, Frances Dee, Basil Rathbone, Ellen Drew—Very fine production and worth extended playing time.—Lee Brewerton, Capitol Theatre, Raymond, Alberta, Canada. General patronage.

MEN WITH WINGS: Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine—An excellent picture and did good business on a two-day run. Had a number of praises on the picture. Paramount, give us some more similar to it. Running time, 105 minutes. Played February 15-16.—Marshall Rooks, Texas Theatre, Troup, Texas. General patronage.

MYSTERIOUS RIDER: Russell Hayden, Weldon Heyburn, Charlotte Fields—Was a good Saturday night show. Pleased all of the western fans.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

SAY IT IN FRENCH: Olympe Bradna, Ray Milland—The last reel is a scream. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SONS OF THE LEGION: Donald O'Connor, Billy Lee, Lynne Overman, Elizabeth Patterson, William Frawley—A story that's only propaganda. One patron raised hell right and asked how much I was paid to run this. Running time, 60 minutes. Played February 15-16.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

SUNSET TRAIL: William Boyd, George Hayes, Russell Hayden—Pleased all my non-western fans and the rest were kept interested by the activities of Hopalong, who was playing the part of a tenderfoot in a very convincing manner. This is a very interesting outdoor drama that did only average business here but will do better in spots where action is not always necessary or desired. Running time, 65 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

THRILL OF A LIFETIME: Eleanore Whitney, Johnny Downs—Good picture and pleased all of the fans.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

Republic

ARMY GIRL: Preston Foster, Madge Evans, Neil Hamilton, Ruth Donnelly—A mighty fine picture but where did the film salesman get the idea this was going to break records? We couldn't find any. Just about got by with this. A swell picture nevertheless. Running time, 88 minutes. Played February 6-7.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

ARMY GIRL: Madge Evans, Preston Foster, Neil Hamilton, Ruth Donnelly—Very good. Did a nice business. Played February 14.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BILL CRACKS DOWN: Grant Withers, Beatrice Roberts—Played this on a double and it was well liked. This Withers guy sure looks hard and our fans liked him. Played February 13-14.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

CALL THE MESQUITEERS: Three Mesquiteers (Bob Livingston, Ray Corrigan, Max Terhune), Lynn Roberts—Another great western with the Three Mesquiteers that pleased 100 per cent. We can't get enough of them. Running time, 59 minutes. Played February 3-4.—George Khattar, Casino Theatre, Sydney Pier, Nova Scotia, Canada. General patronage.

MAN FROM MUSIC MOUNTAIN: Gene Autry, Smiley Burnette, Carol Hughes—Plenty kicks. Kids all ask when's amateur night again. My patrons boo these shows. One woman came out and asked why "Smiley" Burnette didn't change shirts once in a while in the picture. His shirt was wet from sweat. Used on double feature. No business. Running time, 60 minutes. Played February 10-11.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

PUBLIC COWBOY, NO. 1: Gene Autry, Smiley Burnette, Ann Rutherford—Another great western with the unbeatable Gene Autry. Running time, 59 minutes. Played February 10-11.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

RIDIN' THE LONE TRAIL: Bob Steele, Claire Rochelle—If there ever was a he-man, Bob Steele is the one. A really down to earth western and this boy Steele doesn't hold back any punches either. Running time, 56 minutes. Played January 27-28.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

RKO Radio

BORDER G-MAN: George O'Brien, Ray Whitley—Played this picture with a blizzard and hit the biggest Thursday opening I have had for some time. Played February 9-11.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

JOY OF LIVING, THE: Irene Dunne, Douglas Fairbanks, Jr., Guy Kibbee, Alice Brady, Steiner Twins—A light comedy which amused the majority here. Although a bit weak at times, perhaps mostly in the musical scores, it has its delightful moments. Most hilarious was the skating sequence, which really is comical. An excellent cast for this type of comedy gives the picture what success it has managed to attain. Irene Dunne's singing is good (though the songs are not), and her acting of the same high quality she has always maintained. Doug Fairbanks, Jr., does a good job as Dan, the carefree Back Bay Bostonian. Guy Kibbee and Alice Brady also deserve honorable mention. The Steiner twins are great and we hope RKO gives us more of these two youngsters. While distinctly not highbrow or of Academy Award material, it is good entertainment and should prove popular with any adult audience. Running time, 90 minutes. Played February 18.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

KING KONG (reissue): Bruce Cabot, Fay Wray, Robert Armstrong—Would have done a land office business if it had not been for a blizzard. Played February 16-18.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

MAN TO REMEMBER, A: Edward Ellis, Anne Shirley, Lew Bowman—A grand show. A great cast. A grand story. Did some extra business. Played February 17-18.—Roy S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

ROOM SERVICE: Marx Brothers, Lucille Ball, Ann Miller, Frank Albertson—The Marx Brothers still "click" here in Torrington and everybody seemed to enjoy this picture. If you haven't already played it, give it a try. You may be surprised and I mean pleasantly surprised, too. Running time, 78 minutes. Played February 16-17.—Pearce Parkhurst. State Theatre, Torrington, Conn. General patronage.

ROOM SERVICE: Marx Brothers, Lucille Ball, Ann Miller, Frank Albertson—I am at a loss to know whether this is a comedy or a tragedy, but one thing is certain that it was a tragedy the way the audience tried to laugh and couldn't. Why don't producers lay off stage productions for screen adaptation. I haven't see none of them that was a success yet, and I've seen them all. Business just fair. Played February 23-25.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

SMASHING THE RACKET: Chester Morris, Frances Mercer, Rita Johnson—Used this with "Man from Music Mountain." A little better show than average. No kicks, no brags, no business. Running time, 60 minutes. Played February 10-11.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

Twentieth Century-Fox

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Joan Davis, Slim Summerville—Not much to this. Story weak. Newsreel shots of the Quints and the French talk went over swell with my Swede patrons (?) What do you think? Business just fair. Running time, 70 minutes. Played February 12-13.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Joan Davis, Slim Summerville—This picture has been panned but with us it went over big and enjoyed by all. It may be wise to double with a 60 minute picture of detective type. Matinee business very good.—Lee Brewerton, Capitol Theatre, Raymond, Alberta, Canada. Small town patronage.

GATEWAY: Don Ameche, Arleen Whelan, Lyle Talbot, Gregory Ratoff, Binnie Barnes—A good little picture but that is all you can say about it as very few people saw it. The only reason it did as much as it did is because I played "Mother Goose Goes Hollywood" with it. Played February 5-8.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly—Who could write an honest report on a picture that packed your house three times in one day and followed it up with two more good days of about the same sort of business. It pleased and we are all happy. Running time, 105 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

JUST AROUND THE CORNER: Shirley Temple, Charles Farrell, Joan Davis, Armanda Duff, Bert Lahr, Bill Robinson—Shirley a brilliant girl but we cannot get them out to see her except at matinee. Looking forward to "The Little Princess." Played January 9-11.—Lee Brewerton, Capitol Theatre, Raymond, Alberta, Canada. Small town patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—This is one of the best liked pictures we have ever shown. It is a credit to all connected with its making. Richard Greene will really mean something after this. Loretta Young very good, and Brennan superb. The color is the best ever and the recording perfect. More raves than any picture for months. It is 100 per cent in every way. Running time, 95 minutes. Played February 5-7.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

KENTUCKY: Richard Greene, Loretta Young, Walter Brennan—I believe that I can honestly say that this picture pleased 100 per cent here. The color and the settings for the various scenes were very beautiful and without a doubt left a very vivid picture of Kentucky in the minds of all. I am sorry to report that we took a very bad beating at the box office on this one due to very unfavorable weather conditions, but if Fox would be so good as to give us a return date on this, I'm sure that the coins would jingle a very merry tune for us. Play this. Running time, 95 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Cesar Romero, Joan Davis, Buddy Ebsen—Another Colorado blizzard stopped this one and, believe me, Sonja would have felt at home. Played February 19-22.—A. W. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

STRAIGHT, PLACE AND SHOW: Ritz Brothers, Richard Arlen, Phyllis Brooks, Ethel Merman—Had many kicks on this. The Ritz Bros. are all washed up here. No business. Very few laughs. Running time, 70 minutes. Played February 5-6.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft—One of the most satisfactory pictures we have played this winter. Liked by everyone. Has plenty of action and suspense and is not rough. Richard Greene and Nancy Kelly both clicked. Splendidly photographed and recorded. Should be good for any day of the week. Running time, 95 minutes. Played February 17-18.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

THANKS FOR EVERYTHING: Jack Haley, Jack Oakie, Adolphe Menjou, Arleen Whelan, Tony Martin—Was nicely received. Played it on Sunday and Monday.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

TRIP TO PARIS, A: Jed Prouty, Shirley Deane, Russell Gleason—Above average in the Jones Family series and far better than some of the recent ones I have seen. Business good. Played February 9-11.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

United Artists

BLOCKADE: Madeleine Carroll, Henry Fonda, Leo Carrillo, John Halliday—Good show for men and a number of my patrons did not like its propaganda.—Lee Brewerton, Capitol Theatre, Raymond, Alberta, Canada. Small town patronage.

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon, David Niven, Walter Brennan, Thomas Mitchell, Patsy Kelly—A very weak sister. Story not plausible, acting not convincing and whole picture does not ring true. Very amateurish in spots. If Cooper and Oberon top stars they did not show it here.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DRUMS: Raymond Massey, Sabu, Roger Livesey, Valerie Hobson—Very good picture of its kind. The great trouble with this type of picture, they don't draw at the box office. The coloring was wonderful. Running time. 96 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette—A splendid cast works hard to make something of this and all the merit it has is due to them. I believe Ed Sullivan wrote this story. He is always writing about run of the mill product from Hollywood. This is run of the mill plot no. 1,001. It hasn't a new twist and the dialogue is as stupid as the plot. Sullivan forgot to include this in his list of the 12 dullest pictures of the year. Running time, 84 minutes. Played January 29-31.—Pearl C. Wisch, Grand Theatre. Mohall, N. D. Small town patronage.

YOUNG IN HEART, THE: Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Roland Young, Billie Burke—A truly splendid picture. A class picture that has mass appeal. Nothing but favorable comments. Gaynor would soon be on top again if she made a couple more like this. It is a beautiful production, nicely photographed in sepia, and well recorded. Should please any type of audience and is a credit to any theatre. Good work by cast. Running time, 90 minutes. Played February 19-21.—Pearl C.

Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

Universal

AIR DEVILS: Dick Purcell, Beryl Wallace—Played this on a double and it clicked 100 per cent. Our action fans liked it fine. Purcell is well liked here. Running time, 61 minutes. Played January 27-28.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

BLACK BANDIT, THE: Bob Baker, Marjorie Reynolds—Pretty good western. Running time, 57 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BLACK DOLL: Nan Grey, Donald Woods, Edgar Kennedy—Another Crime Club production. While nothing to brag about, it isn't a bad series and we already have played many of them here with fair success. Give it a try. Running time, 66 minutes. Played February 23-24.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

DRACULA (reissue): Bela Lugosi; **FRANKENSTEIN (reissue):** Boris Karloff—We did not do the business on this we anticipated. On the last night we had no business whatsoever.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LADY IN THE MORGUE, THE: Preston Foster, Patricia Ellis—A fairly good picture. Not an "A" production, but a pretty good "B" picture. Give it a try yourself and see what you think of it. Running time, 70 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

LITTLE TOUGH GUY: "Dead End Kids," Robert Wilcox, Helen Parrish—These Kids good but overrated in my opinion and after "Dead End" the allocation is too high. Afraid they will be short lived with their popularity.—Lee Brewerton, Capitol Theatre, Raymond, Alberta, Canada. Small town patronage.

NEWSBOYS HOME: Jackie Cooper, Edmund Lowe, Wendy Barrie, "Little Tough Guys"—Just fair. Lots of action, in fact, too much fighting, but it got by nicely on a weekend. Would go better on the upper half of a double bill. Running time, 73 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PRISON BREAK: Barton MacLane, Glenda Farrell, Constance Moore, Robert Wilcox—A very good crime picture. While not an awfully lot different from the usual crime pictures, it's good enough to hold the patrons' attention from start to finish and that's something in this day and age. This one should hold its own in most houses. Running time, 72 minutes. Played February 16-17.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

PRISON BREAK: Barton MacLane, Glenda Farrell, Constance Moore, Robert Wilcox—This drew very good and pleased. Played it single with plenty of shorts. Running time, 72 minutes. Played February 8-9.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

STORM, THE: Charles Bickford, Barton MacLane, Preston Foster, Tom Brown, Nan Grey—If it's action your patrons desire then this is it. On the whole it is a badly mixed up bit of rehash that seemed to please about half of the very few who came to see what it was all about, but it has action in it of about every conceivable kind and description. Running time, 78 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SUDDEN BILL DORN: Buck Jones, Evelyn Brent—Buck seems to have slipped since Roy Rogers and Autry have become so popular. Business below par.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WESTLAND CASE, THE: Preston Foster, Carol Hughes—A "Crime Club" production. It's a fairly good picture with a really spooky background. Good as the second feature on a double feature program. Nothing to get excited over, although it's a fairly good all around feature. Running time, 63 minutes. Played February 22.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

WIVES UNDER SUSPICION: Warren William, Gail Patrick, Constance Moore, William Lundigan, Ralph Morgan—A very good picture which we played as the only feature in conjunction with a gala stage revue. You can't go wrong with this one, Mr. Manager. It really is good, but please, please don't expect too much or the impossible. Running time, 68 minutes. Played February 20-21.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

YOUNG FUGITIVES: Robert Wilcox, Dorothea Kent—This drew fairly good crowd for the midweek and pleased. Wilcox is well liked here. Running time, 68 minutes. Played February 1-2.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

Warner Brothers

BLONDES AT WORK: Barton MacLane, Glenda Farrell—Played this single and the receipts were not so hot. Good on a double. Don't play it single. Played February 15-16.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

DAWN PATROL: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp—Very good dramatic picture that did an excellent business. Played February 18.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

DAWN PATROL: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp—Fine portrayal by entire cast, but with no women in cast no women attended showing. But, nevertheless, a very fine production.—Lee Brewerton, Capitol Theatre, Raymond, Alberta, Canada. Small town patronage.

DAWN PATROL: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp—A splendid picture in every way. Did not please 100 per cent, however, because women do not care for this type of picture regardless of its merit. Excellent work of cast and very well done. Running time, 103 minutes. Played January 15-17.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

DEVIL'S ISLAND: Boris Karloff, Nedda Harrigan—Action picture which did above average business and pleased. Played February 20-21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOUR'S A CROWD: Errol Flynn, Olivia de Havilland, Rosalind Russell, Patric Knowles—Pretty good show for another screwball type.—Lee Brewerton, Capitol Theatre, Raymond, Alberta, Canada. Small town patronage.

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins—This picture seemed to please everyone and was much better than we expected from some of the criticisms we had read. It is light but quite clever and entertaining. Dick Powell is still well liked here. We thought de Havilland a very good comedienne after some of the silly parts she has had. Running time, 79 minutes. Played January 22-23.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins—A nice little picture. We ran an "identify star" movie contest on this one. Mat for same is in the press book. Went over big, as did the picture. Use your own judgment. Running time, 79 minutes. Played February 25.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

HARD TO GET: Dick Powell, Olivia de Hevilland, Charles Winninger, Allen Jenkins—Very good comedy. Everyone enjoyed it. Played January 18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HEART OF THE NORTH: Dick Foran, Gale Page, Gloria Dickson, Janet Chapman, Allen Jenkins—This is one of the best. Good for any spot or date. It pleased the old as well as the young.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

KID COMES BACK, THE: Wayne Morris, June Travis, Barton MacLane, Maxie Rosenbloom—Played this on the weekend with another feature and must say this broke our weekend record for the past year, which was held by "Kid Galahad." No wonder we say that Warner has the money makers for the past two years, and look ahead: "Angels with Dirty Faces," "Heart of the North" and "Wings of the Navy." Played February 17-18.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

KING OF THE UNDERWORLD: Kay Francis, Humphrey Bogart—This picture is good entertainment. It is a little different and has action and suspense without being too gruesome. However, our patrons are so fed up with gangster, newspaper, murder mysteries that they won't come to see one if it is good. I can't blame them, either. We have been saturated with them. Running time, 70 minutes. Played January 25-26.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

NANCY DREW, DETECTIVE: Bonita Granville, John Litel—This picture is good entertainment for juveniles. The series would be all right for towns large enough to run matinees just for children; it is not adult entertainment and adults will not pay to see them. I hope they don't make many more of them. Running time, 65 minutes. Played January 27-28.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

OFF THE RECORD: Pat O'Brien, Joan Blondell, Bobby Jordan—Just a picture. Another newspaper, machine gun talker that we are so tired of. Bobby Jordan helps a little. Too bad to waste O'Brien in such as this. Running time, 70 minutes. Played February 19-20.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

SISTERS, THE: Bette Davis, Errol Flynn, Anita Louise, Jane Bryan, Ian Hunter, Dick Foran—Good picture. Errol Flynn and Bette Davis acting great. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SISTERS, THE: Bette Davis, Errol Flynn, Anita Louise, Jane Bryan, Ian Hunter, Dick Foran—A very good show that please 100 per cent. Would-do business in good weather. Played February 19-20.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

SISTERS, THE: Bette Davis, Errol Flynn, Anita Louise, Jane Bryan, Dick Foran, Ian Hunter-Superb. Almost beats "Four Daughters," which is saying plenty. Bette Davis turns in a splendid performance and Errol Flynn is his usual good self. You can go to "town" on this picture and do some real big business. At least we did. Running time, 99 minutes. Played February 7-8.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SUBMARINE D-1: George Brent, Pat O'Brien, Wayne Morris, Frank McHugh, Doris Weston—We enjoyed record business on this picture. Wish there were more of this type made. Perfect entertainment for our situation. Everybody happy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THEY MADE ME A CRIMINAL: John Garfield, Ann Sheridan, Claude Rains, "Dead End Kids"—Good action picture which pleased all and did fair business. "Dead End Kids" always please. Played February 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THEY MADE ME A CRIMINAL: John Garfield. Ann Sheridan, Claude Rains, "Crime School Kids"—Here's one for you boys. A humdinger. Knocks them in the aisle. Step on it. It's meat all the way. Running time, 92 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TORCHY BLANE IN CHINATOWN: Glenda Farrell, Barton MacLane—Not up to the Torchy average and they are all too similar. Everyone knows every line each character is going to speak. Too many of the same type. We thought this repulsive and thin. Running time, 62 minutes. Played February 1-2.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

WINGS OF THE NAVY: George Brent, Olivia de Havilland, John Payne, Frank McHugh—This fine action picture pleased all and did good business. Play it. Played February 22-23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Columbia

COMMUNITY SING: No. 2—As I have said in the past, this is a very good series and when plugged in the right manner, this little short can do miracles for you at the box office. Running time, nine minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

DOGGONE MIXUP: Harry Langdon—A hilarious comedy enjoyed by our farm friends.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

EARLY BIRD: Scrappy Cartoons—A fairly good little cartoon. Clever in parts and it will relieve the tension of a long show. Running time, eight minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

FISTIC FUN: Special Sport Thrills—Played this during the Golden Glove competition and it went over fine. A very good reel with plenty of laughs. Running time, eight miuntes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOME ON THE RANGE: Andy Clyde—This oldtrooper wows them in comedy and did excellent in this little offering. Enjoyable. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

JUMP, CHUMP, JUMP: Andy Clyde—Real slapstick entertainment. It brought the house down.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LITTLE MOTH'S BIG FLAME: Color Rhapsodies—Cancel or pay and forget. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NOT GUILTY ENOUGH: Broadway Comedies—O. K.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SCRAPPY'S ADDED ATTRACTION: Scrappy Cartoons— A good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SCREEN SNAPSHOTS: Always well received in our situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 1—A fairly good short, although there are lots out that beat this series by a mile. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SCREEN SNAPSHOTS: No. 4—A fair short showing the various stars playing and watching football games. Mickey Rooney is in it and plug him for all you're worth. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Educational

AFFAIRS OF PIERRE, THE: Willie Howard—At last a really funny star in Educational lineup. This

(Continued on following page)

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is okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BEAUTIFUL BUT DUMMIES: Two-Reel Comedies—A nice little short subject. Running time, 20 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

GETTING AN EYEFUL: Two-Reel Comedies—A fair comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

AWFUL TOOTH: Our Gang—Very good. Not as good as the old Our Gang two-reelers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ALADDIN'S LANTERN: Our Gang—This series is slipping badly with us. Doesn't seem that they have the talent they used to have and are running out of good subject material also.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CITY OF LITTLE MEN, THE: MGM Miniatures—An excellent foreword to "Boys Town" and likewise should prove an equally suitable epilogue if you must use it after the feature.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DOUBLE DIVING: Pete Smith Specialties—A swell sport reel with some beautiful diving and not a few beautiful girls.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DOUBLE DIVING: Pete Smith Specialties—One of the best sport reels of the year.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

EVENING ALONE, AN: Robert Benchley—A usual Benchley. Will hit the spot with any man who has been in a similar predicament. The subtle humor which generally underlies all of Benchley shorts finds full strength in this one. Most patrons will get a kick out of it. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

FOLLOW THE ARROW: Pete Smith Specialties—A good subject appealed to the young and old alike. We need more of these.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

FOLLOW THE ARROW: Pete Smith Specialties—Another Pete Smith Specialty that is well deserving.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FOOTBALL ROMEO: Our Gang—Real good.—L. A. Irwin, Palace Theatre, Pencook, N. H. General patronage.

FRAMING YOUTH: Our Gang—A poor short and could be definitely improved throughout the series by not making them.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

GREAT HEART, THE: MGM Miniatures—This company has the ability to go out and pick up small events and by calling them to the attention of the world really do some good. We earnestly urge every showman to play this excellent short. The audience will eat this one whole hog. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GREAT HEART, THE: MGM Miniatures—Entertaining one-reeler dealing with leprosy. Educational.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HIDE AND SHRIEK: Our Gang—Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOLLYWOOD HANDICAP: MGM Miniatures—Personal glimpses of many famous stars enjoying themselves at beautiful Santa Anita. With good harmony provided by the "Original Sing Band," this short also has its comical elements. These combinations work out to make as nice a picture as could be desired. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

HONDURAS HURRICANE: Captain and the Kids—Average black and white cartoon.—E. M. Freiburger, Dewey, Okla. Small town patronage.

MAGICIAN'S DAUGHTER, THE: Musical Comedies—Very good musical. Something different in the line of shorts and was well liked. Running time, 20 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

MEN OF STEEL: Musical Comedies—A very good two-reel musical.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MENTAL POISE: Robert Benchley—Another good Benchley comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MUSIC MADE SIMPLE: Robert Benchley—A good Benchley subject but had no audience appeal for me.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

NEW ROADWAYS: Passing Parade, No. 2—Passing Parade, and a dandy. Very interesting and educational. More talk about this than the feature.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PARTY FEVER: Our Gang—Another excellent comedy from the kiddies. These shorts pep up any program. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

PETUNIA NATURAL PARK: Captain and the Kids—Very poor. We wonder when we start to see something from Harmon-Ising, reported as back on the job at Metro. This can't be their work! The Katzenjammer Kids are lacking in cartoon "it."—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PETUNIA NATURAL PARK: Captain and the Kids—We knew that this company could make a good cartoon if they tried and they finally did, but it took eleven months to do it. This cartoon is excellent. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PRACTICAL JOKERS: Our Gang—As good a gang comedy as you would want to play. Alfalfa is the whole show and his singing was "excellent." Brings the house down every time he sings. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SERVANT OF THE PEOPLE: Special—Very good, especially for American audiences.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THEY LIVE AGAIN: MGM Miniatures—Fairly interesting short telling about the new found cure for diabetes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THEY'RE ALWAYS CAUGHT: Crime Doesn't Pay Series—A very interesting short, showing how criminals are tracked down. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VAUDEVILLE INTERLUDE, A: Vitaphone Varieties—Three okay acts.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WRONG WAY OUT, THE: Crime Doesn't Pay Series—Very good two-reeler of the "Crime Doesn't" Series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

COPS IS ALWAYS RIGHT: Popeye the Sailor—Up to the Popeye standard.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

I YAM LOVE SICK: Popeye the Sailor—A good Popeye. Will please any of his fans. Running time, seven minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

PUDGY THE WATCHMAN: Betty Boop Cartoons—A good little cartoon. Book the whole series. Running time, eight minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

RACING PIGEONS: Grantland Rice Sportlights—Interesting. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TWO BOYS AND A DOG: Grantland Rice Sportlights—Excellent. Photography is tops. Idea good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TWO BOYS AND A DOG: Grantland Rice Sportlights—A very good short that will make any show a success. Play this by all means.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

UNUSUAL OCCUPATIONS: No. 2—This short is sure to be enjoyed. Running a gamut of many interesting subjects, it winds up with a most interesting and enjoyable interview with Edgar Bergen, "Charlie McCarthy" and "Mortimer." Well done color. Audience will find it excellent entertainment. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

WATER, WATER EVERYWHERE: Grantland Rice Sportlights—An exciting Ted Husing sport film. Dealing with aquatic sports, it hightlights boating and aquaplaning with some unique and exciting shots. A substitute for "Ball Tossers," it proved to be very interesting to all. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

RKO Radio

BEAUX AND ERRORS: Edgar Kennedy Comedies—Very funny.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CLOCK CLEANERS: Walt Disney Cartoons—Another very pleasing Disney production.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DONALD'S BETTER SELF: Walt Disney Cartoons—A Swell cartoon in color, picturing that wellknown and inimitable screen star, Donald Duck, himself. Book the series by all means and see your matinee attendance grow. Running time, eight minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

GOOD SCOUT Walt Disney Cartoons—Good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

INTERNATIONAL RHYTHM: Nu-Atlas Productions—They should let Warner Bros. make single reel musicals. Just fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARCH OF TIME: No. 3—Tops in its particular line. As I have said before, go to town on this short and it will mean real do-re-mi in the old box office. Running time, 1? minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

MARCH OF TIME, THE: No. 4—Tops. This is one of the outstanding shorts on the market today. Plenty of free plugs, too, from "Life," "Time" and "Fortune." Book in the entire series, now, today. Running time, 20 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

MARCH OF TIME, THE: No. 5—This is a good subject and pulled 'em in for me.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

MOTH AND THE FLAME, THE: Walt Disney Cartoons—A very good and clever cartoon in colors. Keep up the good work. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

MOTHER GOOSE GOES HOLLYWOOD: Walt Disney Cartoons—An excellent cartoon and had more drawing power than the feature I played with it.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

SALT SHAKERS: Nu-Atlas Productions—Very mediocre in entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SEA MELODY: Headliners—Ted Fio Rito scores again in this one. A nice little story backed up by good music and the popular voice of Muzzy Marcellino makes this short desirable for any theatre audience. Running time, 19 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

STAGE FRIGHT: Leon Errol Comedies—Leon Errol puts it over once more. If continuous laughter denotes the ability of a comedian, then Errol is tops. The laughter evoked by this short was sure continuous and real. With a neat plot to back him up, Errol goes to town in this one. Of course, he indulges in his usual inimitable "rubber-legged" routine as an inebriate. Give your patrons a treat by giving them Leon in this exceptionally good short. Running time, 18 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

SUBMARINE CIRCUS: Reelisms—Different and good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

CHRIS COLUMBO: Terry-Toons—A poor excuse for a cartoon, as are all in this series.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

FASHION FORECASTS: Winter Styles—One of the niftiest shorts we have ever run. These are done in such excellent taste and so cleverly presented that they appeal to men as well as women. Ilka Chase is tops as a fashion commentator. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

FILMING NATURE'S WONDERS: Adventures of the Newsreel Cameraman—Very entertaining and appreciative.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GANDY THE GOOSE IN THE FRAME UP: Terry-Toons—Clever black and white. Pleased.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MYSTIC SIAM: Magic Carpet Series—Very interesting and entertaining.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

NEW COMER, THE: Terry-Toons—There should be a new comer to take the place of Terry-Toons.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

RECORDING MODERN SCIENCE: Adventures of the Newsreel Cameraman—Average.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHAT EVERY GIRL SHOULD KNOW: Lew

Lehr—Poor or rather very tiresome.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

United Artists

FOX HUNTING: World Windows—Some beautiful scenes of the countryside. However, very slow and dull in spite of the fox hunt. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

Universal

GOING PLACES WITH LOWELL THOMAS: No. 49—Quite interesting. "Man Made Rubber" and "Circus Seals" are the topics.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOING PLACES WITH LOWELL THOMAS: No. 56 (Puerto Rico)—If this short had been made in color it would have equalled anything FitzPatrick ever made for Metro and that is saying a lot. This is an excellent travel talk. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OSWALD CARTOONS: A nice little cartoon. Running time, eight minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

PIXIE LAND: Oswald Cartoons—Amusing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RABBIT HUNT, THE: Lantz Cartunes—Just a fair cartoon that didn't have a laugh in the entire reel. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRANGER THAN FICTION: No. 55—This series has been very good with us this season. Not a poor one so far this year. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

AFRICA SPEAK ENGLISH: "Charlie McCarthy," Edgar Bergen—Put this on your weekend and watch the kiddies pile in. Come on, Warner, give us more of these. Running time, 10 minutes.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

A-LAD-IN BAGDAD: Merrie Melodies—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CAMPUS CINDERELLA: Johnnie Davis, Penny Singleton—An excellent color musical. This is the most consistent series of shorts for good product that any producer makes. Excellent. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CHINA TODAY: Color Parade—The photographer must have been in a fog the entire filming of this short. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CINDERELLA MEETS FELLA: Merrie Melodies—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Oka. Small town patronage.

FEUD THERE WAS, A: Merrie Melodies—One of the best color cartoons we've ever used. Blow your horn over this one as folks will be glad they came to see it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GREAT LIBRARY MISERY, THE: Vitaphone Varieties—Whoever took this short for comedy better have his head examined. Running time, eight minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IDENTIFIED: Floyd Gibbons' "Your True Adventure"—A swell little series that are continually being plugged in the newspapers and over the radio. You can't miss on this series as they have plenty of human interest in them. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

JOHNNY SMITH AND POKER HUNTAS: Merrie Melodies—A very, very clever color cartoon. Book this for your theatre for sure. It's a riot and a truly knockout. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

JUGGLING FOOL, THE: Vitaphone Varieties—Very entertaining short. Something different and that is very welcome. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

LOVE AND CURSES: Merrie Melodies—An average colored cartoon for this series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LOVE AND CURSES: Merrie Melodies—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DISNEY EVOLVES COLOR MEASURER

So that colors in "exceptional" Disney cartoons may be reproduced in the future, no matter what the condition of the original, the Disney studios in Hollywood have in operation what they term a "spectraphotometer", a measuring instrument to make in three minutes a permanent record of degrees of color.

The record is obtained by inserting a color sample under a lamp in the machine. Pressing a button sets into action a series of electric eyes, revolving prisms, and lenses. As the color is measured, by the electric, optical and mechanical devices, a fountain pen describes a graph upon a chart.

MELODY MASTERS: This series used to be a treat but lately they have all been so similar in talent and treatment that they are just a bore. Regardless of how good the orchestra is, the only thing they have in the way of specialty numbers is a singer or two, most of them with neither a voice nor personality, and a couple of dancers throwing each other through space. Are there no banjo, accordion, guitar or other good instrumentalists available? Where are the male trios and quartets? Anything different would be welcome.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

MERLE KENDRICKS AND HIS ORCHESTRA: Melody Masters--A dandy orchestra short. This bunch is neatly presented in this one.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MR. AND MRS. JESSE CRAWFORD: Vitaphone Varieties—One of the finest shorts we have had for some time. Truly a credit to any program. We would like to have more like it. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

MURDER WITH RESERVATIONS: Broadway Brevities—This had one good number and we thought it was going to be something. It was about the poorest excuse for a Brevity we have ever had. Mediocre talent, badly presented. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

PORKY IN WACKYLAND: Looney Tunes—Certainly a goofy cartoon. Did not go so well with the Porky fans.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PORKY'S NAUGHTY NEPHEW: Looney Tunes—Good black and white cartoon which pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RISE AND SING: Broadway Brevities—Pretty good. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ROBIN HOOD MAKES GOOD: Merrie Melodies—A clever little cartoon that pleased. We have had better from this producer but cannot complain on this one as it is above the average. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ROBIN HOOD MAKES GOOD: Merrie Melodies—An excellent colored cartoon and very clever.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RUBINOFF AND HIS VIOLIN: Melody Masters—Very, very good. The best of this series we have had this year. Some good talent and had a little variety. Enjoyed by all. Recording only fair Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

TOILS OF THE LAW: Floyd Gibbons' "Your True Adventure" Series—Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TWO SHADOWS: Broadway Brevities—Most excellent. Vitaphone's two-reelers are getting back their old style and zip this season. Best wishes for more like this.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ZERO GIRL: Broadway Brevities—An extra good Brevity with a world of real skating stars. The comedian held up the show.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ZERO GIRL: Broadway Brevities—Play this. One of the best shorts I've run. Patrons sat through twice. Running time, 18 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

Serials

Columbia

FLYING G-MEN (Episode 1): James Craig, Lorna Gray—The first chapter is excepionally long, lasting about half an hour. Might I suggest you book your chapter one of your new series on same program as last chapter of your old serial to assure an extra big attraction. Running time, 30 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

FLYING G-MEN (Episode 2): James Craig, Lorna Gray—A nice little serial that offers you all kinds of corker tieups. Comet airplanes will cooperate us to the utmost on this one. Plenty of good fast action, which is what the kiddies crave for. Running time, 18 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SECRET OF TREASURE ISLAND: Don Terry, Gwen Gaze—This seems to have a nice following.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SPIDER'S WEB, THE: Warren Hull, Iris Meredith—The last chapter, episode 15, of a swell little serial. It reveals who the Octopus really is. We enjoyed good business throughout the entire 15 chapters and are now booking in Columbia's new serial "Flying G Men." Running time, 20 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Republic

HAWK OF THE WILDERNESS: Herman Brix, Malo—This new serial of the Tarzan type is starting off very nicely.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LONE RANGER, THE: Lee Powell, Herman Brix —Playing chapter 7 and must say this is a sure bet. Only hope Republic have another as good to follow. Running time, 20 minutes.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Open Cincinnati Offices

Trailer-Made Service, Inc., recently organized in Cincinnati by William Bien, operating the Theatre Poster Supply Company, and Ralph Kinsler, who resigned as Grand National branch manager to devote his time to the project, have opened quarters in the Film Mart Building.

Disney Building Four "Stages"

The Disney studios in California's San Fernandino Valley are to build four stages. One will be used for the recording of dialogue, another for special water effects and other sound effects, a third for orchestra recording and the fourth for recording symphonic orchestras.

Chicago House Ends Duals

Double features have been discontinued at the Esquire, Chicago, operated by the H. & E. Balaban Circuit. The move was made following a survey of patrons which showed that the majority prefer a single feature and short subjects, according to Elmer Balaban.

Alster Leaves Randforce

Samuel Alster, manager of the Kinema, a Randforce circuit theatre in Brooklyn, has resigned. He is planning to live in New Orleans and establish a business in a different field. Mr. Alster was tendered a going-away party by associates.

New Chicago Independent Unit

A new Chicago organization is the Terminational Film Company, formed by E. and H. Balaban and G. T. Topper, for distribution of independent films.

Garrison Handling "People"

Garrison Films will distribute the Spanish war film "The Will of a People." The picture had its premiere at the Belmont theatre in New York.

This unique advertising medium stands alone in many ways . . .

It can be heard as well as seen . . .

It entertains while it's selling . . .

It appeals to a hundred percent audience, reaching every person it is aimed at . . .

And it is the only medium of advertising that you can absolutely control so that it reaches your prospects when you have them all together—in a buying mood.

A rare investment . . . a unique investment which sells seats at lowest cost per seat sold of any medium in the field.

NATIONAL Screen **...Prize Baby of the Industry!**

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

DON'T MEAN A HOOT

Of course, it's very satisfying to meet the local big names as guests of the theatre at special advance screenings. It's also nice to have these gentry murmur how much they enjoyed the picture and "how lovely it was of you to have me." But after the ball is over, can some bright boy tell us just how many extra tickets the screening sold and if it did anything more than let in on the cuff a lot of folks who could well afford to pay their way.

Immediately granted is the exception of an attraction that may hold a strong appeal for special groups, wherein a screening for group leaders and their endorsements bring many followers who otherwise might not attend. But this does not apply to the usual aggregation of guests at the usual screening. In the final analysis, the manager is doing nothing less than giving his show away in exchange for vague, general approval that doesn't mean a hoot down a rain barrel at the boxoffice.

There is little justification for the run-of-the-mill advance screening. Surely, if a picture has sufficient merit and the theatreman sold on its ability to draw, why does he need the dubious affirmation of a certain favored few to impress his entire community? It's up to the manager rather than a lot of aimlessly occupied laymen to decide on just how much of a punch his attraction packs.

If the picture has it, let the theatreman say so, good and loud. If not, then the flossiest endorsements from the town's most important people are just so much wasted space bought at the expense of the only thing the theatre has to sell.

▽ ▽ ▽

SWITCHING THE ATTACK

Undoubtedly, "They Made Me A Criminal" packs drawing power, as the grosses have shown, in Kansas City as elsewhere. However, at the Newman in this situation, according to Ken Force, Herald correspondent, it was discovered after the opening that the balcony at 25 cents was outselling the lower floor at 50 cents in the ratio of ten to one. Concluding that the "criminal" slant in the advertising might be the cause, Manager Jerry Zigmond jumped into the breach with a type ad on Sunday following the opening, copy stressing that the attraction was not a gangster picture, that it was fit for the entire family.

After the ad appeared, the ratio of admissions changed to half and half in both parts of the house, and remained there for the balance of the engagement.

It is generally accepted that, when your picture opens, little can be done thereafter to push it along. For the most part, this is true. But it's equally true that a smart general switches his attack, even in the heat of battle, when a change in tactics is called for to win the day.

▽ ▽ ▽

A LETTER: AN ANSWER

From John Pival, accompanying an effective invitation card idea signed by the Hardy Family, announcing "Out West With the Hardys", at the Senate, Detroit, came the following note:

"Enclosed is the best I could do for the Quigley Awards this week. It did attract attention, though."

In quick acknowledgment, your Chairman answered John as follows:

"Regardless of whether or not your 'Hardy Family' invitation is the best that you could do this week, as you report, the fact remains that at least you are doing something each week for the boxoffice. That, in itself, is more important than any Competition.

"If theatremen generally would realize the necessity of keeping everlastingly at it in impressing their theatres and attractions upon the consciousness of the motion picture going public, I suppose that a lot of our immediate business problems would be solved."

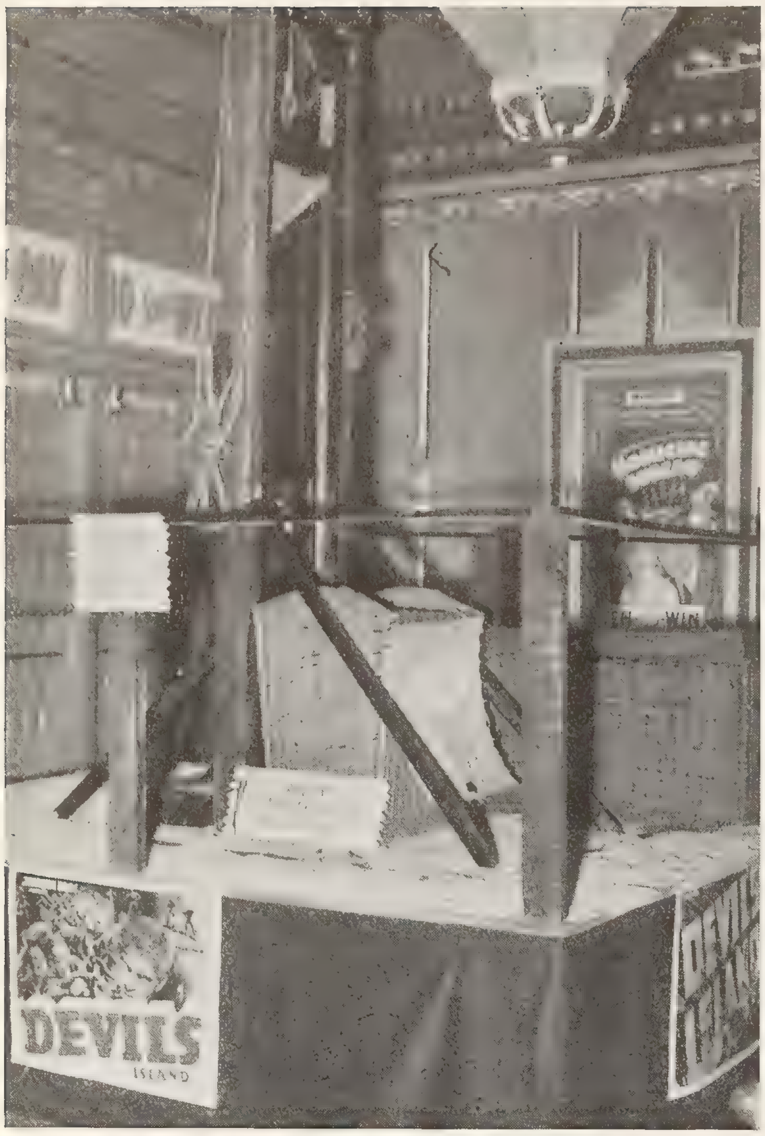
▽ ▽ ▽

As concerns the average patron, until a few weeks back "Pygmalion" might just as well have meant most anything but a motion picture, and, even if it did, so what? So what? Launched by the Howard Dietz and Oscar Doob forces, with an emphatic follow-through by showmen in the field, a smart, aggressive campaign pushed along by all hands has translated that once puzzling title into fat boxoffice.

The sales power of motion picture exploitation has not been so positively demonstrated in many a moon.

A-Mike Vogel

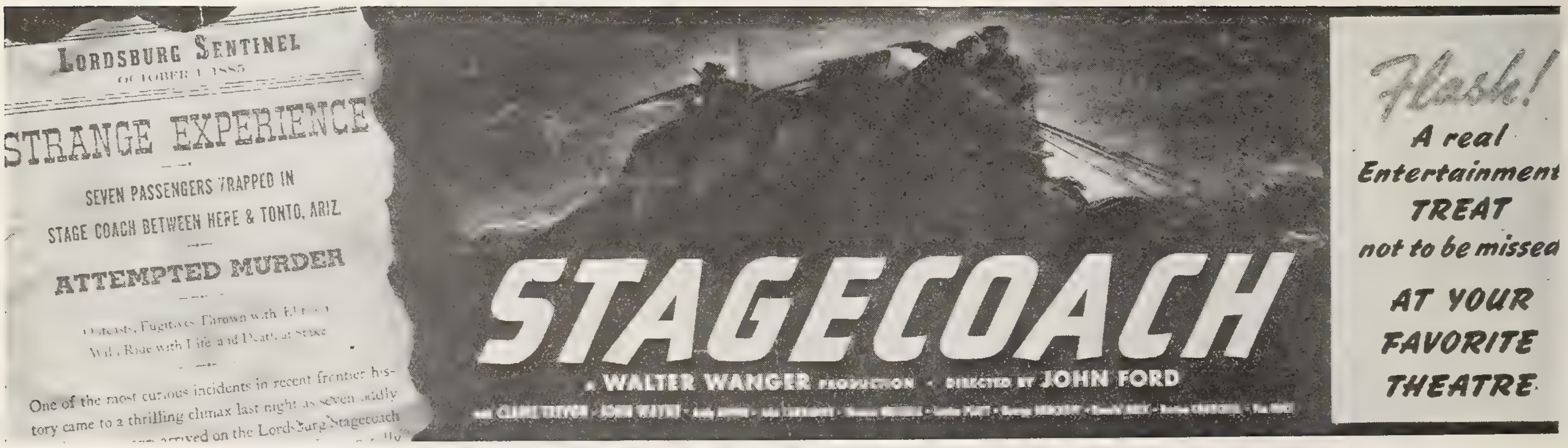
Round Table In Pictures



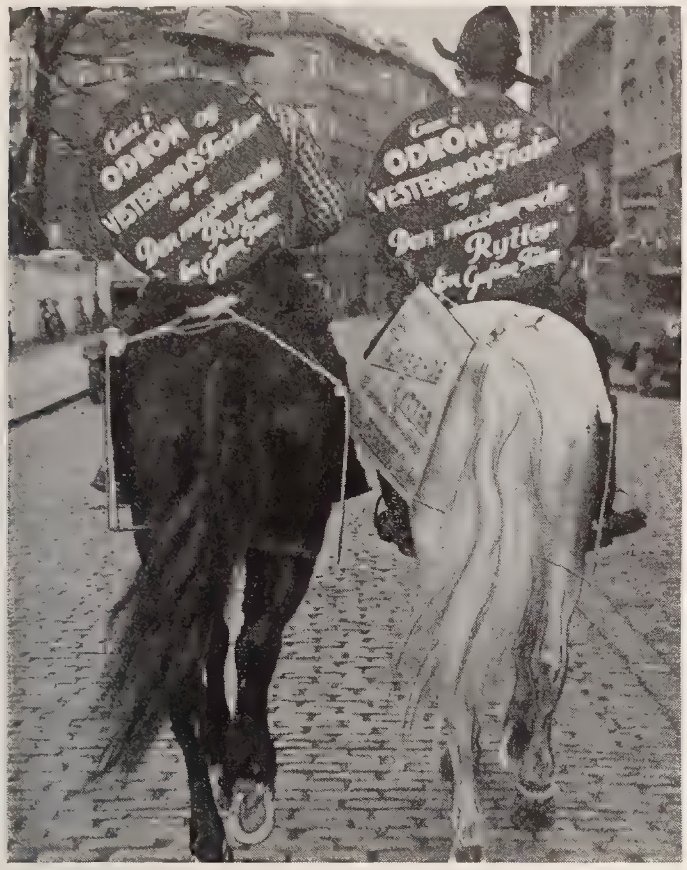
Created by Assistant Manager Dorwin L. Robinson, Warner Theatre, Morgantown, W. Va., was guillotine display in lobby as advance on "Devil's Island". Original thought which motivated this type display centered around the fact that Morgantown is the city in which West Virginia University is situated. Display was life size and built along lines of instrument used in picture.

Double sized car cards for surface cars and buses done in rich colors, and including space for local theatre datelines, have been made available by United Artists in 111 cities throughout the country. Each campaign is timed to precede immediately the local engagement of "Stagecoach" as part of the company's plan to assist the individual playdates.

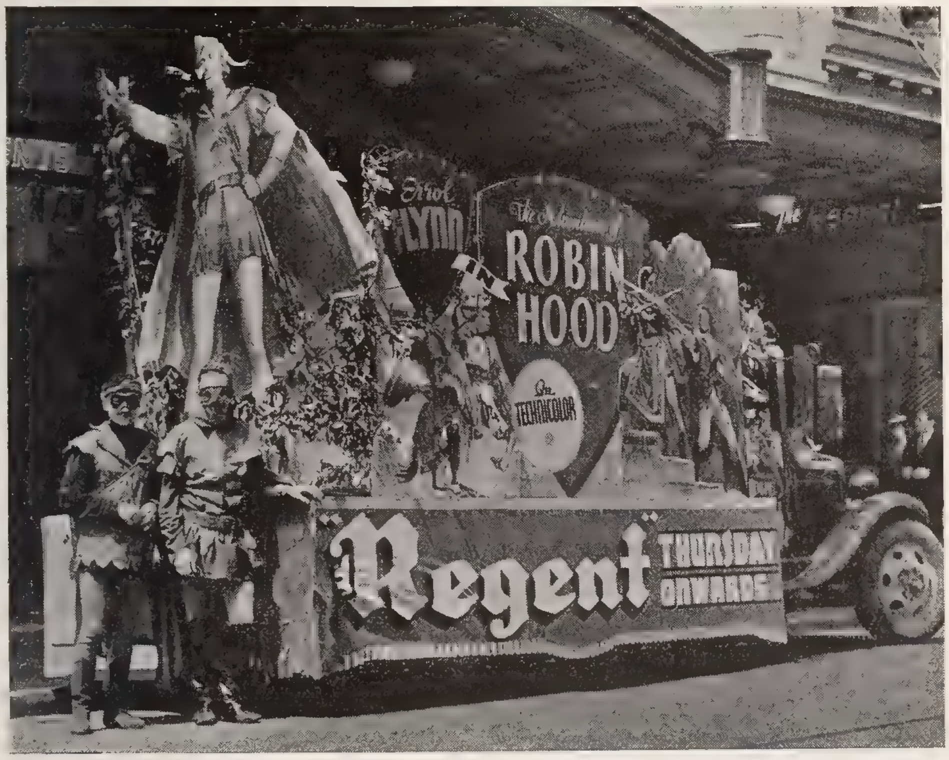
"Four Girls in White" street ballyhoo was engaged in by City Manager Walter Norris, Majestic Theatre, Grand Rapids, Mich. Girls paraded streets carrying with them one of the new "pick-me-up" radios which tuned into Station WOOD. Spot announcements were made from time to time as well as three special 100-word announcements on the picture.


LORDSBURG SENTINEL
OCTOBER 1 1885
STRANGE EXPERIENCE
SEVEN PASSENGERS TRAPPED IN
STAGE COACH BETWEEN HERE & TONTO, ARIZ.
ATTEMPTED MURDER
One of the most curious incidents in recent frontier history came to a thrilling climax last night as seven oddly
arrived on the Lordsburg Stagecoach
STAGECOACH
A WALTER WANGER PRODUCTION · DIRECTED BY JOHN FORD
Flash!
A real Entertainment TREAT not to be missed
AT YOUR FAVORITE THEATRE

Apparently street ballys are the order of the day in Copenhagen, too, as witness masked riders shown below, who, reports Victor Andersen, paraded streets as advance for "Lone Ranger" at the Odeon and Vesterbros theatres. Back banners carried playdates, etc.

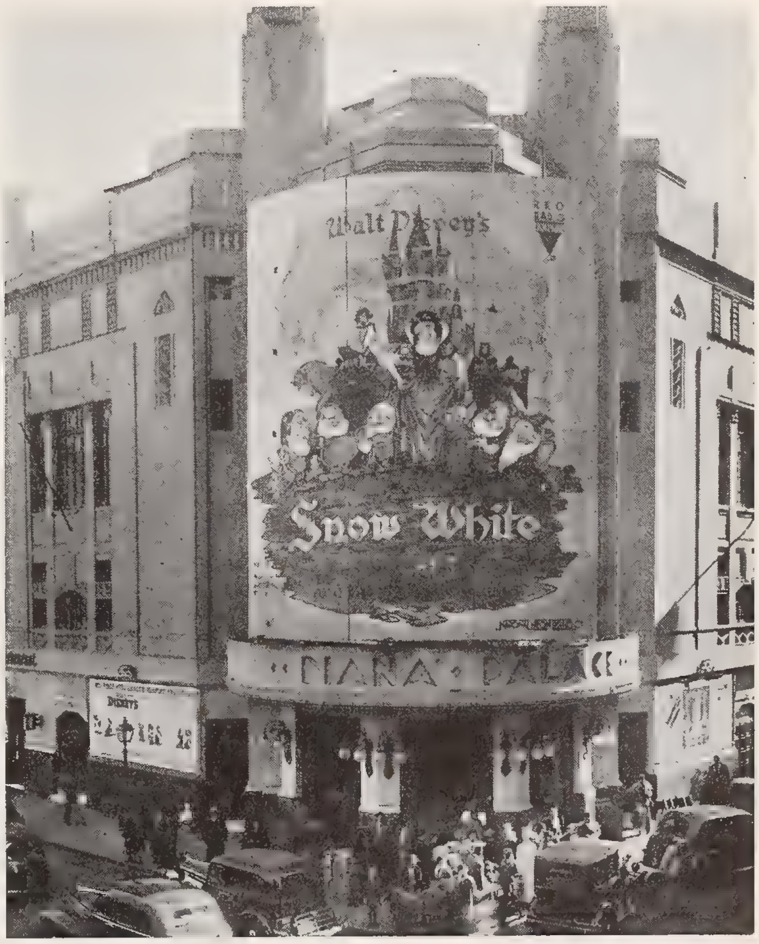


Boosted as the first screening in Australasia, Reg. Felton, publicity manager for Paramount, arranged for a preview of "Men With Wings" at the Air Force camp at Blendheim, New Zealand, for the entertainment of the territorials under the canvas at the Amaka Aerodrome. Widespread publicity given this camp in newspapers promoted Paramount to contact the Secretary for Air, who detailed plane and pilot to convey Felton and print of the film to the airport, where it was delivered to commanding officer. Broadcast at the aerodrome brought mention of the picture, in addition to play dates and plug for its opening at the Palace Theatre. After showing at the field, parade was held to theatre which was covered by the local press, including photo of entire aerodrome personnel as here represented.

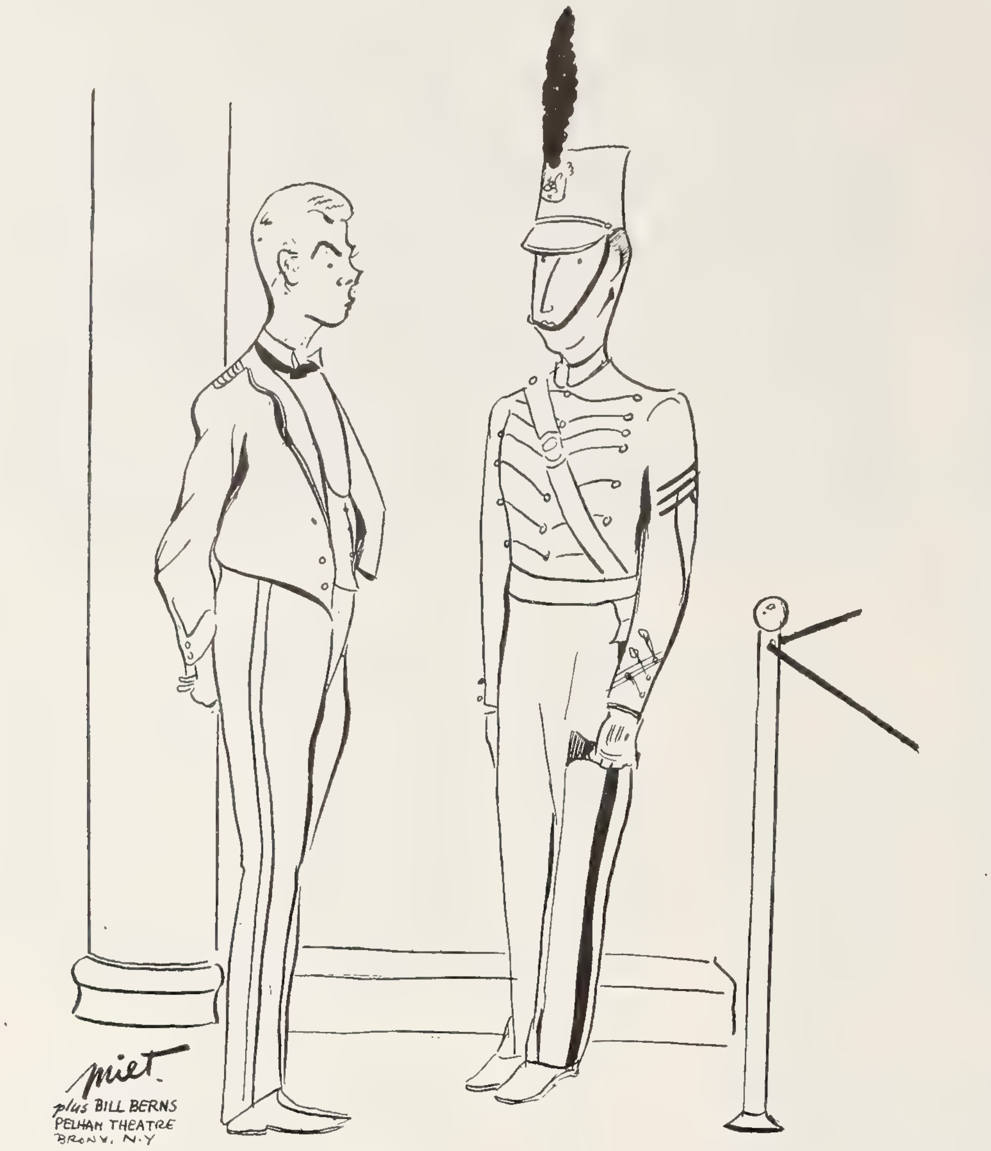


Highly deserving of all the attention it attracted was the "Robin Hood" float shown above which was created by Yorke Gray, manager of the Regent Theatre, in Wellington, New Zealand. Two men dressed to suit the era tended to make the effect more realistic. Part of Gray's campaign for the date included an archery contest which was sponsored by leading department store, which featured the stunt in its newspaper advertising, windows, and through use of a giant cutout of Errol Flynn which was planted on front of their building.

Reported as a first time that such neon lighting had been used locally for a theatre, was front created by Gregory E. Georgoussy, RKO manager for the Near East, to exploit opening of "Snow White" at the Diana Theatre in Cairo. Sign which measured 38 feet in height by 26 feet in width attracted considerable attention and could be seen from blocks distant.



SHOWMEN'S LOBBY LAFFS



CHIEF USHER: What made you get so spruced up tonight?
USHER: We're expecting a talent scout from the Music Hall.

Early Bird Matinee Held for "Delight"

The early birds catch worms, so they say, but in this instance they caught a 5:30 a. m. showing of "Idiot's Delight" which was put on by Fortnighter Ed Forester at the Tri-States Omaha in Omaho. Tying up with local merchants, the theatreman promoted coffee, rolls, orange juice, doughnuts, etc., for the breakfast. Entire staffs, dressed in white jackets, spent the night in the theatre to be on hand. Food was arranged cafeteria style and served in the lobby to the customers. At 6:15 over 300 people were in the house and by nine o'clock over 700 had been served.

Stories and photos were generously displayed in the local press and Forester played up the local angle on the picture, using in every ad the line "It happened in Omaha." Eddie reports that additional publicity was garnered on a humorous incident which occurred. Two women drove up in a chaffeured car, alighted, stopped at the coffee table, refused the paper cups proffered and withdrew from their purses two china ones which they had brought along for the occasion, and proceeded to have their breakfast before going in to the show. Papers covered this amusing episode.

Meekin Arranges Campaign For "Spirit of Culver"

Official Washington was prominently in attendance at the opening of Universal's "Spirit of Culver" at Keith's, following a lively advance campaign supervised by Manager Hardie Meekin. Delegations were on hand from Congress, Army and Navy Departments, American Legion and Local Youth organizations attended by the 30-piece police boys' band and welcomed by the honor guard of the local Boy Scout unit.

Representing Indiana, which is the site of the famed school around which the picture was made, was contingent of state and federal officials. Congress was represented by the Hons. Pat Harrison, William H. King, Henry E. Ashurst, Sherman Minton, Frederick Van Nuis and Speaker of the House William B. Bankhead.

"LET'S HEAR FROM YOU"

Reeths Circularizes

Special three fold postcards were mailed out on "Wings of the Navy" by Fred Reeths, Sheboygan Theatre, Sheboygan, Wis. Outside carried copy "Can America defend herself in the air," inside, picture plug, cast and playdates.

50 Stores Hooked to Window 'Hunt' For Ace Prizes

Two extensive tieins that had the enthusiastic cooperation of the local Board of Trade, daily paper and theatre, used in the closing months of last year are now reported by Manager T. A. Mangan on behalf of the Warner in West Chester, Pa. The first was called "Window Shoppers' Star Hunt," put on in conjunction with the recent movie drive. This was found so successful that the same contacts were used for a following "Window Shoppers' Pleasure Hunt" put on early in December to coincide with the Christmas shopping season.

On the "Star Hunt," which was aimed to interest contestants in merchants' window displays, and incidentally to sell the theatre attraction, photos of stars were mounted on 22 by 28 cards and planted in 76 windows—the best in town. Full page announcement carried list of participating merchants and rules of the contest. Entrants were required to identify stars in windows of merchants listed in the page. After filling in all spaces in the blank as required, and signing names and addresses below, contestants were asked to mail the coupons to the theatre. Prizes were guest tickets.

"Pleasure Hunt" Follows

"The Pleasure Hunt" was also given the same widespread publicity but the procedure changed by each participating merchant, who, in addition to his regular window display included merchandise foreign to the business of that particular store. For instance, candy store displayed hosiery; a food market shoes, etc. Contestants had to identify the "outside" item and identify it properly in the special entry blank in the newspaper page layout alongside the name of the store where it was found.

In addition to list of correct answers contestants were asked to submit 50-word essay on the subject "why you should patronize our local merchants." The first prize here was an all-expense three-day trip to New York for two persons.

The only cost to the theatre for both contests was $12 for the window cards, plus a sizeable number of passes for the winners. Newspaper donated the full page layouts and in the "Pleasure Hunt" Board of Trade supplied money for the New York trip.

"LET'S HEAR FROM YOU"

"What's in a Name" Contest Inaugurated for "Jesse James"

Taking a leaf from Shakespeare's book, Moon Corker, together with the Athens *Banner-Herald* sponsored a "What's in a name" contest in connection with opening of "Jesse James" at the Lucas and Jenkins Palace Theatre, Athens, Ga. Contest run-for ten days, broke the front page six days ahead.

Contestants were required to write a letter not exceeding 100 words on what the title name meant to the individual. Cash prizes and tickets went to winners. Corker, who received his Fortnighter Designation on this tieup, says a total of 1,440 lines of free publicity was received.

Paramount Sets Big Tie-up on "Union Pacific"

The world premiere of Cecil B. DeMille's "Union Pacific," which takes place simultaneously in three first-run theatres in Omaha, Neb., the Paramount, Orpheum and Omaha Theatres of the Tri-State circuit, in April, will be ushered in with a $50,000 advertising campaign sponsored by Paramount Pictures, plus a similar advertising expenditure by the Union Pacific Railroad.

The Union Pacific Railroad is extending Paramount full cooperation in conjunction with the film's premiere by running special advertising in all time tables, displaying special cards in railroad terminals, placing special cards on the tables in diners and stickers on all courtesy newspaper, magazine and the voluminous direct mail literature issued by the railroad. Convention of the Union Pacific Oldtimers has been timed to coincide with the premiere and the City of Omaha will participate to the extent of erecting oldtime western false fronts along the main streets and encouraging citizens to dress in western costumes.

Hollywood will be represented at the premiere with the presence of Producer Cecil B. DeMille, Barbara Stanwyck, Joel McCrea, Akim Tamiroff, Lynne Overman, Evelyn Keyes and other members of the cast.

For the national campaign, Paramount has arranged tieins with such companies as: Hamilton Watch Co.; Pennzoil; International Silverware; Western Union; American Express Co.; Continental Baking Co.; Wonder Bread; the Tea Bureau, controlling national tea distribution and the Aluminum Company of America.

State Officials Aid Missouri

Cooperation from Missouri state and civic agencies has been obtained by Paramount for the world premiere of "I'm From Missouri" at the Newman Theatre, Kansas City, set for the middle of March. A representation of Paramount players and production executives is expected and among the featured promotions planned is an invitational preview by Governor Lloyd C. Stark at the executive mansion.

Top local tiein is to be a Missouri Day celebration which civic associations, merchants and newspapers are sponsoring.

"LET'S HEAR FROM YOU"

Industry Heads Attend "Cafe Society" Opening

Premiere of "Cafe Society" at the Sheridan Theatre, Miami Beach, Florida, was featured in advance by a strong campaign supervised by Manager George Hoover. In addition to representative newspaper campaign, all radio stations cooperated with special announcements. An idea that attracted was a number of imprinted kites, flown from various parts of the city.

Papers further tied in on the stunt wherein Brenda Frazier, current glamour girl, was invited to be guest of honor. Featured race at the local track was named after the picture and contest was planted among top night clubs with guest tickets to the winners. Opening was attended by visiting industry heads and other prominents.

DOUBLE PREMIERE HELD FOR "OKLAHOMA KID"

Oklahoma City, Tulsa Combine at Civic Celebrations to Honor Openings of Picture

For the dual world premiere of Warners' "Oklahoma Kid" at the Criterion, Oklahoma City, and the Orpheum, Tulsa, Humphrey Bogart, who plays a feature role in the film and other Warner players represented the studios. They were welcomed by Governor Leon C. Phillips and then attended a special screening for high state officials.

Wide civic cooperation was obtained to publicize the Oklahoma City opening. Under the supervision of local Park Commissioner, the city's Wiley Post Park was turned into a typical pioneer camp of land rush days. The entire park was decorated and fitted up to look like the city did 75 years ago.

Prior to the opening, a barbecue was held at the park attended by prominent residents of the city, invitations sent out by Mayor J. Frank Martin in the form of a proclamation of a land rush with special carriers on horseback delivering them. Following the barbecue there was a horseback parade to the theatre, which included a number of oldtime vehicles carrying members of the city's Roundup Club, the Amateur Cow Girls' Association, the Embassy Club and other organizations. The town was completely decorated. Merchants had their employees wear ten-gallon hats during the celebration and those attending the barbecue wore costumes befitting the period.

Famous Oklahomans Invited

In Tulsa, invitations were sent out to the last remaining Oklahoma "bad men" and prominent figures of the land rush days. Such well-known characters as Kenneth McHilanny, who actually went under the name of "The Oklahoma Kid"; Pawnee Bill, Indian scout; Elfrego Baca, J. Frank Norfleet and Chris Madsen attended a luncheon at the Tulsa Club prior to the premiere performance at the Orpheum Theatre.

The Tulsa celebration was tied to an "Indiana Territory Day" which started with a special showing followed by Chamber of Commerce luncheon, honoring residents who had lived in the state and "Territory" or longer. During the luncheon talks were made on the early history of the area after presentation of the Warner stars and introduction of special guests.

In the afternoon were unveiling ceremonies for the presentation of the Warner Brothers marker to commemorate the first commercial building site in Tulsa. Marker was presented to the city and accepted by Mayor T. A. Penney. This was followed by tour of the city for out-of-town visitors and old-timers, one of the events arranged by the Chamber of Commerce publicity committee which had complete charge of the celebration.

All newspapers gave generous cooperation in publicity and photos as did papers all over the drawing area, editors of which were invited to Tulsa to participate in the celebration. Other activities covered window displays, prominent among these being cooperation of the city's largest department stores which gave space to the costumes used by the stars in the picture in addition to historical relics supplied locally.

On arrival from Oklahoma City in the morning, the visitors were welcomed by an assemblage on the roof of the Chamber of Commerce building, composed of remaining members of the Frontiersmen Association, Anti-Horse Thief Association, Dawes Commission and the Indian Territory Peace Offering Association, including the old-timers listed above. Here the visiting stars were commissioned as members of the Anti-Horse Thieves Association and presented with badges.

The three local radio stations KVOO, KTUL and KOME took a prominent part in the activities, starting a week ahead. KTUL presented programs outlining the celebration and urging attendance from all over the territory. KVOO presented an historical drama on the early days of Tulsa enacted by members of the high school dramatic class, which had previously presented a series of other historical programs before the school.

"LET'S HEAR FROM YOU"

Bonham Patrons Are "Spell-bound"

Through the efforts of Jimmy Redmond, advertising manager, local teams are invited to participate in spelling bees held weekly at the Bonham Theatre, Fairbury, Neb. Each team consists of five active contestants and two alternates, contest prize going to the team whose members longest survive the "spell down."

By inviting teams to enter the contest, rather than choosing contestants from the audience, Redmond is assured additional revenue through patronage of friends of the entrants. Interest is built up by advance publicity planted each week. Different local businessman is invited to act as the spelling master and high school principal as chief judge. As each story is run in local paper, Jim invites various groups to arrange a match.

Remond, who won his Fortnighter on this campaign, says that the popularity of the spelling bee increases weekly, and so it is planned to continue the stunt.

"LET'S HEAR FROM YOU"

Thrill Reactions Tested On "Gunga Din" Date

Reported by Pat Patchen of the Midwest Theatre, Oklahoma City, Okla., was stunt he planted in the hard-to-crack local papers. A blonde, brunette and red-head were used in an experiment made by the Oklahoma University school of medicine to test the thrill reactions of the various famale "types" to "Gunga Din."

Despite the fact that the newspapers there are strictly allergic to picture publicity, abundant stories and art work were garnered by Patchen, who won his Fortnighter Assignment on the campaign.

Rules for the Quigley Awards

Awards will be voted on single exploitations and not on complete campaigns as formerly. This includes goodwill and institutional ideas as well as those on pictures.

▽

Each Quarter will be divided into two-week preliminary contests.

▽

Winners in each preliminary will be appointed Fortnighters.

▽

Entries of Fortnighters in each Quarter will be judged for the Quigley Quarterly Plaques.

▽

Quarterly Plaque Winners will be appointed Quartermasters.

▽

Quartermasters appointed in each Quarter will compete for the annual Grand Awards.

▽

Additional distinctions and Honorable Mention Sheepskin Certificates will be awarded in each Quarter.

▽

First Quarter ends March 30, remaining Three Quarters as last year.

▽

There will be no classifications of population or situation. Everyone starts from scratch.

▽

Every theatreman everywhere is eligible to compete.

▽

All product is eligible—features, shorts, serials. Also stage shows, amateur presentations, etc.

▽

More than one idea may be included in one entry but Preliminary Awards will be voted for best individual idea.

▽

No fancy entries are necessary. With the usual "evidence", submit brief description and "reasons why" an entry should be considered

▽

There are no more deadlines. All exploitations will be entered in the Fortnightly competition underway on date they are received.

"Antoinette" Costumes Duplicated by WPA

Several months ago, reports Arthur Egberts, publicist, Loew's Jersey Theatre, Jersey City followed up a WPA handcraft exhibit in lobby by inviting the recreational division to make an exhibit of "Marie Antoinette" costumes. Stills were provided the instructors, extensive library research work followed, the committee saw the picture at the New York Astor and work was begun in the schools, recreation centers and clubs.

WPA headquarters thru superintendent of schools sent notices of the display to every public and high school, libraries, Y. W. C. A.'s, Girl Scouts and other organizations. Advance stories broke in papers and three column photo of the display in lobby and opening with Commissioner McGovern officiating, broke in the Jersey Journal, Jersey Observer and Hudson Dispatch. Ceremony was broadcast over WAAT and on theatre quiz program.

Manager George Dumond built the display with materials already on hand, David Friendlander did the art work, assistant Joe Sloan getting credit for the arrangement of the scene.

"LET'S HEAR FROM YOU"

Brien Plants Kid Contest on "Angels with Dirty Faces"

Contest for his kid club was planted by Lige Brien, Prince, Ambridge, Pa., in connection with "Angels With Dirty Faces," prizes going to those who correctly answered the question "How many angels are there in," etc., etc. It was also suggested by the theatreman that the children ask their parents to aid them in the solution.

Mounted 24 sheet was planted atop marquee ahead and during run, with red spot shining on faces of Cagney and O'Brien. Heralds, entire cost of which was met by merchant's ad, were distributed, entire mailing list was circularized and telephone subscribers reached.

On "Drums," Brien effected an interesting lobby through use of six actual scenes of India mounted on display board. Typical was a street scene, depicting native village with horse carriage and wagon pulled by oxen; pictures were secured from the Canadian Pacific and tiein copy used.

"LET'S HEAR FROM YOU"

Contest Aids Gamble

Guessing contest was opened by Jack Gamble, Regent Theatre, Norwalk, Conn. in connection with "Too Hot to Handle." On display in front of theatre was 300-pound cake of ice, object was for contestants to guess the number of cubes which could be cut from the cake. Samples of size of cubes were also on display; guest tickets went to winners.

"LET'S HEAR FROM YOU"

Selette Dresses Front

For "All Quiet on the Western Front" at the Albany Theatre, Albany, N. Y., Eddie Selette dressed his marquee with flags of all nations. Large display on sidewalk included sand bags, machine guns, rifles, bullets, shells, etc. Lad in German uniform was stationed on guard out front and helmets, gas masks, canteens and cartridge belts were suspended from boxoffice.

Display Ads On Next Page

(1) When the New York censor board was reversed on "Yes, My Darling Daughter", S. Charles Einfeld, Warner ad chief, created a series of smash type ads for immediate publication on the New York Strand date, tieing in the favorable decision with the underlined "Yes" as illustrated. Size, 165 lines on three columns.

*

(2) One of the latest poster type displays from Charley Pincus for "Huckleberry Finn" at the Centre, Salt Lake City, illustrates handling of the two-column "deeps" Charley favors for the day ahead of opening announcement. Size, 170 lines on two columns.

*

(3 & 5) The hand-drawn art head treatment with reverse copy panel that distinguishes newspaper advertising of the Famous Players-Canadian Toronto first runs is here adapted by Ad Head Jim Nairn and Artist Jack Barker for "Son of Frankenstein" at the Imperial. Similar procedure was used to announce fourth-week holdover at the Uptown for "Snow White".

*

(4) The four one-column, 15-line, hand-drawn teasers here reproduced are of a series used by Ray Bell in the Washington, D. C., papers to acquaint readers with what "Pygmalion" meant and what the picture was all about in advance of the date at Loew's.

*

(6) Benday backgrounds were used in this two-column on 110 lines to sell "Four Girls in White" at the Midwest, Oklahoma City, as lighter entertainment rather than heavy drama, with cuts of the smiling girls to carry through.

*

(7) Straight type ad, tied together by the theatre reverse slug atop and parking slug below, was found effective by Harry Brown, Jr., district supervisor, to announce opening of the Mt. Union, Alliance, Ohio. Size, 140 lines on two columns.

*

(8) Including air jargon copy in outline lettering for holdover, Manager B. D. Cockrill and Artist Warren Thomas incorporated halftones of stars and drawing of speeding plane to call attention to title in black for "Men With Wings" at the Denham, Denver. Size, 100 lines on two columns.

REPRESENTATIVE NEWSPAPER ADS

1

NOW (25¢ TO NOON) **STRAND**
DOORS OPEN 8:30 A. M. • BROADWAY AND 47th STREET

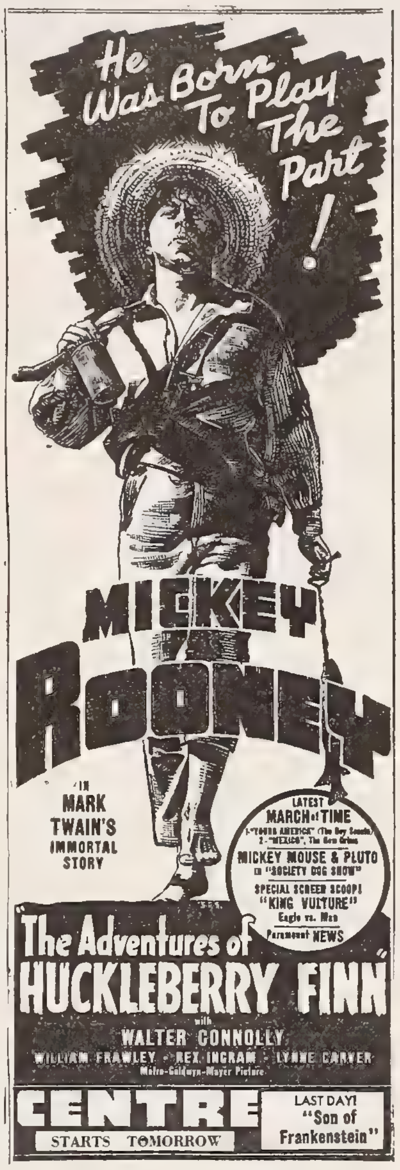
A WARNER BROS PICTURE

YES MY DARLING DAUGHTER

with
PRISCILLA LANE • JEFFREY LYNN • Roland Young
Fay Bainter • May Robson • Directed by William Keighley

IN PERSON
KAY KYSER
AND HIS COLLEGE OF MUSICAL KNOWLEDGE

2


He Was Born To Play The Part!

MICKEY ROONEY
IN MARK TWAIN'S IMMORTAL STORY

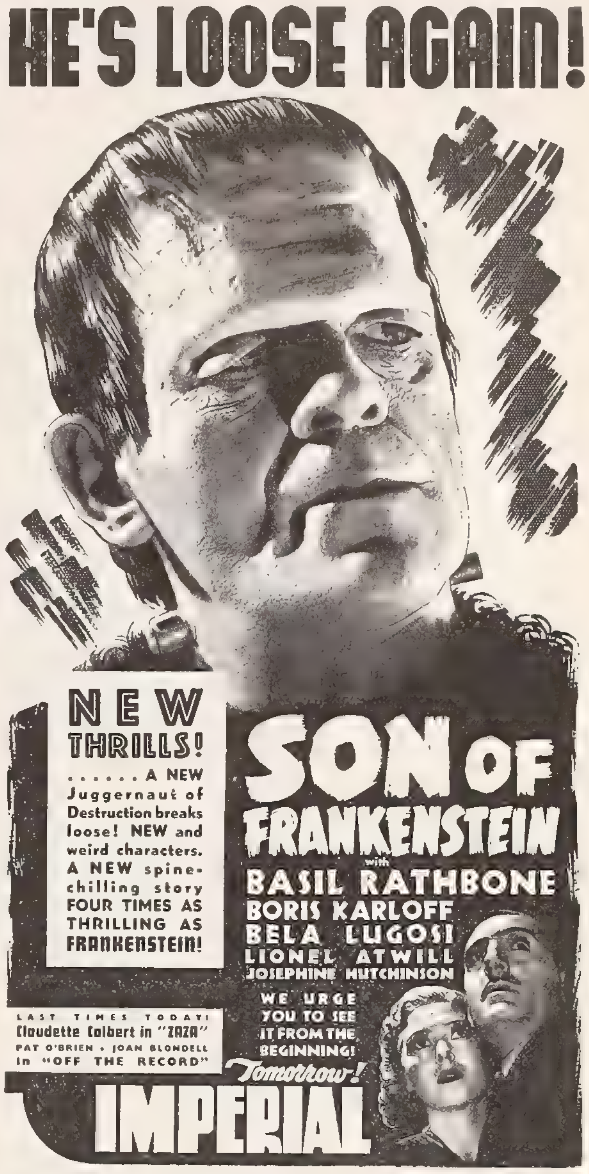
LATEST MARCH of TIME
1-"TOURS AMERICA" (The Boy Scouts)
2-"MEXICO", The New Crisis
MICKEY MOUSE & PLUTO in "SOCIETY DOG SHOW"
SPECIAL SCREEN SCOOP! "KING VULTURE" Eagle vs. Man
Paramount NEWS

"The Adventures of HUCKLEBERRY FINN"
with WALTER CONNOLLY
WILLIAM FRAWLEY • REX INGRAM • LYNNE CARVER
Metro-Goldwyn-Mayer Picture

CENTRE
STARTS TOMORROW

LAST DAY! "Son of Frankenstein"

3


HE'S LOOSE AGAIN!

NEW THRILLS!
. . . . . . A NEW Juggernaut of Destruction breaks loose! NEW and weird characters. A NEW spine-chilling story FOUR TIMES AS THRILLING AS FRANKENSTEIN!

SON OF FRANKENSTEIN
with
BASIL RATHBONE
BORIS KARLOFF
BELA LUGOSI
LIONEL ATWILL
JOSEPHINE HUTCHINSON

WE URGE YOU TO SEE IT FROM THE BEGINNING!

LAST TIMES TODAY!
Claudette Colbert in "ZAZA"
PAT O'BRIEN • JOAN BLONDELL in "OFF THE RECORD"

Tomorrow!
IMPERIAL

4

How do you pronounce
PYGMALION?
...just as every one does "PERFECT ENTERTAINMENT"!

4

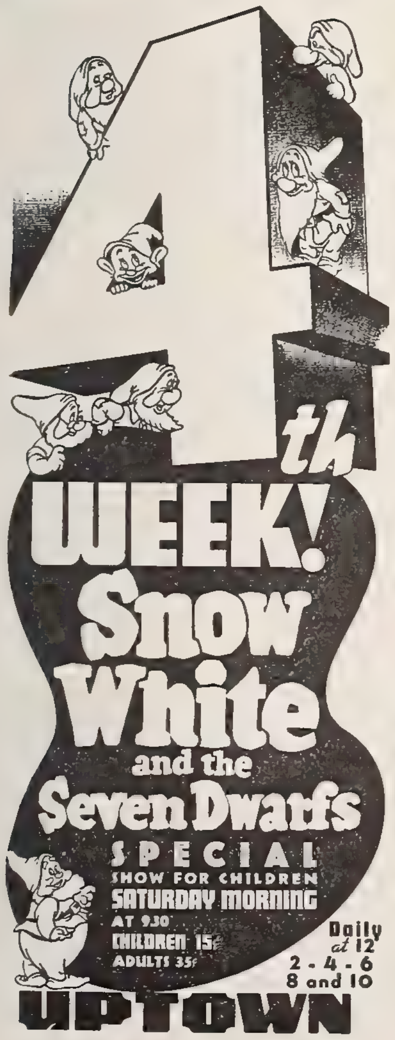
Join the fun... SEE...
PYGMALION
...and youll become a PYGMANIAC, too.!

4

You'll ROAR!
and keep roaring with...
PYGMALION

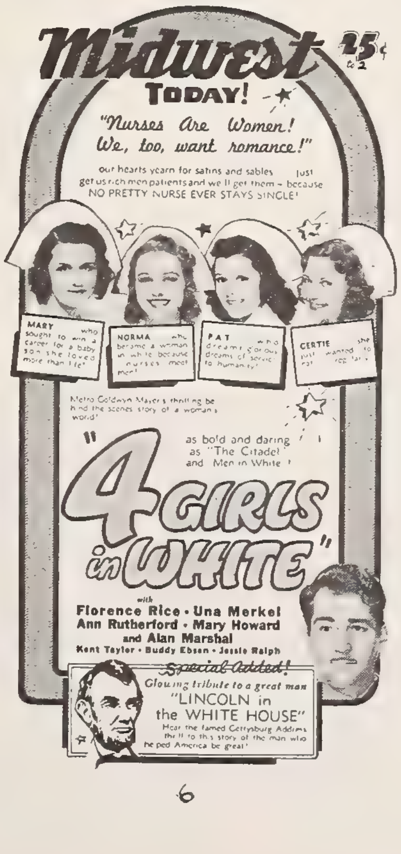
4

What does
PYGMALION *mean?*
.. one of the grandest movies ever made.. rush to LOEW'S!


4th WEEK!
Snow White and the Seven Dwarfs
SPECIAL
SHOW FOR CHILDREN
SATURDAY MORNING
AT 9:30
CHILDREN 15¢
ADULTS 35¢

Daily at 12
2 - 4 - 6
8 and 10

UPTOWN


Midwest 25¢ to 2
TODAY!

"Nurses Are Women! We, too, want romance!"

our hearts yearn for satins and sables ... just get us rich men patients and we'll get them—because NO PRETTY NURSE EVER STAYS SINGLE!

MARY who sought to win a career for a baby son she loved more than life!

NORMA who became a woman in white because nurses meet men!

PAT who dreams glorious dreams of service to humanity!

GERTIE she just wanted to [illegible]

Metro Goldwyn Mayer's thrilling behind the scenes story of a woman's world!

as bold and daring as "The Citadel" and "Men in White"!

"4 GIRLS in WHITE"
with
Florence Rice • Una Merkel
Ann Rutherford • Mary Howard
and Alan Marshal
Kent Taylor • Buddy Ebsen • Jessie Ralph

~~Special Added!~~
Glowing tribute to a great man
"LINCOLN in the WHITE HOUSE"
Hear the famed Gettysburg Address thrill to this story of the man who helped America be great!

6

New **MT UNION THEATRE**
1745 So. Union Ave. Near Mt. Union Square
Phone MT. UNION 7234

AMAZINGLY MODERN!!!

ABLAZE IN ALL IT'S GLORY!!!

HOLLYWOOD OPENING

..TONIGHT..

Open to All—6:15 to 11:30 P. M.

Adults 25c Children 10c

Klieg Lights Burning—Local Beauties Aflutter—Dignitaries from State, County and City—Bands Blaring—Flags Waving.

Greatest Event in Our Civic History

PROGRAM OF OPENING
—Events—

6:15 p. m.—Start of Alliance Review-Mt. Union Theatre Marathon Race
6:30 p. m.—End of Race—Theatre Doors Open
6:50 p. m.—Arrival of Hostesses
7:00 p. m.—Inaugural Screen Messages
7:10 p. m.—News and Short Subjects
7:15 p. m.—Deanna Durbin, Melvin Douglas "THAT CERTAIN AGE"
9:00 p. m.—Presentation by Mayor Floyd Senn
9:10 p. m.—Short Subjects
9:30 p. m.—Feature Screen Presentation
11:30 p. m.—Exit.

The Last Word in

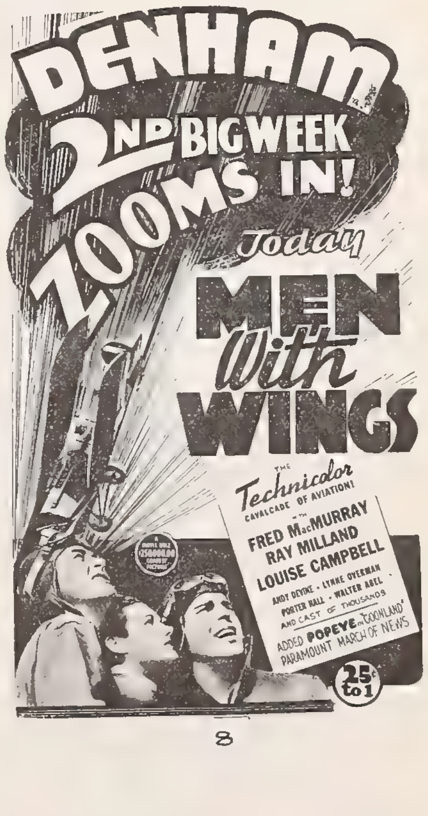
Luxury, Comfort and Safety!

• • • •

After Opening Double Feature Policy

PLENTY FREE PARKING

7


DENHAM
2ND BIG WEEK
ZOOMS IN!
Today
MEN With WINGS
THE Technicolor CAVALCADE OF AVIATION!
with
FRED MacMURRAY
RAY MILLAND
LOUISE CAMPBELL
ANDY DEVINE • LYNNE OVERMAN
PORTER HALL • WALTER ABEL
AND CAST OF THOUSANDS
ADDED POPEYE in "GOONLAND"
PARAMOUNT MARCH OF NEWS
25¢ to 1

8

personalities

WALTER JANCKE
has been transferred from the Rex, Brighton, Colo. to the Granada in Monte Vista replacing FRANK BROWN, resigned. Other Atlas Theatre changes include RAY LOUNSBURY, promoted from assistant to manager of the Pioneer, Lamar succeeding HARRY MOORE who goes to Sadalia. CARL SMITH goes from the Gem, Golden to the Rex, Brighton and RALPH HAMILTON to the Gem. DICK JANCKE is moved from the Jewel, Denver to Salida and GEORGE SANDSTROM, former manager of the Civic Theatre Egyptian, to the Santa Fe in Denver succeeding JACK KRAMER who has moved to the State as assistant.

▽

WILLIAM F. O'BRIEN
is now managing the Colonial Theatre, Belfast, Maine.

▽

DONALD HOWE
has been named manager of the Esquire Theatre, Portland, Ore. succeeding JAMES HONE, who is now at the Clay International in San Francisco.

▽

GENE MURPHY
who has been handling newspaper contact work for Loew's, has been promoted to a place in the out-of-town division of the Loew home office publicity department. PHIL LAUFER, who has been handling publicity for Loew's Criterion, succeeds Murphy as newspaper contact man, including the handling publicity for Loew's State.

▽

FREDERICK LEOPOLD
is the new manager of the Warner Arcadia, Wilmington, Del. succeeding SIDNEY MUNTER who has been promoted to the Queen.

▽

SPENCE PIERCE
has been shifted from managership of the Standard Theatres Tower Theatre to replace PAT PATCHEN at the Midwest, the latter succeeding DOUGLAS GEORGE, advertising manager, resigned. ROBERT BUSCH has been removed from the Palace to take over Pierce's spot and BEN LANGDON, assistant at the Liberty, has resigned.

▽

R. E. VINCENT
is manager of the Laguna, Laguna Beach, Cal.

▽

JAMES J. CYR
has been appointed manager of the New Theatre, Frenchille, Maine.

▽

HAROLD RAIVES
who has been managing the Paramount in Syracuse for RKO-Schine goes to Buffalo as booker for the 12 Buffalo and Rochester Schine houses. His successor is ERLE WRIGHT, formerly handling publicity for the Loew-Poli circuit.

▽

SAM ALSTER
former manager of the Randforce Kinema Theatre, Brooklyn, has resigned that post to open a furniture business down in New Orleans.

LINDA LEE to Mr. and Mrs. Earle Holden, Atlanta, Ga., born at the Crawford, Long Hospital, March 4th. Weight, 7½ pounds. Father manages the Capitol Theatre.

▽

LYNN ELSIE on February 4th to Mr. and Mrs. Cresson Smith, Jr. Weight, 7 pounds and 3 ounces. Proud daddy is assistant manager at the Trans Lux Theatre, Washington, D. C.

▽

DUKE PRINCE
manager of Shea's Orpheum in McKees Rock, Pa. has been promoted to manager of the Strand and Ohio in Marietta, Ohio. VINCENT CHOATES has been transferred from the Paramount, Newport, to replace Prince. JACK HYNES has been moved from Bradford to Youngstown succeeding JOE SHAGRIN, resigning to operate his own new house, the new Foster in Youngstown.

▽

BOB HUNTER
who has long been manager at the Mokan, Kansas City, Mo., has gone to the Roanoke.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name......................................

Position......................................

Theatre......................................

Address......................................

City......................................

State......................................

Circuit......................................

Absolutely No Dues or Fees!

FRANK BOUCHER
of Baltimore has joined the Schines in Gloversville, going to the Glove Theatre there. Other Schine changes include JAMES P. McALLISTER of Boston, as manager under Gus Lampe, Syracuse zone manager. DONALD RICH has taken over the management of the Palace, Watertown, with FRANCIS LATTIN going to the Strand and Pontiac, Watertown, as temporary manager, while CLINT DADSON is in Florida vacationing.

▽

WILLIAM F. MOODY
formerly at the Ritz Theatre in Port Carbon, Pa., is now managing the Ritz in Trevorton, Pa.

▽

ED VAUGHAN
formerly at the Stuart, has become manager of the Nebraska, Lincoln, Neb. M. E. LOFGREN promoted from the Lincoln to the Stuart, and HAROLD HELLERICH goes into the Lincoln.

▽

HAROLD RADI
former assistant of Warners' Rowland, in Wilkinsburg, Pa., has been named manager of the Beacon, independent theatre.

▽

W. S. SAMUEL
is now manager of the Lyric Theatre, Port Neches, Texas. Other Jefferson Amusement Company changes include ELLIOTT ENGLISH, formerly at the Lyric, has been transferred to the DeLuxe Theatre, Goose Creek, Tax.

▽

BRECKENRIDGE FAGIN
who has been assistant manager of the Electric, Kansas City, Kan., has resigned to go with the Intermountain Theatres at Salt Lake City as utility man. JACK TRUITT, manager of the Electric, has appointed AL C. DUMONT to succeed Fagin.

▽

JOE KLEIN
is now managing the Madison, Rochester, N. Y. Other Schine changes include EDWARD BRANTHURST, who has been transferred from the Riviera to the Monroe and LEE STEIN from the Lake to West End. WALLACE FOLKIN has been brought from Elmira to manage the Lake and City Manager LOU LEVITCH again takes charge of the Riviera.

▽

HERSHEL STUART
is the booker and buyer for the Fox Skouras Theatres in Salt Lake City, covering the National Theatres affiliates of Utah, Montana and Idaho.

▽

BUD SILVERMAN
district manager for Schine's theatres in Ohio, has returned from a sojourn in Florida, fully recovered from a recent hospitalization period.

U.S. Offers New Service to Survey Foreign Markets

The United States Government at Washington this week announced a new service to all American exporters, including motion picture film and equipment, for surveying, without charge, any foreign market desired. Through its 34 foreign offices and the 262 American consulates throughout the world, the Bureau of Foreign and Domestic Commerce, Department of Commerce, will conduct individual foreign market trade surveys for American exporters.

"These surveys may result in positive or negative action by the field officer in behalf of the exporter," it was said. "If, after surveying the market, there is found to be a possibility for the sale of the exporter's product, the U. S. foreign field officer may furnish the names of one or more potential distributors who have expressed an interest in the line. At the same time, he will ask these distributors to write direct to the American firm," it was stated.

"Obviously, in order to perform this service adequately, the field officer must have certain information about the American firm and its products," continued the Department. "A form has been developed for this purpose and is available at all of the Bureau's district and cooperative offices. It requests, in addition to the name and address of the exporter, a statement as to his method of operation (either as a manufacturing exporter, export commission house or combination export manager); catalogues should be provided where available, otherwise descriptive literature of the product; the countries to be covered in the survey and the type of foreign representation desired (manufacturers' sales agent, importing wholesaler, commission merchant, or importing retailer) are to be specified; the selling terms of the exporter, including prices (if possible quoted c.i.f. foreign port), discounts (special, trade and cash), methods of payment desired (by L/C or draft drawn documents against payment or acceptance), agent's commission and allowances for advertising, travel, etc., are asked for; the previous interest of the exporter in the territory is necessary for the field officer to do a good job and not cross wires; finally, general information is requested so that the potential distributor may know something about the American firm, the year established, paid up capital, length of time engaged in export trade, percentage or total production exported, financial references, cable address and codes used.

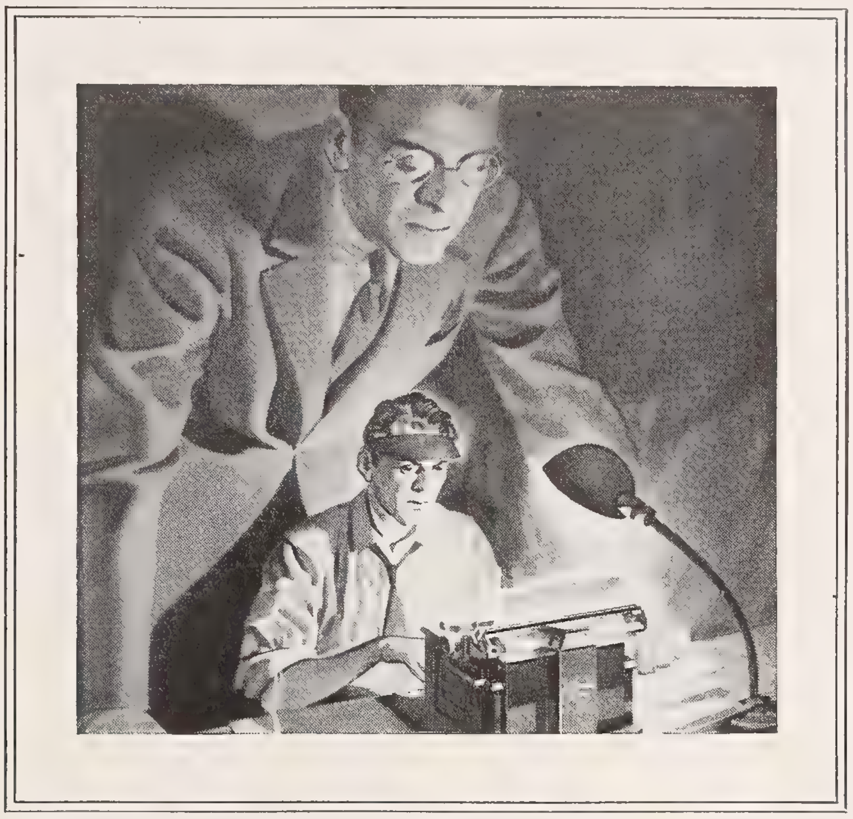
"With this information, furnished preferably through the nearest district or cooperative office, the field officer is prepared to make a thorough and expeditious survey of the market for the exporter's product in the territories specified. If, after noting the information desired, the exporter wishes to write to the field officer directly, that is, of course, his choice. The district and cooperative offices, however, will gladly furnish him with an 'Application for Assistance in Securing a Foreign Market Trade Survey' and forward it immediately through Washington to the appropriate field officer," according to the Commerce Department.

Cut Philadelphia Prices

Three first-run Warner Brothers houses in the downtown Philadelphia section will cut their top prices of 68 cents to 57 cents on February 24th. The theatres affected are the Aldine, Stanley and Boyd. The Fox will stay at the 68 cent level but will use stage shows.

Mr. Executive...

put yourself in a Court Reporter's shoes for just a moment...



It means long hours, transcribing court testimony at blazing speed

It means buying your typewriters out of your own pocket

It means spending *your* money for repairs

...and you get paid at piece work rates...and paid *only* for what you can *make your machine produce.*

* * *

and, Mr. Executive, a recent survey, in every city of 100,000 population or more, proved *this* fact:

MORE L C SMITHS ARE USED BY COURT REPORTERS THAN *ALL* OTHER MAKES COMBINED

L C SMITH & CORONA TYPEWRITERS INC The Super Speed L C SMITH SYRACUSE . . . . . . NEW YORK

IN COURTS

Dismissal Upheld in Paramount Complaint

The dismissal by Salvatore A. Cotillo, New York supreme court justice, of a complaint of Robert S. Levy, a bondholder of Paramount-Publix Corporation, which had attacked transaction of officers of Paramount, Columbia Broadcasting System, Inc., and certain banks, was unanimously affirmed this week by the appellate division of the New York supreme court.

Paramount-Publix, Chase National Bank of the City of New York, as trustee of 5½ per cent sinking fund gold bonds of Paramount, eight other banks and 23 officers and individuals had been named defendants in the suit, which sought to remove the Chase Bank as trustee, and charged misconduct between Paramount-Publix officers and the bank. In addition, the complaint asserted that CBS had illegally acquired from Paramount the 50 per cent stock interest which Paramount had in CBS, and had demanded return of the stock.

$2,000,000 Plagiarism Suit on Songs Starts

The trial of the suit of Ira B. Arnstein for $2,000,000 damages, an injunction and an accounting against Warner Brothers Pictures Company, Inc.; American Society of Composers, Authors and Publishers; National Broadcasting Corporation, Columbia Broadcasting System and a number of individuals and music publishing houses, started Monday in the United States district court in New York with Federal Judge Edward A. Conger presiding. The complaint charges plagiarism of some 50 songs allegedly composed by Mr. Arnstein in songs written, published and broadcast by the defendants.

File Acoustic Briefs

Plaintiff's briefs in the Wilmington, Del., patent infringement suit brought by British Acoustic Films against Radio Corporation of America and Electrical Research Products, Inc., were served upon defense attorneys this week. Final briefs will not be completed before April 5th, with arguments set for April 7th before Federal Judge John P. Nields. The action involves two patents covering improved film feed mechanisms through sound head projectors.

MGM Suit Dismissed

Charles B. McLaughlin, New York supreme court justice, this week dismissed for failure to prosecute a plagiarism suit brought by Robert Brister and Harry T. Bliven against Metro-Goldwyn-Mayer Pictures Corporation and MGM Distributing Corporation. The plaintiffs had charged the plagiarism of the title of their play, "Penthouse," in a film of the same name.

File Reorganization Plan

A proposed plan of reorganization was filed this week in the U. S. district court in New York by the French Motion Picture Company, Inc., which provides for payment of 15 per cent to general creditors on their claims filed and allowed. The plan also provides for full payment of wage claims and taxes, and for the ratification of all executory contracts.

IN NEWSREELS

All the newsreels, with the exception of Movietone News, made up specials on the election of Eugenio Cardinal Pacelli as Pope. Movietone had already designated Cardinal Pacelli as the leading candidate and did not feel that a special was necessary. (For further details see page 26.)

MOVIETONE NEWS—No. 50, Vol. 21.—Cardinals meet for election of new Pope....Golden Gate Exposition....Girls ski, then go swimming....Movie Quiz winners....Aviation....Lew Lehr....Ski jumping meet....Golden Gloves boxing bouts....Baseball teams train in winter camps.

MOVIETONE NEWS—No. 51, Vol. 21.—U. S. Congress celebrates its 150th birthday....Franco reviews his fleet....Nationalists parade before Franco....King George launches warship....San Francisco Fair....Co-eds kiss Vice-president Garner....Mrs. Roosevelt christens air merchant marine flagship....Baseball training camp....Racing at Hialeah.

NEWS OF THE DAY—No. 248, Vol. 10.—Women win top awards in Movie Quiz....Ice jam blocks straits of Mackinac....Science creates monkey colony....Beauty contest for lifeguards....Olympic ski team chosen in New England.

NEWS OF THE DAY—No. 249, Vol. 10.—President and Chief Justice talk to Congress....Cardinal Pacelli elected Pope....Franco's entry into Barcelona....Britain launches newest battleship....Mrs. Roosevelt christens "Yankee Cliperr"....Sports.

PARAMOUNT NEWS—No. 61.—Golden Gate Exposition....American Cardinals in Rome for election of Pope....Alpine Chasseurs test new snow equipment....Bank fails in New Jersey; Government guarantees deposits....Tropic monkey colony new aid to science....Baseball training camp....Boxing...."The Mikado" goes swing.

PARAMOUNT NEWS—No. 62.—Mrs. Roosevelt christens "Yankee Clipper"....Hotel razed by fire in Halifax, N.S.....500 co-eds visit Washington....Pilot killed when parachute fails to open....Netherlands royalty begin Alpine vacation....Congress marks its 150th birthday....Baseball training camps....Cunningham beats Lash in two mile race....Racing.

RKO PATHE NEWS—No. 65, Vol. 10.—LaGuardia buys World's Fair ticket....Award winners in Movie Quiz....Licensed goat farm in New Jersey....Ball clubs work out at winter camps....Ski-jumping meet....Aviation....French Alpine Army holds ski meet....Golden Gloves boxing bouts.

RKO PATHE NEWS—No. 66, Vol. 10.—Congress celebrates 150th birthday....General Franco reviews troops....Ricksha race staged at San Francisco Fair....Cunningham wins two mile special race....World's largest plane christened by Mrs. Roosevelt....Bull Lea wins over Stagehand at Hialeah....Kyak wins at Santa Anita.

UNIVERSAL NEWSREEL—No. 750, Vol. 11.—Movie Quiz awards....Japanese capture Hainan Island....Six die in street car crash in Massachusetts....Meals have an added punch....British sailors take up flying....Two-wheeled auto tried out....Dog derby staged....Mechanical brain developed....Boxing....Ski-jumping....Baseball training camps.

UNIVERSAL NEWSREEL—No. 751, Vol. 11.—Congress birthday marked....Cardinal Pacelli elected Pope....Hotel fire in Halifax....Mrs. Roosevelt christens new ocean plane....King George launches battleship....Hat styles for Easter shown....Gandhi's fast stirs India....San Francisco Fair stages novel race....Novel ice boat in speed test....Baseball.

Order Suit Testimony

William D. Shapiro, vice-president of Bobby Breen Productions, Inc., this week was ordered by Aaron J. Levy, New York supreme court justice, to testify before trial in a suit brought by Israel, Harry and Larry Abelson, doing business as L. Abelson and Sons, which sought $22,798 from Bobby Breen Productions. The plaintiffs, clothiers, claimed breach of a contract licensing the use of the name and photograph of Bobby Breen.

Seek Testimony Before Trial

Application was made this week to the New York supreme court for an order directing W. G. Van Schmus, president, and Fred A. Cruise, manager of Radio City Music Hall Corporation, to testify before trial. Lillian L. Davidson, plaintiff in a $50,000 suit for alleged injuries, claims that she was hurt by spectators on April 1, 1937.

Boris Demitroff, a wrestler, has filed suit in New York supreme court for $25,000 against Universal Pictures Company, Inc., claiming he received an infection in his neck caused by a hanging scene staged by the company.

OBITUARIES

Alfred S. Krellberg Dies, Motion Picture Attorney

Alfred S. Krellberg, member of the law firm of Krellberg and Fitzsimmons, who specialized in motion picture law and as a tax consultant, died March 5th at Mt. Sinai Hospital in New York. He was 36.

He was a graduate of Columbia Law School and a member of the American Bar Association, Tammany Central Association and the Grand Street Boys Association. He is survived by his parents, Mr. and Mrs. Louis Krellberg; a brother, Sherman S. Krellberg, president of Amusement Securities Corporation and Principal Film Exchange, and two sisters, Mary J. and Florence Krellberg.

Herbert Mundin Dies in Crash

Herbert Mundin, British film comedian, who has been in Hollywood since 1931, died March 4th of a fracture of the skull suffered in an automobile accident at Van Nuys, near Hollywood.

Mr. Mundin appeared in more than 100 films, outstanding of which were his characterizations in "Cavalcade" and "Mutiny on the Bounty." After the World War he served in the British Navy on a mine sweeper. Mr. Mundin obtained a job with a London stage company, later joining "Charlot's Revue" in New York in 1931 and the same year went to Hollywood. His more recent films include "Robin Hood," "Invisible Enemy" and "Lord Jeff."

David Warner

David Warner, the only Warner Brother not a member of the motion picture firm, died Tuesday night in Boston, aged 45. Mr. Warner had been an invalid for many, many years, from sleeping sickness, which he is understood to have contracted during his World War career. He is survived by his daughter, Mrs. Rodney Upright of Cleveland, and by three sisters, Mrs. Harry Charnas, Mrs. Lewis Halper and Mrs. David Robbins.

M. H. P. Hoffman, Jr.

M. H. Paul Hoffman, Jr., 29, son of M. H. Hoffman, now associate producer at Republic, died March 2nd at his home in Hollywood.

Henry W. Lewis

Henry W. Lewis, censor contact for Metro-Goldwyn-Mayer, in the Pennsylvania territory, died Saturday in Baltimore, aged 63. Mr. Lewis was on the original Pennsylvania censor board in 1915, was chief censor for several years; was branch manager in Philadelphia for the Pathe Company; then joined MGM. He is survived by his widow and daughter.

WANTED
THEATRES IN SMALL TOWNS. GIVE ALL DETAILS. NO BROKERS. BOX 99, MOTION PICTURE HERALD.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com.-Mel.; Musical by Mus.; Musical Comedy by Mus.-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Col-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel.............Col
Adventure in Sahara, Mel...........Col
Adventure of Giacomo Casanova, Mel ....Amerital
Adventures of Huckleberry Finn, The, Com-Mel ....MGM
Adventures of Jane Arden, Mel....WB
Affairs of Annabel, Com..........RKO
Alexander's Ragtime Band, Mus. 20th-Fox
Alf's Button Afloat, Com.......Foreign
Algiers, Mel..........................UA
All This and Heaven Too, Mel....WB
Almost a Gentleman, Mel.........RKO
Always Goodbye, Mel..........20th-Fox
Amazing Dr. Clitterhouse, Mel......FN
Ambush, Mel........................Para
Angels With Dirty Faces, Mel......FN
Annabel Takes a Tour, Com......RKO
Annie Laurie, Mel...............Foreign
Arkansas Traveler, Com...........Para
Arrest Bulldog Drummond, Mel. Para
Arizona Legion, West.............RKO
Arizona Wildcat, Com..........20th-Fox
Army Girl, Mel......................Rep
Artists and Models Abroad, Com. Para
Avocate d'Amour, Com-Mel....Foreign

B

Back Door to Heaven, Mel........Para
Ballerina, Mel....................Foreign
Bar-B Family, The, West...........GN
Barefoot Boy, Mel................Mono
Battle of City Hall, Mel...........WB
Beachcomber, The, Mel............Para
Beau Geste, Mel...................Para
Beauty for the Asking, Com......RKO
Big Fella, Mus....................Foreign
Big Town Czar, Mel................Univ.
Billy the Kid Returns, West.......Rep
Black Bandit, West................Univ
Blackwell's Island, Mel............WB
Blind Alley, Mel......................Col
Blockheads, Com..................MGM
"Blondie," Com.......................Col
Blondie Meets the Boss, Com.......Col
Booloo, Mel..........................Para
Border G-Man, West...............RKO
Boy Meets Girl, Com...............WB
Boy's Reformatory, Mel...........Mono
Boy Slaves, Mel.....................RKO
Boy Trouble, Mel....................Para
Boys Town, Mel....................MGM
Breaking the Ice, Mus.............RKO
Broadway Musketeers, Mel..........FN
Broadway Serenade, Mus..........MGM
Bronze Buckaroo, Mel...........St. Rts.
Brother Orchid, Mel.................WB
Brother Rat, Com....................FN
Burn 'Em Up O'Connor, Com.-Mel. MGM
Bulldog Drummond in Africa, Mel..Para
Bulldog Drummond's Secret Police, Mel. ....Para

C

Cabira, Mel......................Foreign
Cafe Society, Mel...................Para
California Frontiers, West...........Col
Calling Dr. Kildare, Mel...........MGM
Campus Confessions, Com..........Para
Captain Fury, Mel....................UA
Captain Scorpiob, Com...........Foreign
Carefree, Mus.-Com................RKO
Carnival in Flanders, Com.-Mel. Foreign
Charlie Chan in Honolulu, Mel. 20th-Fox
Charlie Chan in Reno, Mel.....20th-Fox
Chalked Out, Mel....................FN
Champ, The, Mel...................MGM
Champs Elysees, Com-Mel.......Foreign
Chicago Ben, Mel.....................GB
Christmas Carol, Com.-Mel.......MGM
Cipher Bureau, Mel..................GN
Citadel, The, Mel...................MGM
Climbing High, Com.............Foreign
Code of the Cactus, West......St. Rts.
Code of the Fearless, West.....St. Rts.
Code of the Secret Service, Mel.....WB
Code of the Streets, Mel...........Univ
College Girl, Mel.................Foreign
Colorado Trail, The, West...........Col
Comet Over Broadway, Mel.........WB
Convicted, Mel........................Col
Convict's Code, Mel................Mono
Convicts at Large, Mel..........St. Rts.
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West...........Rep
Confessions of a Nazi Spy, Mel....WB
Cowboy and the Lady, Com.........UA
Cowboy from Brooklyn, Mus.......WB
Crashing Through, West............GN
Crashing Through Danger, Mel..St. Rts.
Crime Over London, Mel.............GB
Crime Ring, Mel.....................RKO
Crime Takes a Holiday, Mel.........Col
Crossroads, Mel....................Foreign
Crowd Roars, The, Com.-Mel.....MGM

D

Dangerous Cargo, Mel.........20th-Fox
Danger on the Air, Mel...........Univ
Dark Eyes, Mel...................Foreign
Dark Rapture, Mel..................Univ
Dark Sands, Mel..................Foreign
Dark Victory, Mel....................WB
Dawn Patrol, Mel.....................WB
Delinquent Parents, Mel.........St. Rts.
Desperate Adventure, Com.-Mel....Rep
Devil's Island, Mel...................WB
Disbarred, Mel.......................Para
Divorce of Lady X, Com. (C)........UA
Dock on the Havel, Mel.........Foreign
Dodge City, Mel.....................WB
Down in "Arkansaw," Mus.........Rep
Down on the Farm, Com.......20th-Fox
Dramatic School, Mel.............MGM
Drifting Westward, West..........Mono
Drums, Mel. (C).......................UA
Duke of West Point, Mel...........UA
Duke Steps Out, Mel...........St. Rts.
Durango Valley Raiders, West.....Rep
Dybbuk, The, Mel...............Foreign

E

Each Dawn I Die, Mel...............WB
East Side of Heaven, Mus.-Com...Univ
Edge of the World, Mel.........Foreign
Empire of the West, West.........GN
Empty World, Mel...................GB
Everybody's Baby, Com.........20th-Fox
Everything Happens to Ann, Com-Mel, GN
Exile Express, Mel...................GN
Exposed, Mel........................Univ

F

Family Next Door, Com............Univ
Family Reunion, Mel.................WB
Fast and Loose, Mel...............MGM
Federal Man Hunt, Mel.............Rep
Federal Offense, Mel...............Para
Female Fugitive, Mel..............Mono
Feud of the Range, West.......St. Rts.
Fighting Thoroughbreds, West.....Rep
First Offenders, Mel..................Col
Fisherman's Wharf, Mus...........RKO
Five of a Kind, Mel............20th-Fox
Fixer Dugan ....RKO
Flight at Midnight, Mel..............Rep
Flight Into Darkness, Mel.......Foreign
Flight to Fame, Mel...................Col
Flirting with Fate, Com.-Mel.....MGM
Flying Irishman, Mel...............RKO
Foggy Quay, Mel.................Foreign
Forged Passport, Mel................Rep
40 Little Mothers, Mel...........Foreign
Four Daughters, Mel..................FN
Four Feathers, Mel...................UA
Four Girls in White, Mel.........MGM
Four's A Crowd, Com...............WB
Freshman Year, Com.-Mel.........Univ
Frog, The, Mel........................GB
Frontier Express, West.............Rep.
Frontiersman, West. ....Para
Frontiers of '49, West...............Col
Frontier Scout, West.................GN
Fugitives for a Night, Com.........RKO

G

Gambling Ship, Mel................Univ
Gang, The, Mel...................St. Rts.
Gang Bullets, Mel..................Mono
Gang Smashers, Mel............St. Rts.
Gangster's Boy, Mel...............Mono
Gantry the Great, Mel..............WB
Garden of the Moon, Mus.-Com.....FN
Gateway, Mel...................20th-Fox
Ghost Town Riders, West..........Univ
Girl Downstairs, The, Com.-Mel..MGM
Girl Must Live, Com.................GB
Girl Refuge, The, Mel...........Foreign
Girls on Probation, Mel.............FN
Girls' School, Mel....................Col
Give Me a Sailor, Com.............Para
Gladiator, The, Com.................Col
Glory of the Faith, Mel.........Foreign
Going Places, Com.-Mel.............FN
Gold Is Where You Find It, Mel. (C) FN
Gold Mine in the Sky, West........Rep
Gone Harlem, Mel..............St. Rts.
Goodbye, Mr. Chips, Com.-Mel...MGM
Gorilla, The, Com-Mel..........20th-Fox
Gracie Allen Murder Case, Com.-Mel. Para
Grand Illusion, Mel.....Foreign (World)
Grand Jury's Secrets, Mel.........Para
Great Enemy, Mel ....Para
Great Man Votes, Com.............RKO
Great Waltz, The, Mus...........MGM
Guilty Trails, West.................Univ
Gunga Din, Mel.....................RKO
Gun Packer, West..................Mono
Gunsmoke Trail, West.............Mono

H

Hard to Get, Com.-Mel............WB
Hardys Ride High, Com.-Mel.....MGM
Harlem Rides the Range, West..St. Rts.
Hatred, Mel.......................Foreign
Having Wonderful Time, Com.....RKO
Heart of the North, Mel. (C)......WB
Heart of Paris, Mel.............Foreign
Hell Bound, Mel..................St. Rts.
Hell's Kitchen, Mel..................WB
Heritage of the Desert, Mel.......Para
Hero for a Day, Mel.................WB
Heroes of the Desert, West.........Rep.
Heroes of the Hills, West...........Rep
Hey! Hey! U. S. A., Com.....Foreign
His Exciting Night, Com...........Univ
Hold That Co-ed, Com.........20th-Fox
Hold That Kiss, Com..............MGM
Home on the Prairie, West.........Rep
Homicide Bureau, Mel...............Col
Honolulu, Mus.-Com...............MGM
Honor of the West, West..........Univ
Hotel Imperial, Mel.................Para
Hound of the Baskervilles, Mel...20-Fox

I

I Am a Criminal, Mel.............Mono
I Am the Law, Mel....................Col
Ice Follies of 1939, Com.-Mel.......MGM
I Demand Payment, Mel.........St. Rts.
Idiot's Delight, Com.-Mel.........MGM
If I Were King, Mel.................Para
Illegal Traffic, Mel..................Para
I'll Give a Million, Mel.........20th-Fox
I'm From Missouri, Com...........Para
I'm From the City, Com............RKO
In Early Arizona, West..............Col
In Old Mexico, West................Para
In Old Montana, West...........St. Rts.
Inside Story, Mel...............20th-Fox
Inspector Hornleigh, Mel........20th-Fox
International Crime, Mel.............GN
Invitation to Happiness, Com-Mel..Para
I Stand Accused, Mel...............Rep
I Take This Woman, Com.-Mel...MGM
It's a Wonderful World, Mel......MGM
It's in the Air, Mel.............Foreign
Itto, Mel..........................Foreign
I've Got a Horse, Mel..........Foreign
I Was Made a Convict, Mel.......Rep

J

Jesse James, Mel. (C)..........20th-Fox
Jones Family in Hollywood, Mel. 20th-Fox
Josette, Com.....................20th-Fox
Juarez, Mel...........................WB
Just Around the Corner, Mus.-Com. 20th-Fox
Juvenile Court, Mel..................Col

K

Keep Smiling, Com............20th-Fox
Kentucky, Mel. (C)............20th-Fox
Kentucky Moonshine, Com.....20th-Fox
Kid from Kokomo, The, Mel........WB
Kid from Texas, Mel...............MGM
Kidnapped, Mel.................20th-Fox
King of Chinatown, Mel............Para
King of Alcatraz, Mel...............Para
King of the Turf, Mel................UA
King of the Underworld, Mel.......WB
Knight and the Lady, Mel.........WB
Knights of the Plains, West....St. Rts.
Kreutzer Sonata, Mel...........Foreign

L

Lady and the Mob, The, Mel.......Col
Lady's from Kentucky, The........Para
Lady Objects, The, Mel.............Col
Lady Vanishes, Mel..................GB
Land of Fighting Men, West......Mono
Last Express, Mel..................Univ
Last Warning, The, West.........Univ
La Vierge Folle, Mel............Foreign
Law Comes to Texas, The, West....Col
Lawless Valley, West...............RKO
Law of the Texan, West.............Col
Law West of Tombstone, West....RKO
Let Freedom Ring, Mus...........MGM
Letter of Introduction, Com.-Mel..Univ
Let Us Live, Mel......................Col
Liebe Im ¾ Takt, Com.........Foreign
Lightning Carson Rides Again, West. Victory
Listen Darling, Mel...............MGM
Little Adventuress, The, Mel........Col
Little Flower of Jesus, Mel.....Foreign
Little Miss Broadway, Mus...20th-Fox
Little Princess, The, Mel (C)...20th-Fox
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Little Women, Mel................RKO
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Lone Wolf Spy Hunt, Mel..........Col
Long Shot, The, Mel................GN
Lost Patrol, Mel...................RKO
Love Affair, Mel...................RKO
Lucky Night, Com................MGM

M

Made for Each Other, Mel..........UA
Mad Miss Manton, Com...........RKO
Magnificent Fraud, The............Para
Maiden Voyage, Com.-Mel.........MGM
Mamele, Com....................Foreign
Man About Town, Com............Para
Man from Music Mountain, West..Rep
Man from Texas, West............Mono
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Man's Country, West..............Mono
Man of Conquest, Mel.............Rep
Man to Remember, Mel...........RKO
Man with 100 Faces, Mel..........GB
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Meet the Girls, Mel............20th-Fox
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Midnight, Mel.......................Para
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Mr. Chump, Com....................WB
Mr. Doodle Kicks Off, Com........RKO
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Mysterious Mr. Moto, Mel.....20th-Fox
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Mystery of the White Room, Mel..Univ
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N

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Nancy Drew, Trouble Shooter, Mel..WB
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Newsboy's Home, Mel.............Univ
News Is Made at Night, Mel...20th-Fox
Next Time I Marry, Com...........RKO
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North of the Yukon, Mel............Col

O

Off the Record, Com.-Mel...........WB
Oklahoma Kid, Mel..................WB
Old Bones of the River, Com...Foreign
Old Maid, The, Mel.................WB
One Hundred to One, Mel.......MGM
One Third of a Nation, Mel.......Para
One Wild Night, Mel...........20th-Fox
On Trial, Mel.........................WB
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Orphans of the Street, Mel.........Rep
Our Wife, Mel........................Col
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Outlaw's Paradise, West........St. Rts.
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Overland Express, West............Col
Overland Stage Raiders, West.......Rep
Overland with Kit Carson, West....Col
Over the Moon, Mel. (C)............UA

P

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Painted Desert, West...............RKO
Pals of the Saddle, West...........Rep
Panama Patrol, Mel.................GN
Panamint's Bad Man, West....20th-Fox
Pardon Our Nerve, Mel........20th-Fox
Paris Honeymoon, Mus.-Com.....Para
Paroled from the Big House, Mel. St. Rts.
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Penny Paradise, Mel.............Foreign
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Prison Without Bars, Mel..........UA
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R

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Rage of Paris, Com................Univ
Real Glory, The, Mel.................UA
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Red River Range, West............Rep
Refugiados en Madrid, Mel......Foreign
Religious Racketeer, Mel.........St. Rts.
Renegade Ranger, The, West.....RKO
Renegade Trail, West...............Para
Restless Age, The, Mel..............UA
Renfrew of the Royal Mounted Saves a Lady, West......................GN
Renfrew on the Great White Trail, West. ....GN
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Return of the Frog, Mel.........Foreign
Rhythm of the Saddle, West........Rep
Rich Man, Poor Girl, Com.-Mel...MGM
Ride a Crooked Mile, Mel.........Para
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Rio Grande, West.....................Col
Risky Business, Mel................Univ
Road Demon, Mel..............20th-Fox
Road to Reno, Com.................Univ
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Roaring Road, The, Mel.............WB
Rolling Westward, West...........Mono
Romance of the Redwoods, Mel......Col
Room No. 111, Mel..............Foreign
Room Service, Com.................RKO
Rose Marie, Mus...................MGM
Rose of Tralee, Mel.............Foreign
Rose of Washington Square, Mus.-Com. 20th-Fox
Rothschild, Mel..................St. Rts.
Rough Riders Round-up, West.....Rep
Royal Divorce, Mel.................Para

S

Sacrifice d'Honneur, Mel........Foreign
Safety in Numbers, Com.......20th-Fox
Saint Strikes Back, Mel............RKO
St. Martin's Lane, Mel.........Foreign
St. Louis Blues, Mel...............Para
Santa Fe Stampede, West...........Rep
San Francisco, Mel.................MGM
Say It in French, Com..............Para
Scandal House, Mel............St. Rts.
School for Scandal, Com-Mel....Foreign
Second Shot, Mel....................RKO
Secret Service of the Air, Mel.......FN
Secrets of a Nurse, Mel...........Univ
Secrets of an Actress, Mel...........FN
Sergeant Madden, Mel.............MGM
Service De Luxe, Com.............Univ
Shadows Over Shanghai, Mel........GN
Sharpshooters, Mel............20th-Fox
Shine On Harvest Moon, West.....Rep
Shining Hour, The, Mel..........MGM
Silver on the Sage, Mel............Para
Sing, You Sinners, Mus...........Para
Singing Blacksmith, Com-Mel...Foreign
Singing Cowgirl, The, West.........GN
Sin of Lena Rivers, Mel.........St. Rts.
Sisters, The, Mel.....................WB
Six-Gun Rhythm, West..............GN
Six-Gun Trail, West............St. Rts.
Six Shootin' Sheriff, West...........GN
Sixty Glorious Years, Mel (C)....RKO
Sky Giant, Mel.......................RKO
Slalom, Mel........................Foreign
Slums of New York, Mel........Foreign
Smashing the Rackets, Mel.........RKO
Smashing the Spy Ring, Mel........Col
Society Smugglers, Mel............Univ
Some Like It Hot, Mus............Para
Song of the Buckaroo, West......Mono
Son of Frankenstein, Mel..........Univ
Sons of the Legion, Mel...........Para
Sorority House, Mel................RKO
So This Is London, Com........Foreign
South Riding, Mel....................UA
Spawn of the North, Mel...........Para
Speed to Burn, Mel............20th-Fox
Spirit of Culver, Mel...............Univ
Spring Madness, Com-Mel........MGM
Stablemates, Com-Mel.............MGM
Stagecoach, Mel......................UA
Stand Up and Fight, Com-Mel....MGM
Stanley and Livingstone, Mel..20th-Fox
Star of Midnight, Mel...............RKO
Starlight Over Texas, West.......Mono
Star Reporter, Mel.................Mono
Stolen Life, Mel.....................Para
Storm, The, Mel....................Univ
Storm Over Bengal, Mel............Rep
Story of a Cheat, Mel...........Foreign
Story of Alexander Graham Bell, The, Mel. 20th-Fox
Story of Vernon and Irene Castle, The, Mus...........................RKO
Straight, Place and Show, Com 20th-Fox
Strange Boarders, Mel..............GB
Strange Case of Dr. Meade, Mel....Col
Strange Faces, Com-Mel............Univ
Street of Missing Men, Mel........Rep
Street Without a Name, Mel....Foreign
Streets of New York, Mel.........Mono
Student Nurse, Mel.................WB
Submarine Patrol, Mel..........20th-Fox
Sudden Money, Com-Mel...........Para
Suez, Mel. 20th-Fox
Sundown on the Prairie, West....Mono
Sun Never Sets, Mel...............Univ
Sunset Murder Case, Mel...........GN
Sunset Trail, West.................Para
Susannah of the Mounties, Com-Mel, 20th-Fox
Sweepstake Winner, Com...........WB
Sweethearts, Mus. (C).............MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Mus.........Univ
Swing That Cheer, Mel...........Univ
Swiss Miss, Com...................MGM

T

Tail Spin, Mel...................20th-Fox
Tarnished Angel, Mel..............RKO
Tarzan, Mel........................MGM
Tenth Avenue Kid, Mel.............Rep
Terror of Tiny Town, Mel...........Col
Texans, The, Mel..................Para
Texas Stampede, West...............Col
Texas Wildcats, West...........St. Rts.
Thanks for Everything, Mus-Com. 20th-Fox
Thanks for the Memory, Com......Para
That Certain Age, Mus-Com......Univ
There Goes My Heart, Com........UA
There's That Woman Again, Com..Col
They Drive by Night, Mel.....Foreign
They Made Her a Spy, Mel........RKO
They Made Me a Criminal, Mel.....WB
This Man Is News, Mel...........Para
39 Steps, Mel.........................GB
Three Blind Mice, Mel..........20th-Fox
Three Loves Has Nancy, Com-Mel.MGM
Three Musketeers, Mus-Com..20th-Fox
3 Smart Girls Grow Up, Mus-Com.Univ
Three Texas Steers, West...........Rep
Thundering West, The, West........Col
Time Out for Murder, Mel......20th-Fox
Titans of the Deep, Mel............GN
Tom Sawyer, Detective, Mel........Para
Too Hot to Handle, Com-Mel......MGM
Topa Topa, Mel..................St. Rts.
Topper Takes a Trip, Com.........UA
Torchy Blane Runs for Mayor, Mel.WB
Torchy Gets Her Man, Mel.........WB
Torchy Blane in Chinatown, Mel...WB
Touchdown Army, Com.............Para
Tough Kid, Mel.....................Mono
Trade Winds, Com-Mel..............UA
Trapped in the Sky, Mel............Col
Trigger Pals, West...................GN
Trigger Smith, West...............Mono
Trouble in Sundown, West.........RKO
12 Crowded Hours, Mel...........RKO
Two Gun Justice, West...........Mono
Two Gun Troubador, West.....St. Rts.

U

Undercover Agent, Mel............Univ
Under the Big Top, Mel...........Mono
Union Pacific, Mel.................Para
Unmarried ....Para
Up the River, Mel.............20th-Fox
Utah Trail, The, West.............GN

V

Vacation from Love, Com.........MGM
Valley of the Giants, Mel. (C)......WB
Volga Boatman, Mel.............Foreign

W

Wanted by Scotland Yard, Mel...Mono
Wanted by the Police, Mel........Mono
Ware Case, Mel.................Foreign
Waterfront, Mel......................WB
Water Rustlers, West................GN
We Are Not Alone, Mel............WB
Wedad, Mel. ....Foreign
We're Going to Be Rich, Mus-Com. 20th-Fox
Western Jamboree, West...........Rep
West of Cheyenne, West............Col
West of the Sante Fe, West.........Col
What a Man! Com...............Foreign
When the Husband Travels, Mus-Com, Foreign
Where the Buffalo Roam, West...Mono
While New York Sleeps, Mel...20th-Fox
Whispering Enemies, Mel............Col
Wife, Husband and Friend, Com. 20th-Fox
Wild Horse Canyon, West.........Mono
Wings of the Navy, Mel...........WB
Winner Take All, Mus-Com....20th-Fox
Witch Night, Mel................Foreign
With a Smile, Mus-Com.........Foreign
Within the Law, Mel..............MGM
Wizard of Oz, Mus. (C)............MGM
Wolf Call, Mel.....................Mono
Woman Doctor, Mel.................Rep
Women in the Wind, Mel..........WB
Wuthering Heights, Mel............UA

Y

Yellow Sands, Mel.........Assoc British
Yes, Madam?, Com.............Foreign
Yes, My Darling Daughter, Com..WB
You Can't Cheat an Honest Man, Com, Univ
You Can't Take It With You, Com.Col
Young Dr. Kildare, Com-Mel......MGM
Young Fugitives, Mel.............Univ
Young in Heart, Com-Mel.........UA

Z

Zenobia, Com.........................UA
Zaza, Mel.............................Para

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
Blondie (G)	Penny Singleton - Arthur Lake - Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	*74	Feb. 25,'39
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neill-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Wolf Spy Hunt (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 2,'39†		
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'39†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57	
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54; Mar. 4,'39, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Alley	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner			
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	61	
Lady and the Mob, The	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†		
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg			
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Missing Daughters	R. Arlen-R. Hudson-M. Marsh			
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 23,'39†		
Our Wife	Cary Grant-Loretta Young			
Outside These Walls	Dolores Costello - M. Whalan - Virginia Weidler			
Plane No. 4	Jean Arthur-Cary Grant-Richard Barthelmess - Thos. Mitchell	Apr. 30,'39†		
Prairie Nights	Charles Starrett-Iris Meredith			
Trapped in the Sky (G)	Jack Holt-Katherine DeMille		*60	Feb. 18,'39
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

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Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Dec. 1,'38†	79	Dec. 17,'38
Frog, The 8011	Noah Beery-Gordon Harker	Nov. 15,'38†	78	
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Strange Boarders (A) 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	Nov. 26,'38
(Exploitation: Jan. 28,'39, p. 58.)				
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Empty World	Nova Pilbeam			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Crashing Through 327	James Newill	Jan. 20,'39†		
Exile Express 301	Anna Sten-Alan Marshal	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	61	Sept. 17,'38
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Renfrew of the Royal Mounted Saves a Lady 328	James Newill	Feb. 10,'39†		
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	52	Jan. 21,'39
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Trigger Pals (G) WI-13	Art Jarrett, Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38	55	
(See "In the Cutting Room," July 2,'38.)				
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	54	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar-B Family, The				
Empire of the West	George Houston			
Everything Happens to Ann	Heather Angel-John King			
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters		*70	Feb. 25,'39
Singing Cowgirl, The WI-3	Dorothy Page			
Six-Gun Rhythm WI-19 (G)	Tex Fletcher-Joan Barclay		*55	Feb. 18,'39

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'38, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Burn 'Em Up O'Connor (G) (919)	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	70	Jan. 14,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. [illegible]'38, p. 66; Dec. 10,'38, p. 62.)				
Crowd Roars, The (G) 846	Robert Taylor-M. O'Sullivan-Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
Ice Follies of 1939 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82	
(See "In the Cutting Room," Dec. 24,'38.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
Let Freedom Ring (G) 926	N. Eddy - V. Bruce - L. Barrymore-E. Arnold-G. Kibbee-V. McLaglen	Feb. 24,'39†	87	Feb. 18,'39
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore-Robert Morley-Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70.)				
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas-Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47.)				
Stand Up and Fight (G) 918	Robt. Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66.)				
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 10,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63; Jan. 21,'39, p. 53.)				
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Serenade	Jeanette MacDonald-Lew Ayres-Ian Hunter	Apr. 7,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Calling Dr. Kildare	Lionel Barrymore-Lew Ayres	Apr. 14,'39†		
Champ, The (reissue) (G) 201	W. Berry-J. Cooper-I. Rich			Oct. 17,'31
Goodbye, Mr. Chips	Robert Donat-Greer Garson	June 2,'39†		
Hardys Ride High, The	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	May 5,'39†		
(See "In the Cutting Room," Feb. 11,'39.)				
It's a Wonderful World	James Stewart-Claudette Colbert	May 19,'39†		
Kid from Texas, The	Dennis O'Keefe-Florence Rice	Mar. 31,'39†		
Lucky Night	Robert Taylor-Myrna Loy	Apr. 21,'39†		
Maiden Voyage	R. Young-Annabella-W. Connolly	Apr. 28,'39†		
(See "In the Cutting Room," Mar. 4,'39.)				
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone		133	Nov. 9,'35
One Hundred to One	Melvyn Douglas-Louise Platt	May 12,'39†		
Penthouse	W. Pidgeon-V. Bruce-L. Carrillo	May 26,'39†		
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy		103	Jan. 18,'36
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy		115	July 4,'36
Sergeant Madden	Wallace Beery-Marian Martin-Alan Curtis-Laraine Johnson	Mar. 17,'39†		
(See "In the Cutting Room," Feb. 11,'39.)				
Tarzan	J. Weismuller-M. O'Sullivan	June 16,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Within the Law 928	Ruth Hussey-Paul Kelly-John King-Lynne Carver	Mar. 24,'39†		
(See "In the Cutting Room," Mar. 4,'39.)				
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Convict's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62	Feb. 11,'38
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Mystery of Mr. Wong, The	Boris Karloff-Dorothy Tree	Mar. 8,'39†		
Mystery Plane (G)	John Trent-Marjorie Reynolds	Mar. 8,'39†	*60	Feb. 25,'39
(Reviewed under the title, "Spy Pirate.")				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60	Feb. 18,'39
Rolling Westward 3863	Tex Ritter	Mar. 1,'39†		
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	56	Sept. 24,'38
Star Reporter 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62	
(See "In the Cutting Room," Jan. 28,'39.)				
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'38
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boys' Reformatory	Frankie Darro	Apr. 5,'39†		
Man from Texas 3864	Tex Ritter	Apr. 19,'39†		
Riders of the Rio Grande 3855	Jack Randall	Apr. 30,'39†		
Streets of New York	J. Cooper-J. Martel-D. Purcell	Mar. 29,'39†		
Trigger Smith 3854	Jack Randall	Mar. 15,'39†		
Undercover Agent	Russell Gleason-Shirley Deane	Mar. 22,'39†		
Wanted by Scotland Yard	James Stevenson-Betty Lynne	Apr. 16,'39†		
Wolf Call	Movita-John Carroll	Apr. 12,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Beachcomber, The (A)	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble	Charles Ruggles-Mary Boland	Feb. 17,'39†	74	Feb. 4,'39
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,'38
Cafe Society (G)	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76	Feb. 11,'39
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Give Me a Sailor (G) 3749	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G) 3808	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66; Feb. 4,'39, p. 84; Feb. 18,'39, pp. 68, 71.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
One Third of a Nation (A)	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Persons in Hiding (G) 3823	L. Overman-Patricia Morrison	Feb. 10,'39†	70	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	87	Jan. 28,'39
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Sing, You, Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
(Exploitation: Jan. 7,'39, p. 53.)				
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore - Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'38, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven	Patricia Ellis-Wallace Ford	Apr. 14,'39†		
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor			
Bulldog Drummond's Secret Police	John Howard-Heather Angel	Apr. 21,'39†		
Federal Offense	L. Nolan-J. C. Naish-H. Angel			
(See "In the Cutting Room," Feb. 4,'39.)				
Gracie Allen Murder Case	Gracie Allen-Warren William-Kent Taylor-Ellen Drew			
Grand Jury's Secrets	John Howard-Gail Patrick			
Great Enemy*	P. Foster-A. Devine-E. Drew			
Heritage of the Desert	Evelyn Venable-Donald Woods			
Hotel Imperial	Isa Miranda-Ray Milland	May 19,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
I'm from Missouri	Bob Burns-Gladys George	Apr. 7,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Invitation to Happiness	Irene Dunne-Fred MacMurray-Donald O'Connor-C. Ruggles			
King of Chinatown	Anna May Wong-Lloyd Nolan	Mar. 17,'39†		
Lady's from Kentucky, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	May 12,'39†		
Magnificent Fraud, The	A. Tamiroff-L. Nolan			
Man About Town	J. Benny-D. Lamour-E. Arnold	May 26,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Midnight	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†		
(See "In the Cutting Room," Jan. 28,'39.)				
Never Say Die	Bob Hope-Martha Raye	Apr. 21,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Renegade Trail	W. Boyd-R. Hayden-G. Hayes			
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Silver on the Sage (G)	Wm. Boyd-Geo. Hayes	Mar. 31,'39	*65	Feb. 11,'39
Some Like It Hot	Gene Krupa & Orch.-Shirley Ross-Bob Hope-Una Merkel			
Stolen Life (A)	Elizabeth Bergner-Michael Regrave	May 5,'39†	92	Feb. 18,'39
Sudden Money	B. Lee-M.Rambeau-C. Ruggles	Mar. 31,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	Apr. 28,'39†		
(See "In the Cutting Room," Dec. 17,'38; exploitation: Feb. 18,'39, p. 72.)				
Unmarried	Buck Jones-Helen Twelvetrees	May 26,'39†		
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	88	July 16,'38
(Exploitation: Jan. 7,'39, p. 52.)				
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come on Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
(Exploitation: Mar. 4,'39, p. 68.)				
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Federal Man Hunt (G) 820	Robt. Livingstone-June Travis	Dec. 26,'38†	64	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G)	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39†	61	Feb. 11,'39
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65	Feb. 25,'39
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street (G) 819	Robt. Livingston-June Storey-Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flight at Midnight	Col. Roscoe Turner			
Frontier Express	Roy Rogers-Mary Hart			
Heroes of The Desert	Three Mesquiteers-Ruth Rogers			
Man of Conquest	Richard Dix-Gail Patrick-Edward Ellis-Max Terhune			
(See "In the Cutting Room," Jan. 28,'39.)				
Mexicali Rose	Gene Autry-Smiley Burnette	Mar. 27,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65	Mar. 4,'39
Rough Riders' Round-up 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58	
Street of Missing Men	Charles Bickord-Nana Bryant			
Three Texas Steers	Three Mesquiteers			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68	Jan. 28,'39
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Boy Slaves 911 (G)	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72	Jan. 28,'39
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	117	Jan. 28,'39
(Explanation: Feb. 25,'39, pp. 66, 69; Mar. 4,'39, p. 72.)				
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peggy Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 12,'38, p. 68; Nov. 26,'38, p. 49; Dec. 17,'38, p. 74.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				
Little Women (re-issue) (G) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'38
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73	Feb. 3,'34
Love Affair 916	I. Dunne-C. Boyer-L. Bowman	Mar. 10,'39† (pre-release)		
(See "In the Cutting Room." Nov. 5,'38.)				
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda. Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner - J. Travis - R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	65	Dec. 10,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	75	Dec. 31,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
Renegrade Ranger, The (G) 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	Feb. 25,'39
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nob. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Saint Strikes Back, The(G)918	George Sanders-Wendy Barrie	Mar. 10,'39†	64	Feb. 18,'39
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39†	90	Apr. 6,'35
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman 920	James Ellison-Helen Wood	Mar. 31,'39†		
(See "Picardy Max," "In the Cutting Room," Feb. 18,'39.)				
Fixer Dugan	Lee Tracy-Peggy Shannon			
Flying Irishman, The (G) 919	Douglas Corrigan-Paul Kelly-Robert Armstrong	Mar. 17,'39† (pre-release)	*75	Mar. 4,'39
(See "In the Cutting Room," Dec. 24,'38.)				
Second Shot*	Lucille Ball-Allan Lane			
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Sorority House	Anne Shirley-James Ellison			
Story of Vernon and Irene Castle, The 838	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 7,'39 (pre-release)		
(See "The Romantic Vernon Castle," "In The Cutting Room," Dec. 17,'38.)				
They Made Her a Spy	Sally Eilers-Allan Lane			
(See "In the Cutting Room," Feb. 11,'39.)				
Trouble in Sundown 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39		
(See "In the Cutting Room," Mar. 4,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47; Jan. 7,'39, p. 52.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always In Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68	Dec. 24,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-C. Trevor-Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51; Jan. 7,'39, p. 53.)				
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	61	Oct. 22,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'59†	*106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70.)				
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	56	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67.)				
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17 '38, p. 62.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Jan. 20,'39†	71	
(See "In the Cutting Room," Dec. 24,'38.)				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
(Exploitation: Feb. 4,'39, p. 83.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38	60	
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Passport Husband (G) 854	S. Erwin-P. Moore-J.Woodbury	July 8,'38	67	July 2,'38
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire-Roger Livesey	Jan. 20,'39†	83	Oct. 22,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69.)				
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart - Binnie Barnes	Feb. 17,'39†	73	Feb. 11,'39
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38	78	July 16,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury-	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie Chan in Reno	S. Toler-P. Brooks-R. Cortez			
Chasing Danger (G) 941	Preston Foster - Lynn Bari	May 5,'39†	*60	Jan. 14,'39
Everybody's Baby (A) 931	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Gorilla, The 944	Ritz Bros.-Anita Louise-Bela Lugosi-Patsy Kelly	May 26,'39†		
Hound of the Baskervilles 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†		
(See "In the Cutting Room," Mar. 4,'39.)				
Inspector Hornleigh 945	Gordon Harker-Alastair Simm	Apr. 21,'39†		
Jones Family in Hollywood	Jed Prouty-Spring Byington			
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93	Feb. 25,'39
Mr. Moto in Danger Island 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70	
(See "Danger Island," "In the Cutting Room," Mar. 4,'39.)				
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut		68	Nov. 19,'38
News Is Made at Night	Preston Foster-Lynn Bari			
Police School 943	Jane Withers-Richard Kellard-Arleen Whelan	May 19,'39†		
Return of the Cisco Kid 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†		
Rose of Washington Square 942	Tyrone Power - Alice Faye - Al Jolson - Marie Wilson	May 15,'39†		
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Story of the Alexander Graham Bell, The 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†		
(See "Alexander Graham Bell," "In the Cutting Room," Mar. 4,'39.)				
Susannah of the Mounties	Shirley Temple-Randolph Scott			
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'59†	*60	Feb. 25,'39

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Drums (G)	Raymond Massey - Sabu - Roger Livesey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54; Jan. 7,'39, p. 53; Jan. 14,'38, p. 64.)				
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-D. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	*84	Feb. 4,'39
Prison Without Bars	Corrine Luchaire-Edna Best	Mar. 10,'39†		
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang			
(See "In the Cutting Room," Mar. 4,'39.)				
Four Feathers	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson			
Man in the Iron Mask	Louis Hayward-Joan Bennett-W. William-J. Schildkraut-A. Hale			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	Gary Cooper-Andrea Leeds			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Wuthering Heights	Merle Oberon-Lawrence Olivier-Flora Robson-David Niven	Apr. 7,'39†		
(See "In the Cutting Room," Feb. 4,'39.)				
Zenobia	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker	Apr. 21,'39†		
(See "Its Spring Again," "In the Cutting Room," Jan. 14,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57; Mar. 4,'39, p. 72.)				
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trails 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†		
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guys (A) 2008	"Dead End" Kids-R. Wilcox-Helen Parrish	July 22,'38	67	July 16,'38
(Exploitation: Nov. 12,'36, p. 66.)				
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Micha Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Risky Business	George Murphy-Dorothea Kent	Mar. 3,'39†	67½	
(See "In the Cutting Room," Mar. 4,'39.)				
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennet-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86	Oct. 29,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70	Mar. 4,'39
Son of Frankenstein, The (G) 3004	Basil Rathbone - Boris Karloff-Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73.)				
Spirit of Culver (G)	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	*90	Mar. 4,'39
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
(Exploitation: Mar. 4,'39, p. 69.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
You Can't Cheat an Honest Man (G)	W. C. Fields - Edgar Bergen-"Charlie McCarthy" - Frank Jenks	Feb. 17,'39†	79	Feb. 18,'39
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Town Czar	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39		
Code of the Streets (G)	Frankie Thomas - Harry Carey - "Little Tough Guys"	May 5,'39†	69	Feb. 4,'39
East Side of Heaven	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†		
Family Next Door	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†		
Mystery of the White Room	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†		
Sun Never Sets, The*	B. Rathbone-D. Fairbanks, Jr.	May 26,'39†		
Three Smart Girls Grow Up	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson - C. Trevor - Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54; Dec. 24,'38, p. 58.)				
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, p. 66.)				
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65, 66; Jan. 28,'39, p. 60.)				
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54; Jan. 21,'39, p. 53.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Secret Service of the Air	R. Reagan-I. Rhodes-J. Litel			
You Can't Get Away with Murder (G)	Humphrey Bogart-Gale Page		*80	Jan. 21,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'38, p. 58; Sept. 17,'38, pp. 60, 63.)				
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
Men Are Such Fools (G) 215	Wayne Morris - Priscilla Lane - Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38	60	
(See "In the Cutting Room," Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Oklahoma Kid	J. Cagney-H. Bogart-L. Lane	Mar. 11,'39†		
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
(See "In the Cutting Room," Nov. 12,'38.)				
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G). 307	John Garfield-Ann Sheridan "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Torchy Gets Her Man (G)	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 6; Feb. 25,'39, p. 69.)				
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
All This and Heaven Too				
And It All Came True				
Battle of City Hall	Ronald Reagan-Ann Sheridan-"Dead End Kids"-B. Granville			
Blackwell's Island	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†		
(See "In the Cutting Room," Aug. 13,'38.)				
Brother Orchid	Edw.G.Robinson-Wayne Morris-Gale Page			
Code of the Secret Service	R. Reagan-R. Towne-J. Litel			
Confessions of a Nazi Spy	Edw. G. Robinson - Francis Lederer			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan-Humphrey Bogart	Apr. 8,'39†		
(See "In tho Cutting Room," Nov. 12,'38.)				
Dodge City	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory			
(See "In the Cutting Room," Dec. 31,'38.)				
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
Family Reunion	Lane Sisters-John Garfield.... F. Bainter-C. Rains-G. Page-J. Lynn-F. McHugh-M. Robson - D. Foran			
Gantry, the Great	Edith Fellows-James McCallion			
Hell's Kitchen	Marg't Lindsay-Ronald Reagan-"Crime School Kids"			
Hero for a Day	Jane Bryan-Henry O'Neill			
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
(See "In the Cutting Room," Feb. 4,'39.)				
Kid from Kokomo, The	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Knight and the Lady, The	Bette Davis-Errol Flynn			
Nancy Drew, Trouble Shooter	B. Granville-F. Thomas-J. Litel			
Naughty But Nice	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Old Maid, The	Bette Davis-Miriam Hopkins			
On Trial	John Litel-Margaret Lindsay			
(See "In the Cutting Room," Feb. 4,'39.)				
Roaring Road, The	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
(See "In the Cutting Room," Mar. 4,'39.)				
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins			
Torchy Blane Runs for Mayor	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Waterfront	G. Dickson-D. Mrgan-M. Wilson			
Women in the Wind (G)	K. Francis-W. Gargan-V. Jory	Apr. 15,'39†	*65	Feb. 4,'39

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Crashing Through Danger	Ray Walker	Excelsior	Sept. 15,'38	60	
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Duke Is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Meet the Mayor	Frank Fay	Judel	Sept. 15,'38	60	
Paroled from the Big House	Jean Carmen	J. D. Kay Prods.	Aug. 15,'38	57	
Policy Man	Negro Cast	Sack	July 1,'38	61	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Slums of New York (reissue)	Mickey Rooney	Freuler	July 15,'38	61	
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Annie Laurie	Will Fyffe	World	April 15,'39		
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Big Fella (G)	Paul Robeson	Brecher		73	July 10,'37
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'38
(Reviewed under the title, "La Kermesse Heroique.")					
Champs Elysees* (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89	Mar. 4,'39
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Dark Sands (G)	Paul Robeson	Record	Aug. 1,'38	75	July 30,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 8,'38
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Girl Refugee, The	Sophia Vebo	Brodie	Sept. 25,'38	110	
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion"; exploitation: Dec. 17,'38, p. 73; Jan. 28,'39, p. 59.)					
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Hey! Hey! U. S. A. (G)	Will Hay	G. F. D.		92	Oct. 22,'38
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leibhauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Itto	Native Cast	World	Feb. 30,'39		
It's in the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Liebe Im ⅜ Takt (G)	Leo Slezak	Casino	Sept. 23,'38	96	Oct. 8,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mamele	Molly Picon	Sphinx	Jan. .. '39	102	
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Melnyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
Murder in Soho* (A)	Jack La Rue	Assoc. British		70	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Outsider, The (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Peg of Old Drury (A)	Anna Neagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A. T. P.		72	Sept. 24,'38
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothschild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
Ware Case, The (A)	Clive Brook	A. B. F. D.		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co.		110	Nov. 26,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. .. '39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier		Feb. 4,'39	79	Feb. 18,'39
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Boom Goes the Groom 9431	Mar. 24,'39†	17½
Ducking They Did Go, A 9406	Apr. 7,'39†	16½
Flat Foot Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Race (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charley Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	17
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430	Mar. 10,'39†	15½
Star Is Shorn, A 9432	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39†	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405	Feb. 24,'39†	17
Yes, We Have No Bananza 9407 (3 Stooges)	May 19,'39†	2 rls.
COLOR RHAPSODIES		
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Happy Tots 9508	Mar. 31,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38†	8
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (re-issue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors (2-18-39) 9506	Jan. 26,'39†	8
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½
COLUMBIA TOURS		
Bermuda—Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11
COMMUNITY SING		
No. 10 (16-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10
(New Series)		
No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38†	10
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657	Mar. 24,'39†	1 rl.
No. 8 9658	Apr. 21,'39†	1 rl.
HAPPY HOUR		
Know Your History (Remakes from "March of Years")		
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	
No. 3 9473	Apr. 21,'39	
KRAZY KAT CARTOONS		
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	1 rl.
30. Golf Chumps 9705	Apr. 6,'39†	1 rl.
MUSIC HALL VANITIES		
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	
PICTUREGRAPH		
No. 1 9951	Feb. 10,'39†	
SCRAPPY CARTOONS		
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	6½
Happy Birthday (2-18-39) 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	6½
Scrappy's Sideshow 9754	Mar. 3,'39†	1 rl.
SCREEN SNAPSHOTS		
(New Series)		
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39) 9854	Dec. 15,'38†	10
No. 5 9855	Jan. 10,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	1 rl.
SPECIAL		
SPORT THRILLS		
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
King Vulure (1-21-38) 9803	Jan. 8,'39†	11
Navy Champion 9805	Mar. 17,'39†	1 rl.
Odd Sports 9804	Feb. 10,'39†	1 rl.
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10
WASHINGTON PARADE		
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 9903	Apr. 7,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 El-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 El-2	Jan. 20,'39†	9
TREASURE CHEST		
(Color Cartoons)		
Baby Checkers El-14		
Monkey Business El-15		
[Distributed through Twentieth Century-Fox]		
TERRY-TOONS		
Eliza Runs Again 8526	July 29,'38	6½
Milk for Baby 8524	July 8,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½
TREASURE CHEST		
We Live in Two Worlds (8-20-38) 8609	July 22,'38	11

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (color)	Jan. 14,'39	9
Pygmy Hunt, The W-687	Aug. 6,'38	8
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9
CARTOONS		
Jitterbug Follies W-883 (sepia)	Feb. 25,'39†	1 rl.
Mama's New Hat W-882	Feb. 11,'39†	9
Seal Skinners W-881 (sepia)	Jan. 28,'39†	8
CRIME DOESN'T PAY		
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20
No. 20—The Wrong Way Out (1-21-39) P-811	Dec. 24,'38†	17
No. 21—Money to Loan P-812		
FITZPATRICK TRAVEL TALKS		
Ancient Egypt (3-4-39) T-856	Jan. 21,'39†	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Imperial Delphi T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey T-858	Mar. 18,'39†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Paris On Parade (8-20-38) T-662	July 9,'38	9
Singapore and Jahore (2-4-39) T-855	Aug. 31,'38†	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38†	9
HISTORICAL MYSTERIES		
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11
MGM MINIATURES		
Angel of Mercy M-877		1 rl.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Great Heart, The (2-4-39) M-875	Dec. 31,'38†	11
Ice Antics (2-24-39) M-876 (sepia)	Feb. 11,'39†	9
Streamline Swing (11-12-38) M-872 (In sepia)	Sept. 10,'38†	9
Miracle of Salt Lake (12-31-38) M-874	Nov. 12,'38†	11
They Live Again (2-18-39) M-873	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloyd	July 9,'38	10
MUSICAL COMEDIES		
Dream of Love, A (3-4-39) R-803 (sepia)	Jan. 28,'39†	17
It's In the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downs	July 30,'38	10
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19
Somewhat Secret R-804		1 rl.
OUR GANG		
Aladdin's Lanterns (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Duel Personalities C-937		1 rl.
Football Romeo (1-21-38) C-933	Nov. 12,'38†	10
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38†	9
Tiny Troubles C-936	Feb. 18,'39†	10
PASSING PARADE		
(Sepia)		
No. 1—(11-12-38) K-921	Oct. 15,'38†	10
No. 2—K-922 (3-4-39) (New Roadways)	Jan. 28,'39†	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11
No. 4—K-924 (Story of Dr. Jenner)		1 rl.
PETE SMITH SPECIALTIES		
Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving (1-28-39) S-904 (sepia)	Jan. 14,'39†	8
Follow the Arrow (8-20-38) S-712	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Marine Circus S-906 (color)	Mar. 11,'39†	1 rl.
(12-31-38) S-902	Nov. 19,'38†	10
Penny's Picnic (1-14-39) S-903 (color)	Dec. 17,'38†	10
ROBERT BENCHLEY		
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Hour for Lunch, An F-955	Mar. 18,'39†	
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet (2-4-39) F-954	Jan. 28,'39†	
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Musical Mountaineers T8-8	Mar. 24,'39†	1 rl.
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'39†	7
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sacred Crows, The T8-9	Apr. 21,'39†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Automobile T8-7	Feb. 24,'38†	1 rl.
COLOR CLASSICS		
All's Fair at the Fair (9-3-38) C8-1	Aug. 26,'38	7
Always Kickin' (2-25-39) C8-3	Jan. 27,'39†	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry C8-4	Mar. 17,'39†	1 rl.

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Busse Rhythm (10-22-38) A8-3	Oct. 7,'38†	10
Henry Busse and Orch.		
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39†	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2	Sept. 2,'38†	10
Clyde Lucas and Orch.		
Moments of Charm (8-13-38) A8-1	Aug. 5,'38†	10
P. Spitalny & Girl Orch.		
Music Through the Years (2-25-39) A8-7	Feb. 3,'39†	11
Jan Garber and Orch.		
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A (12-24-38) A8-6	Jan. 6,'39†	10
Larry Clinton and Orch.		
Queens of the Air (7-23-38) A7-14	July 8,'38	11
Vincent Lopez and Orch.		
Three Kings and a Queen A8-9	Apr. 7,'39†	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Circus Co-ed V8-8	Mar. 10,'39†	1 rl.
Mildewed Melodramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38†	10
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16
That's Africa (3-4-39) V8-7	Feb. 10,'39†	10

PARAMOUNT PICTORIAL

(New Series)

Title	Rel. Date	Min.
No. 1—(8-20-38) P8-1	Aug. 5,'38†	10
No. 2—(9-3-38) P8-2	Sept. 2,'38†	10
No. 3—(9-24-38) P8-3	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—(12-3-38) P8-5	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 7—(2-11-39) P8-7	Feb. 3,'39†	1 rl.
No. 8—P8-8	Mar. 3,'39†	1 rl.
No. 9—	Mar. 31,'39†	1 rl.

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wondeful Lamp EE8-1	Apr. 7,'39†	1 rl.
(special)		
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right..... (1-21-39) E8-5	Dec. 30,'38†	7
Customers Wanted (2-18-39) E8-6	Jan. 27,'39†	7
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
Jeep, The E7-12	July 15,'38	7
Leave Well Enough Alone	Feb. 24,'39†	10
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Wotta Nite Mare E8-8	Mar. 24,'39†	1 rl.

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

(New Series)

Title	Rel. Date	Min.
No. 1—(10-15-38) J8-1	Sept. 2,'38†	10
No. 2—J8-2	Nov. 4,'39†	1 rl.
No. 3—J8-3	Jan. 6,'39†	1 rl.
No. 4—J8-4	Mar. 10,'39†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39†	10
No. 61—The Sporting Irish R8-9	Mar. 17,'39†	1 rl.
No. 62—Good Skates R8-10	Apr. 14,'39†	1 rl.
No. 63—The Sporting Irish (3-4-39) R8-11	Mar. 17,'39†	10

UNUSUAL OCCUPATIONS

(In Color)

(New Series)

Title	Rel. Date	Min.
No. 1— (8-27-38) L8-1	Aug. 5,'38†	10
No. 2—(10-22-38) L8-2	Oct. 7,'38†	11
No. 3— (2-4-39) L8-3	Dec. 2,'38†	11
No. 4— (1-28-39) L8-4	Feb. 3,'39†	10

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93-704	Mar. 10,'39	20
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93-701	Sept. 23,'38†	18

HEADLINERS

Title	Rel. Date	Min.
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	15

1938-39

Title	Rel. Date	Min.
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Clock Wise 93404	Mar. 24,'39†	18
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Maid to Order 93,403	Jan. 27,'39†	18

MARCH OF TIME

1937-38

Title	Rel. Date	Min.
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19

1938-39

Title	Rel. Date	Min.
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'39†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,103	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39†	18
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39†	19

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Reading', Ritin', and Rhythm 94,207	Feb. 17,'39†	10
Lucky Nilinder and Orch.		
Samovar Serenade 94,208	Mar. 17,'34†	1 rl.
Luba Malina		
Styles and Smiles (10-15-38) 94,202	Sept. 30,'38†	11
Virginia Verrill		
Talent Auction 94,203	Oct. 28,'38†	10
Irene Beasley		
Tropical Topics 94,206	Jan. 20,'39†	10
Rosita Ortega		
Under a Gypsy Moon (9-3-38) 94,201	Sept. 2,'38†	10
J. Harold Murray		
Venetian Moonlight 94,204	Nov. 25,'38	1 rl.
Mario Cozzi		

PATHE NEWS

Released twice a week

PATHE PARADE

Title	Rel. Date	Min.
No. 7—Expose of Spiritualism—Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Plumb Crazy 93,202	Feb. 3,'39†	16

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Prairie Pappas 93,502	Dec. 16,'38†	18
Western Welcome, A 93,501	Sept. 9,'38†	18

REELISMS

Title	Rel. Date	Min.
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Gold 94,606	Feb. 10,'39†	1 rl.
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Pilot Boat 94,605	Jan. 20,'39†	9
Trans-America 94,602	Oct. 14,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Blue Grass (12-17-38) 94,304	Dec. 2,'38†	10
Bow Strings 94,306	Jan. 27,'39†	9
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
On the Wing 94,305	Dec. 30,'38†	10
Snow Falls 94,307	Feb. 24,'39†	1 rl.

SMART SET

Title	Rel. Date	Min.
Hunting Trouble (8-13-38) 83,303	Aug. 12,'38	10
Jed Prouty		

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104	Nov. 25,'38†	8
(Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59, 60.)		
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Goofy and Wilbur (10-1-38) 94,112	Apr. 28,'39†	8
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Athletic Oddities 9204	Nov. 11,'38	1 rl.
Daily Diet of Danger, A 9203	Dec. 9,'38†	1 rl.
Filming Big Thrills 9202	Sept. 30,'38†	1 rl.
Recording Modern Science 9201	Aug. 19,'38†	1 rl.

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles) (12-31-38) 9602	Dec. 23,'38†	10
Fashion Forecasts, No. 3 9603	Mar. 31,'39†	1 rl.

LEW LEHR

Title	Rel. Date	Min.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
What Every Inventor Should Know 9403	Jan. 20,'39†	1 rl.

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel. Date	Min.
Good Neighbors 9106	Apr. 28,'39†	1 rl.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39†	11
Mystic Siam 9105	Mar. 17,'39†	1 rl.
Viking Trail (12-31-38) 9104	Feb. 17,'39†	11

TERRY-TOONS

Title	Rel. Date	Min.
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Frozen Feet 9509	Feb. 24,'39†	1 rl.
Gandy Goose in G Man Jitters 9510	Mar. 10,'39†	1 rl.
Gandy the Goose in the Frame Up 9507	Dec. 30,'38†	1 rl.
Gandy Goose in Doomsday 9524	Dec. 16,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Goose Flies High, The 9502	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Nutty Network, The 9527	Mar. 24,'39†	1 rl.
(in color)		
One Gun Gary in Nick of Time 9508	Jan. 27,'39†	1 rl.
Owl and the Pussycat, The 9525	Jan. 13,'39†	1 rl.
(in color)		
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	8
String Bean Jack 9521	Aug. 26,'38†	1 rl.
(in color)		
Three Bears, The 9526	Feb. 10,'39†	1 rl.
(in color)		
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.

ED THORGENSEN (Sports)

Title	Rel. Date	Min.
Hunting Dogs 9303	Mar. 2,'39†	1 rl.
Inside Baseball 9304	Apr. 14,'39†	1 rl.
Shooting for Par 9302	Jan. 13,'39	1 rl.
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The (1-28-39)		1 rl.
Fox Hunting (1-21-39)		1 rl.
Jerusalem (1-14-39)		1 rl.
Petra (1-14-39)		1 rl.
Rome Symphony (12-31-38)		1 rl.
Ruins of Palymra		1 rl.
Wanderers of the Desert (1-7-39)		1 rl.

UNIVERSAL

GOING PLACES WITH GRAHAME MC NAMEE

Title	Rel. Date	Min.
No. 51—(6-11-38) 2382	June 13,'38	10
No. 52—(6-25-38) 2383	June 27,'38	9
No. 53—3351	Aug. 22,'38†	9
No. 54—(11-19-38) 3352	Sept. 12,'38†	9½
No. 55—(12-3-38) 3353	Oct. 3,'38†	9
No. 56—(11-26-38) 3354	Nov. 14,'38†	10
No. 57—3355	Nov. 28,'38†	1 rl.
No. 58—(2-11-39) 3356	Dec. 26,'38†	9
No. 59—(2-25-39) 3357	Jan. 30,'39†	9
No. 60—3358	Feb. 20,'39†	1 rl.
No. 61—3359	Mar. 13,'39†	9

LANTZ CARTUNES

Title	Rel. Date	Min.
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Birth of a Toothpick 3250	Feb. 27,'39†	7½
Cat and the Bell, The 3241	Oct. 3,'38†	7
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38†	7
Little Tough Mice 3251	Mar. 13,'39†	7
Magic Beans 3249	Feb. 13,'39†	1 rl.
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes 3228	Mar. 15,'39†	19
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Cafe Boheme 3229	Apr. 12,'39†	2 rls.
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Fits and Benefits 2173 York and King	July 27,'38	19
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39†	19
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charioteers	Oct. 12,'38†	20
Stars and Stripes (7-2-38) 2172 Ed. East-Ralph Dumke	Feb. 15,'39	2 rls.
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19

OSWALD CARTOONS

Title	Rel. Date	Min.
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Cheese Nappers (7-2-38) 2288	July 4,'38	7
Ghost Town Frolies 2294	Sept. 5,'38	7
Happy Scouts (7-2-38) 2395	June 20,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 51—Novelty (6-11-38) 2395	June 6,'38	9
No. 52—Novelty (7-2-38) 2396	June 20,'38	9
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39†	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39†	9
No. 61—Novelty 3372	Apr. 3,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Rise and Sing 3029 Cross and Dunn	June 25,'38	2 rls.
Rainbow's End (7-23-38) 3017 Eddie Peabody	July 2,'38	22
My Pop 3024 Henry Armetta	July 16,'38	2 rls.
Sons of the Plains (7-23-38) 3006 Mauch Twins	July 30,'38	19
Up In Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 3,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sep. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	20
Sophmore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan. 21,'39†	20
Sundal Serenade 4020	Feb. 25,'39†	2 rls.
Projection Room 4022	Mar. 4,'39†	2 rls.

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Mechanix Illustrated, No. 1 (7-23-38) 3511	June 4,'38	10
Mechanix Illustrated, No. 2 (12-3-28) 4605	Nov. 5,'38†	10
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10
Points on Pointers 4606	Jan. 28,'39†	1 rl.
Mechanix Illustrated No. 3 (3-4-39) 4607	Feb. 25,'39†	10

COLORTOUR ADVENTURE
(In Color)

Title	Rel. Date	Min.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12
High Peril (3-4-39) 4306	Feb. 18,'39†	12
A Minute from Death 4307	Mar. 4,'39†	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 26,'38	19
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68.)	Feb. 11,'39†	20

LOONEY TUNES

Title	Rel. Date	Min.
No. 54—Porky's Party 3613	June 25,'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky In Wacky-land 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'39†	1 rl.
No. 61—Daffy Doc, The (12-338) 4804	Nov. 26,'38†	7
No. 62—Porky The Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.
o. 65—Porky's Tire Trouble 4808	Feb. 18,'39†	1 rl.
No. 66—Porky's Movie Mystery (3-4-39) 4809	Mar. 11,'39†	7

MELODY MASTERS

Title	Rel. Date	Min.
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music With a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39†	1 rl.
Russ Morgan and Orch (3-4-39) 4710	Feb. 25,'39†	10

MERRIE MELODIES
(In Colors)

Title	Rel. Date	Min.
No. 59—Have You Got Any Castles 3415	June 25,'38	1 rl.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-In Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're An Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39†	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39†	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39†	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39†	1 rl.

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
The Master's Touch 4403	Feb. 18,'39†	1 rl.

SPECIAL

Title	Rel. Date	Min.
Nine Million, The (2-18-39)		9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10
"Gadgeteers 4906	Feb. 18,'39†	1 rl.

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

DEVLIN

Title	Rel. Date	Min.
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10

OTHER PRODUCT

Title	Rel. Date	Min.
Old Towns of Normandy Makassar (8-6-38)	Aug. 15,'38†	10
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

HOFFBERG

Title	Rel. Date	Min.
Trailing the Jaguar (7-2-38)	July 15,'38	28

LENAUER

Title	Rel. Date	Min.
Datelines (6-18-38)		8
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK
(with Negro Cast)

Title	Rel. Date	Min.
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	10

SANDERS FILMS

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

WORLD

Title	Rel. Date	Min.
Andante et Rondo		
Ave Maria		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brillante		

WPA

Title	Rel. Date	Min.
Shock Troops of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39) James Craig-Lorna Gray	Jan. 28,'39†	
Mandrake, the Magician	May 6,'39†	
Overland with Kit Carson Bill Elliott	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle	June 10,'39†	
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Malo	Dec. 3,'38†	2 rls. (each) (1st episode 29 min.)
Lone Ranger Rides Again Robert Livingston-Chief Thunder Cloud (15 episodes)	Feb. 25,'39†	2 rls. (each) (1st episode-30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Larry Crabbe	Apr. 11,'39†	
Red Barry (10-8-38) 3681-3793 Buster Crabbe-Frances Robinson	Oct. 18,'38†	20 (each)
Scouts to the Rescue (12-31-38) 3781-92 Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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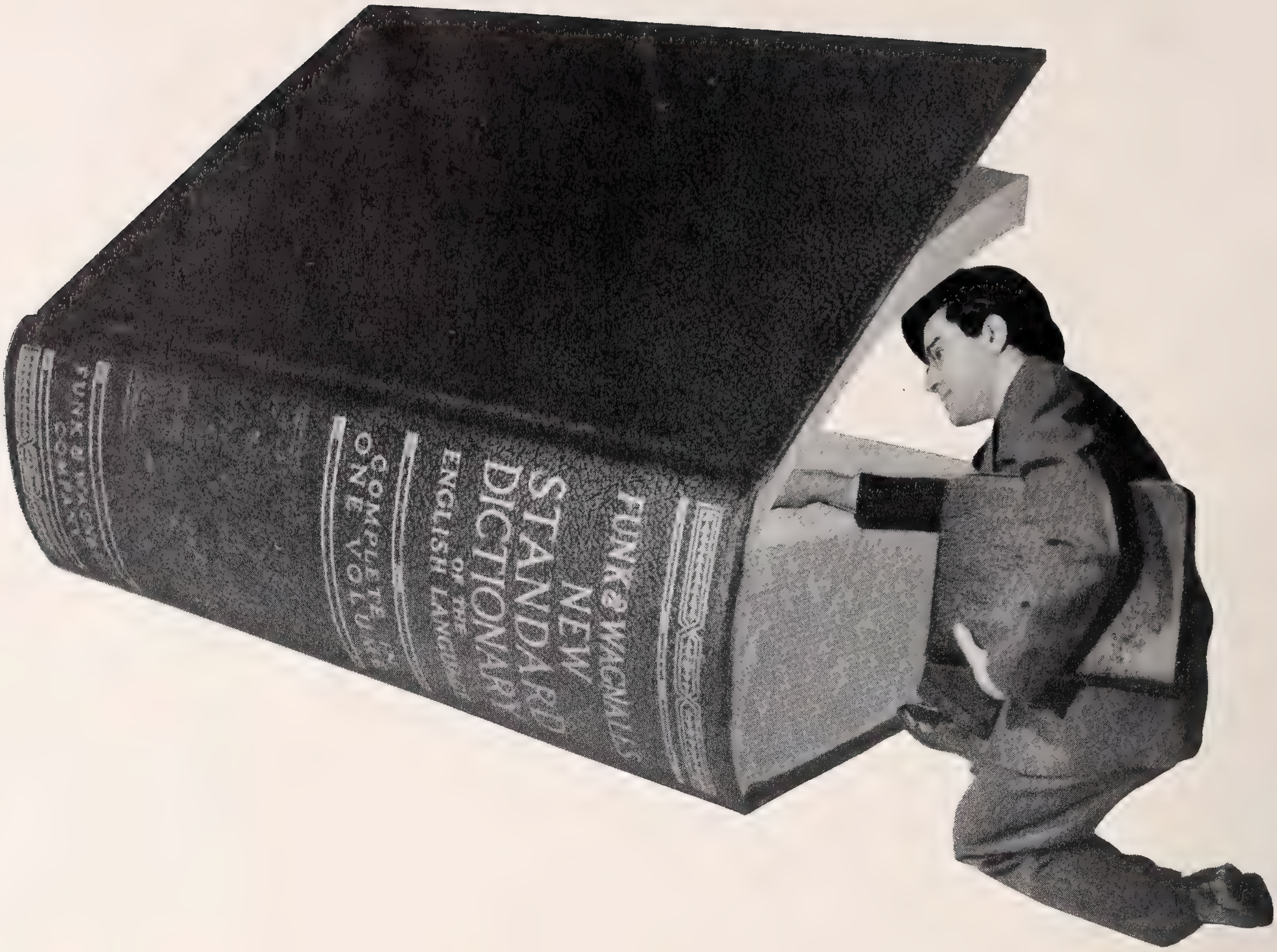

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(Continued Next Page)

(Continued)

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NELSON EDDY

STAND UP AND FIGHT

WALLACE BEERY, ROBERT TAYLOR
Florence Rice, Helen Broderick
Charles Bickford

IDIOT'S DELIGHT

NORMA SHEARER, CLARK GABLE
Edward Arnold, Charles Coburn
Joseph Schildkraut

FOUR GIRLS IN WHITE

Florence Rice, Una Merkel, Ann Rutherford
Mary Howard and Alan Marshal

HONOLULU

ELEANOR POWELL, ROBERT YOUNG
GEORGE BURNS and GRACIE ALLEN

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McLaglen, Lionel Barrymore, Edward Arnold

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James Stewart, Lew Ayres, Lewis Stone

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Wendy Hiller

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JEANETTE MacDONALD
Lew Ayres, Ian Hunter, Frank Morgan

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LEW AYRES, LIONEL BARRYMORE
Lynne Carver, Nat Pendleton

LUCKY NIGHT

ROBERT TAYLOR, MYRNA LOY

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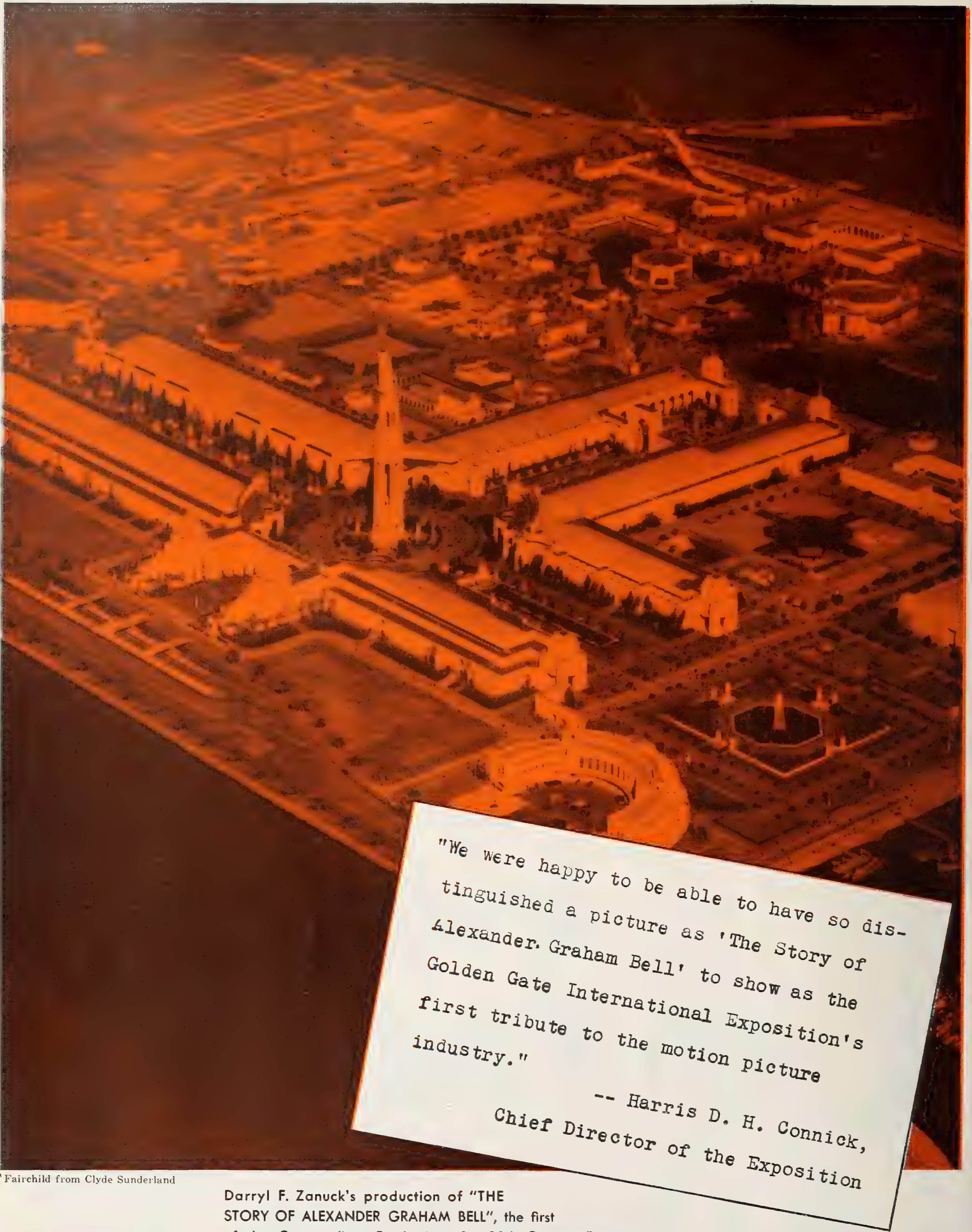
over on Page 19

You won't want to miss a word!



"We were happy to be able to have so distinguished a picture as 'The Story of Alexander Graham Bell' to show as the Golden Gate International Exposition's first tribute to the motion picture industry."

-- Harris D. H. Connick,
Chief Director of the Exposition

'Fairchild from Clyde Sunderland

Darryl F. Zanuck's production of "THE STORY OF ALEXANDER GRAHAM BELL", the first of the Cosmopolitan Productions for 20th Century-Fox, will be shown at the San Francisco World's Fair on 20th Century-Fox day, March 29th.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 134, No. 11 March 18, 1939

LITTLE FILM, BIG ISSUE

FOR a long time the projectionists unions have been viewing with interest the rise of the 16 mm. motion picture, born as an amateur device, growing up into a servant of business and more recently making tentative invasions of the entertainment field.

Foolproof mechanisms and non-inflammable film have made the 16 mm. projector neither more demanding of operating skill nor more dangerous than a parlor phonograph.

Sixteen millimeter roadshows are serving little audiences in the lodge halls and schoolhouses of the remote hinterlands and now and again 16 millimeter interludes of locally made pictures have been appearing on the screens of established theatres.

It is therefore with something of the nature of the inevitable that the issue of special manpower and union operations of 16 mm. projectors has arisen in connection with the many projected installations of continuous, automatically controlled, picture display machines among the exhibits of the New York World's Fair. Reports on the status of the movement appear in the news pages of this issue. Meanwhile the significances concerned and potential influences upon future motion picture development in lesser communities make the subject of wider import than the debates on the big show lot on Flushing meadows.

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"HOWEVER BURNING"

IT was to be expected that when the Institute of Human Relations up at Yale should get around to making some findings on this sometimes human race there would be remarks and references to the screen.

The other day three years of effort under the attentions of Dr. Mark Arthur May came to flower with the publication by Yale University Press of a volume entitled "Frustration and Aggression." It seeks to explain phases of conduct on the notion that persons thwarted in natural desires erupt somewhere, somehow.

Some of the conclusions convey that Democracy, Fascism and Communism, as now constituted, contain so many frustrations as to invite revolt. Some analytical passages observe that the frustrated German and Italian tend to blame and hate foreigners, the Russian finds scapegoat "wreckers," while the Americans tend to blame themselves, with a consequence of bitter competitions, and escape in ephemeral literature and the movies.

Yale, so it seems, finds the film the American way.

Of a certain relevancy is the comment of the monthly bulletin of the Motion Picture Theatre Owners of America, issued this week, in the course of which is recorded:

"We are not asking that entertainment pictures be used to crusade for any pet causes, however burning or worthy. Theatre audiences do not like sermons, lectures or debates. They want a good story, well told, and not a dirty story, either. We think the studios know this and will be able to solve the problem presented."

CATLESS GRIN

THE intellectually and mathematically altitudinous Mr. Albert Einstein has been busy, while the world has been going to hell in general, in seeking to find out why and in what manner the universe is so orderly. The consequence has been the almost enunciation of an amplification of the "field theory" and almost as much newspaper attention as has been given to Scarlett O'Hara.

This has led the New York Times up to smugly quoting Professor Albert N. Whitehead in his observation: "You can not have first space and then put things into it any more than you can have first a grin and then a Cheshire cat to fit onto it."

That is no problem at all. Mr. Walt Disney could do it. And Mickey Mouse is the answer to the riddle of the Universe.

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THE Motion Picture Research Council in its last bulletin cited with an air of alarum a report from a British publication which says it has found that 80 to 90 per cent of British school children in a tested group have gathered from the motion picture the impression that America is a land where bad English is spoken, where there are few art museums and where speed is carried to excess. Anyway, there can be no charge of important deception.

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MR. ROUBEN MAMOULIAN, director, does not think the customer is always right, insisting that film theatre audiences are phlegmatically unresponsive, so he told an audience at a gathering held by the Museum of Modern Art Film Library. "The motion picture is an elephant, treated like a poodle," he holds.

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WINTER is really over down in our canyon in Radio City when the skating rink is taken out of the sunken garden on Rockefeller Plaza. But Spring does not begin, in the opinion of most of the young men on the *Herald's* staff, until the first Rockette is discovered on the greenery of the Music Hall roof just three hundred feet below our window.

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SPEAKING of Spring, there's a bit of release date, protection, clearance and zoning trouble in the brewing trade. Officially the organized brewers put bock on tap Monday. But two weeks or more ago Budweiser bock from St. Louis appeared at some of the better tap rooms, and along with it a local brew from outside the association. Thereupon came advertising suggesting that pre-release was unseasonal, unthinkable. For further merchandising antics, paralleling some in our own industry, regard the rule against miles per hour advertising in the motor trade and how the copywriters are indicating in what little time one can get from place to place.

—*Terry Ramsaye*

This Week

Product Coming Up

The Warner convention in New York this week signaled the opening of the sales conference season, annual period of product plans, promises and announcements. Metro-Goldwyn-Mayer, planning an elastic schedule of 44 to 52 features, will convene Monday in Chicago; Republic has announced 50 features; Twentieth Century-Fox has selected April 3rd for its opening date in Chicago; Universal will announce 43 features and 14 westerns at three regional conventions.

Advance notices are in the story starting on page 12.

Unionize 16 mm at Fair

Agreements, "not in signed contract form, but virtually ironclad, nevertheless," have been reached with executives of the New York World's Fair, according to officials of New York Local 306, motion picture projectionists' union, an affiliate of the International Alliance of Theatrical Stagehands and Employees. The agreements cover the use of projectionists for standard 35 mm machines, for 16 mm machines, and especially for socalled "automatic" 16 mm projection machines, of which there are to be, purportedly, several hundred at the Fair, which opens on April 30th. The Local 306 officers point out that the agreements constitute practically a monopoly for the union; and that, furthermore, there can be no dispute about their insistence on tending "automatic" machines, as the local has jurisdiction over the Fair area, and over 16 mm projection.

Stage Shows at Fair

New York's stage producers and managers, through the League of New York Theatres, have petitioned Actors' Equity for permission to present Sunday stage shows at the usual daily rate of pay during the World's Fair. Equity has referred the matter to a committee consisting of Edward Fielding, Franklyn Fox and Reed Brown, Jr., who will report back to Equity council next Tuesday.

James F. Reilly, executive secretary of the League, contends that the double pay now demanded by Equity makes Sunday shows impractical, and that during the Fair it would make more work for the actors and help to keep shows open. If the Sunday shows were sanctioned, Monday night performances would be omitted.

Although previous efforts to obtain Sunday showings have been voted down by the Equity membership, it is felt that this is a special case, as Sunday shows are being permitted at the World's Fair. Whether or not a referendum will be held on the subject will depend upon the report made by the committee.

Financial

Net profit of $268,209 for the last quarter of 1938 was reported this week by Columbia Pictures, which also listed profits of $34,596 for the last half.

Universal Pictures reports a profit of $157,990 for the quarter ended in January.

Eastman Kodak lists profits of $17,339,408 for 1938.

Columbia Pictures and Kodak both made application this week to the Securities and Exchange Commission for new stock listings.

Dividends were declared this week by Western Electric, Famous Players Canadian Corporation and Hamilton United Theatres, both of these circuits operating in Canada.

The week's motion picture financial news appears on page 16.

Story Purchases

During the month of February, 13 producers bought a total of 55 stories and plays to round out their product for the coming season. For the second month, Universal was the largest single purchaser, while originals led all other forms acquired for the seventh successive month.

An account of the month's acquisitions will be found on page 14.

MOTION PICTURE HERALD

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Exhibitor Troubles

Most of the problems which worry theatre operators in the United States exist also for their British colleagues. In addition they have those difficulties which arise from the operation of the quota and the possibility of an acute product shortage. But ominous warning of new troubles which would overshadow all these was sounded by Sir John Anderson in the principal address at the annual banquet of the Cinematograph Exhibitors Association Tuesday evening at Grosvenor House, London. His warning was of the need for serious and wholehearted cooperation in a war emergency. He envisaged the necessity of curtailing normal business, pointed out the dangers of large assemblies of people and the need to abolish brilliant signs and appealed for adequate training of theatre staffs in firefighting methods. Edward J. Hinge, elected president of the CEA at the meeting which preceded the banquet, promised the cooperation of the organization.

At the meeting there were many references to the widening breach between the circuits and the independents. Opposition to an increased quota was voiced and allusions were made to the service charge problem. Tributes were paid to Ken Nyman, retiring president.

The new president controls one of the largest independent circuits in England and has been chairman of the Northern Branch of the CEA.

Tax Defenses

A county court decision ruling the Pennsylvania chain store tax bill, affecting theatres, unconstitutional will be contested by the state administration it was reported this week. In New York exhibitors intensified efforts to perfect defenses against possible new state tax levies certain to evolve from Governor Lehman's emergency tax drive. A bill affecting operations of the American Society of Composers, Authors and Publishers was defeated in Arkansas but the Society faces other threats in Missouri and Oklahoma.

Details of these and other legislative measures of the week are on page 40.

Withdrawal

For the first time in recorded motion picture distribution activity, RKO-Disney interests are withdrawing a successful feature, "Snow White," in order to avoid overplaying by repeat bookings and such, with the intention of returning the film to circulation later as a "new release" with all of the sales and exploitation effort that accompanied the first release.

"Snow White's" commercial life to date at box offices is detailed on page 57.

Control in France

Approved by the Cabinet, the bill for reorganization and control of the film industry in France filed last week by Jean Zay, minister of education, was sent to the French Parliament for debate this week. As described in detail in Motion Picture Herald, February 4, the bill is modeled in some respects on the regulations applied in Italy and Germany. It includes a tax on all foreign films on which the French language is dubbed and regulation of program lengths, a clause designed to eliminate double features which would operate to exclude a percentage of American pictures. French exhibitors are opposed to a section which provides for close Government supervision of box office receipts. Representatives of the foreign departments of American companies reported that safeguards included in the Franco-American reciprocal trade treaty are sufficient to bar the bill in its present form.

Bad News

Extension of the U. S. admission and other "nuisance" levies will be the only tax legislation undertaken during the current session of Congress, it was forecast Tuesday by Speaker of the House William Bankhead. The admission tax is ten per cent on tickets of 40 cents and more.

General revision of the revenue laws, he indicated, will be deferred until next year, at least, and it is not likely even that any seriout attempt will be made this session to repeal the undistributed profits tax.

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IATSE Moves in Campaign for Control of All Film Workers

Finally acting on its warning of last June to eventually effect unionization of the entire industry, the IATSE, American Federation of Labor motion picture union, this week threatened to strike in theatres and exchanges of major distributors where all workers are not IATSE members.

Furthermore, the IATSE is understood to have in mind bringing "pressure to bear" on major distributors to get them to stop the delivery of films to independent theatres which employ either non-union help or workers who do not belong to the IATSE.

Broadway heard reports this week that IATSE officials had already conferred with representatives of the majors. Neither side would discuss the situation, obviously the distributors' contractual commitments to independents stand as a most important factor in any attempt by the distributors to stop the product supply of independents employing non-IATSE help. One executive described the idea as "most fantastic," and others said it was "illegal," and belittled a possibility of a national strike.

The national IATSE met in Miami in mid-winter, when its directors resolved to carry out the pledge made last summer by George Browne, IATSE president, that all film processed or produced would eventually be handled by IATSE workers, either by those now in membership or new members to be taken into the ranks.

Tangible action is now being taken on both the Miami resolution and the Browne ultimatum, IATSE's biggest and strongest theatre local, No. 306, in New York, voting Monday midnight, at Manhattan Opera House, to authorize its officers and board of directors to call a strike in the majors' exchanges and theatres in New York which are not completely manned by "306" members, and to prevent distributors from supplying film to non-organized independent theatres.

The authorization was given by 1,800 of 306's 2,000 members, and was accepted by Joseph D. Basson, president, who presided. Indications are that the national IATSE may be enlisted, which would easily result in a national strike call in all majors' theatres and exchanges, possibly bringing in IATSE's thousands of members in Hollywood's studios and laboratories.

A similar national strike by IATSE was called some few years ago when the union called out its members in theatres of major companies as a result of a jurisdictional fight in Hollywood. Balaban and Katz (Paramount) theatres in Chicago, for example, were left dark for hours.

No date for final strike action has been set by "306" nor have negotiations been arranged.

In an interview with MOTION PICTURE HERALD, George Browne, national president, last summer, said: "Anything connected with the making or showing of motion pictures is in the jurisdiction of the IATSE." . . . "The (IATSE) movement in the motion picture industry is a part of the general labor movement, and has the same significance. In order to be effective, organized labor in the motion picture industry must substantially embrace all of the industry." (MOTION PICTURE HERALD, June 11, 1938, page 10.)

Film Facts

The annual compilation of facts and statistics concerning all phases of the motion picture industry was published this week by the Motion Picture Producers and Distributors of America. In the new and enlarged edition are included general statistics on the industry including those used by the United States Census Bureau in a recent report and by the *International Motion Picture Almanac;* sections on the membership, structure and functions of the MPPDA, and articles on the general plan of film distribution in use in the industry and on the exhibition structure. A special feature is a map showing the location of film exchanges and the boundaries of exchange areas. The Production Code is printed in full.

This Week In Pictures

LENOX R. LOHR, NBC president, left, and Don E. Gilman, right, vice-president in charge of NBC's west coast division, as they conferred last week in Hollywood where Mr. Lohr announced promulgation by the network of a set of rules governing broadcasting to conform with good taste and decency.

By Cosmo-Sileo

EN ROUTE to Hollywood to direct his first picture in America, Alfred Hitchcock arrives in New York with his family.

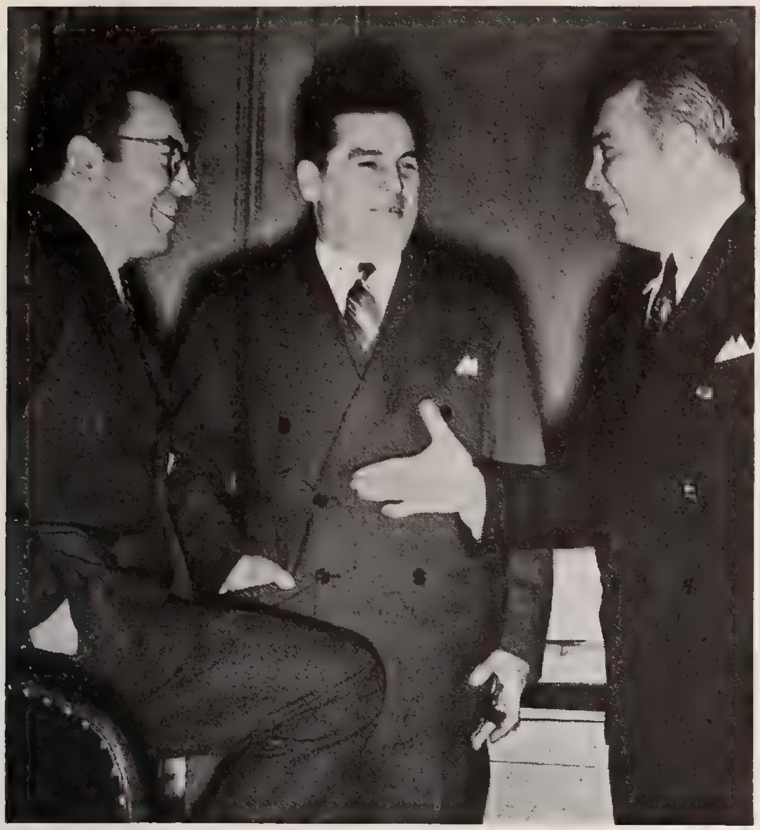
By Staff Photographer

TRANSPLANTING the French production touch to America is the purpose of Robert Aisner, left, who will make four films on Long Island. Story next week.

FRENCH aviation officials attend the premiere of "Men with Wings" at the Paramount in Paris. Left, Guy LaChambre, Minister of the Air, is greeted by H. A. Klarsfeld, manager of the theatre. In the right background are Colonel Sclafer, chief of the Versailles air school and Louis Breguet, airplane builder.

Frank Capra's
YOU CAN'T TAKE IT WITH YOU

BUSINESS as usual in Shanghai. Representatives of eight leading theatres in the war torn city sign exhibition contracts at Columbia headquarters. Left to right, T. J. Holt, Asia Theatres, Inc.; Leo Saphiere, Capitol theatre; P. S. Chung, Columbia manager for China; S. K. Kwok, Paris theatre; Jimmy Woo, Golden Gate theatre. Standing, K. Butler, Asia Theatres, Inc.; T. Y. Han, sales manager in Columbia's Shanghai office.

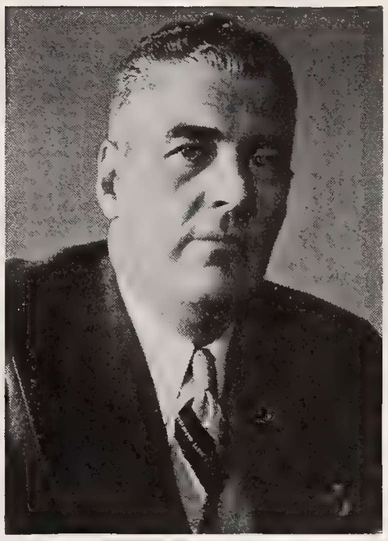


By Staff Photographer

EMPHASIS on showmanship. George Skouras, left, Arch Bowles and Spyros Skouras at the conclusion of a two day meeting of National Theatres executives, department heads and division managers in New York at which plans were completed for the Spyros Skouras Spring Showmanship drive which opens April 1. Cash prizes totaling $15,000 will be distributed among district and theatre managers.

ANNIVERSARY in Boston. Don Ameche, below, at luncheon with Martin Mullin and Sam Pinanski following a chain telephone interview with 15 newspapers staged by Twentieth Century-Fox on the anniversary of Alexander Graham Bell's first successful transmission on March 10, 1876. Ameche will star in the film version of the inventor's life.

ARRIVING in New York from studio conferences on the coast, William Scully, Universal sales manager, emphasizes the company's purpose to steer clear of controversy on the screen and to stick to "show business." He is quoted on page 70.



By Staff Photographer

VISITING and vacationing, C. L. McVey, circuit operator of Herington, Kansas, and Mrs. McVey in Hollywood meet Priscilla Lane, presently working in "Family Reunion."

ALSO in Hollywood to see how they're made, Charles H. Barron, one of the first theatre operators in the middle west and at present owner of a circuit with headquarters in Pratt, Kansas, on the set of "Waterfront" with Gloria Dickson, Mrs. Barron and Dennis Morgan.

FOUR MORE CONVENTIONS LINED UP; UNIVERSAL, REPUBLIC SET PROGRAMS

MGM Delegates To Meet in Chicago Next Week; Others To Follow with Product Announcements in April

Warner this week opened the 1939-40 sales convention season, holding its annual meeting in New York, where it announced 48 features, four less than this year, cutting "B's" to 12 and increasing "A's" to 36. (See page 32.)

Metro-Goldwyn-Mayer will be the second to go into annual convention, opening Monday, in Chicago, where the usual elastic program of 44 to 52 features is to be announced. Col. H. A. Cole, for Allied; E. L. Kuykendall, for MPTOA, and Harry Brandt, representing nine independent units, will address the meeting on organized exhibitor problems of the day.

Republic this week announced 50 features, including westerns, and four serials for 1939-40, five more than this year. This list will include four $750,000 features on a $1,000,000 total budget increase. This year's low-priced "Showmen's Group" will be dropped. The company Wednesday announced four regional conventions, starting April 7th.

Twentieth Century-Fox set April 3rd to 5th as the dates and Chicago as the site of its 1939-40 sales convention calling in all salesmen and bookers, besides branch managers, division managers and studio and home office executives, led by S. R. Kent, president.

Universal has decided on 43 features and 14 westerns for 1939-40 and 66 shorts. It will hold three regional sales conventions, in April—one each in Chicago, San Francisco and an undetermined eastern city. The 43 features and 14 westerns compare with the 1938-39 program of 40 features, six westerns, five feature reissues and six western reissues.

Further adding to 1939-40 product is the purchase of 55 more books and plays for filming, by 13 producers in Hollywood. (See page 14.)

The position of the large producer-distributors on 1939-'40 programs is being determined with unprecedented rapidity, as evidenced by the foregoing tangible advancements made this week by five companies, adding further to the plans for new product and policies already reported since the first definite signs of new season's activity appeared four weeks ago.

The week's new planning rounds out furmitments and convention arrangements that appeared March 11th in MOTION PICTURE HERALD, pages 12 and 13, the highlight of which was an estimation of 489 to 503 features for the new year from the 11 large companies.

MPTOA ASKS BETTER QUALITY PICTURES

Improved product is asked by the Motion Picture Theatre Owners of America in a statement signed by E. L. Kuykendall, president.

"There is considerable room for improvement," he said, "in supplying audiences with genuine entertainment.

"We think the studios know this and will be able to solve the problem presented, and that the really fine, intelligent pictures with a wide appeal will become more frequent."

The trend toward fewer "B's" and more "A's" is growing stronger.

On Wednesday Metro-Goldwyn-Mayer announced that its "15th Birthday Anniversary" sales convention will be held at the Palmer House in Chicago, on Monday, running through Wednesday.

The studio, home office, sales and exploitation staffs will be present.

William F. Rodgers, general sales manager, will preside and announce the product for 1939-40. This announcement will be made Tuesday.

Explaining the reason for MGM's invitation to the convention extended to Colonel H. A. Cole, Allied; Ed Kuykendall, MPTOA, and Harry Brandt, for independent units, Howard Dietz, advertising and publicity director for MGM, declared: "Our company regards exhibitors as its partners and we want the advice of their leaders to help us formulate our policies for next year. This is not merely a gesture of good will," he continued. "This is a factual demonstration of our policy to be 'the friendly company.' "

MGM will announce four feature reissues: "Meeting on the Bounty," from 1935; "The Champ," 1931; "Rose Marie," 1936; "San Francisco," 1936.

Banquet To Close Session

Concluding the convention there will be a 15th anniversary birthday banquet at the Palmer House to be attended by the entire 250 delegates.

Among those who will attend from the home office and studio will be Nicholas M. Schenck, William F. Rodgers, Arthur Loew, Al Lichtman, Thomas J. Connors, Edward M. Saunders Joseph Vogel, Howard Dietz, J. A. Gove, Silas F. Seadler, W. R. Ferguson, Howard Strickling, Frank Whitbeck, Barrett C. Kiesling, J. S. MacLeod, Alan Cummings, William D. Kelly, Edwin W. Aaron, Charles F. Deesen, I. Leonard Hirsch, Harold Postman, Joel Bezahler, Irving Helfont, M. L. Simons, Arthur Lacks, Herb Morgan and Charles J. Sonin.

Samuel Eckman, British manager, will also attend, as will Walter Hayner, representing Canada.

M-G-M will announce 44 to 52 features for next season. This is the same number as scheduled for the last two years.

However, in 1938-39 the company will deliver more product than it has since 1936-37. In that year 44 features were delivered, last year 45 features, while in the current season M-G-M may release 51. Only one week's release was missed, for September 23, and production schedules assure full release up to the end of May, with three more months to go on the year.

Republic, like most others, is cutting down on lower-bracket pictures, increasing those in the higher brackets.

Herbert J. Yates, on Friday announced that Republic in 1939-40 would abolish low budget pictures, disclosing in Hollywood that the new schedule would include 60 features and westerns and four serials.

"Top" pictures—four "anniversary" specials—will be budgeted at $750,000 each. Others listed were six "De luxe Jubilee Specials," "16 "Jubilee Productions," eight Roy Rogers westerns, eight Gene Autry musical westerns and eight "Three Mesquiteers" westerns.

The low priced group of this year known as the "Showmen's Group" will be eliminated entirely.

Mr. Yates declared that the decision to make pictures of higher budgets will result in more than $1,000,000 additional production cost.

Mr. Yates, in Hollywood conferring with James R. Grainger, company president, and M. J. Siegel, studio head, said: "We are taking full advantage of manpower, improved trade opinion and the public's constant demand for pictures of greater scope and magnitude. Republic will definitely compete in price, quality and star value with other companies." He viewed with aides the rough cut of "Man of Conquest," highest budgeted Republic production to date.

Mr. Grainger left for New York Wednesday by way of Dallas and St. Louis, to make arrangements for four regional meetings in Houston, April 7, 8; Chicago, 11, 12; New York, 18, 19, and San Francisco 27 and 28. Southern delegates will arrive in Houston on April 6 to attend the world premiere of "Man of Conquest" at the Majestic.

Twentieth Century-Fox To Meet March 30th

With S. R. Kent, president, and Herman Wobber, sales manager for Twentieth Century-Fox progressing with 1939-40 product conferences with Joseph M. Schenck, Darryl F. Zanuck and Sol M. Wurtzel in Hollywood, the company's home office is completing plans for the sales convention, which now has been set for March 30th through April 1st, at the Congress Hotel, Chicago.

Attendance at the convention will be the largest in many years, led by Mr. Kent, who will speak on April 1st, and Mr. Wobber, who will preside. Others to attend include Spyros Skouras, head of National Theatres; Felix A. Jenkins; William Sussman, William C. Gehring and William J. Kupper, division managers; William J. Clark, short subjects sales manager; Martin Moskowitz, Jack Sichelman, Edwin H. Collins, Jack Bloom, Clarence A. Hill, Theodore A. Shaw and Harry Mersay, from the home office sales department; also Charles E. McCarthy, director of advertising and publicity; Arch Reeve, advertising manager; Rodney Bush, Christy Wilbert and Morris Kinzler will go from the advertising and publicity department. The adsales department will be represented by Lee Balsly, national manager; Edward Hollander, Jerry Novat, Don Reed and W. W. Caldwell. Paul Terry, producer of Terrytoons, and Harvey Day, his business manager will attend.

Movietone News will be represented by Truman Tally, Edmund Reek, Vyvyan Donner, Lowell Thomas, Lew Lehr and Ed Thorgersen.

Also from the home office will be Roger Ferri, editor of New Dynamo, the company's

INDEPENDENTS EXPAND PROGRAMS

domestic house organ; I. Lincer, traffic manager; Miss H. G. Baker, censorship department, and Percy Heiliger, legal department, will also attend.

Walter J. Hutchinson, director of foreign distribution; Irving A. Maas, his assistant; Leslie F. Whalen, editor of the company's foreign house organ; Clay V. Hake, managing director of Australia; Arthur Ruscica, manager of Chile, and Arthur G. Doyle, manager of Japan, will attend from the foreign department.

All of the 52 films scheduled for 1939-'40 will be made on the coast, with the exception of two Gracie Fields films to be made in England.

Mr. Kent has said that the new production budget will be set in the present studio conferences. An increase of 10 or 15 per cent over the current season's figure has been discussed.

Darryl Zanuck is planning a possible 27 or 28 for next year, the balance to be made by Sol Wurtzel. Of the current product Mr. Zanuck is down for 24 and Mr. Wurtzel for 28.

Mr. Kent and Mr. Wobber and Walter J. Hutchinson, director of foreign distribution, will attend Paris and London conventions in May. Also, Mr. Kent and Hutchinson will sail for Rio de Janeiro for a South American convention, which will signalize greater attention to be given to Latin America. A sales meeting will also be held in Trinidad. This will be Mr. Kent's first contact with the Latin American market.

Movietone News forces will hold meetings in conjunction with the various foreign conventions. Truman H. Talley, head of shorts and newsreel production, will attend the European sessions.

Universal Plans 43

Universal's 1939-40 schedule is definitely set at 43 features, 14 western, 60 short subjects and the newsreel, it was disclosed Monday by William A. Scully, general sales manager, on his return to New York from coast product talks. The company's own producers will contribute 40 features and Harry Edington will deliver three for Universal distribution. The short subject schedule will consist of 52 single-reel subjects, 13 two-reelers and a three-reel patriotic subject titled "March of Freedom."

Three regional sales meetings will be held toward the end of April, one in an as yet undesignated eastern city, Chicago will have one and San Francisco the third. Final arrangements, however, will be made after Mr. Scully confers with Nate J. Blumberg, Universal president. At that time it will be decided whether the meetings will be for district and branch managers only, or for the entire sales force.

The production schedule for next season is an increase of three features over this year's schedule of 40 features, the increase being contributed by Mr. Edington.

Seventeen of the 40 will be in the top-bracket "A" class, Mr. Scully said, explaining that while Universal's budget for the new season had not been set, more money will be spent on production than was expended during the current season.

McConville in Mexico

J. A. McConville, Columbia foreign manager, left New York Friday for Mexico City, where he will conduct sales conferences with the company's Central American sales representatives. These include Charles Roberts, supervisor for Latin America, and S. Kusiel, manager for Mexico.

Mr. McConville also will visit the studios of Jose Luis Bueno, who is making three Spanish language productions for Columbia, and those of Jesus Grovas, who will make four pictures for Columbia. From Mexico, McConville will go to Havana, Puerto Rico and Jamaica, returning to New York in April.

MGM CITES HEAVY "PYGMALION" GROSSES

Metro-Goldwyn-Mayer reports it is satisfied with the box office performances to date of George Bernard Shaw's "Pygmalion," filmed in England, "under the eye of Shaw," and being distributed here by Metro.

When the company received the first prints it admitted that the picture presented some unique problems in merchandising, but now it reports that business has ranged up to 263 per cent over normal receipts, in many spots running ahead of such large MGM grossers as "The Citadel," "A Yank at Oxford," "Boys' Town" and "Test Pilot."

In Chicago, they said, "Pygmalion" registered 150 per cent above normal; in Buffalo, 136 per cent; Minneapolis, 124 per cent; Albany, 87 per cent; Dayton, 85 per cent; San Francisco, 80 per cent; Pittsburgh, 78 per cent; Philadelphia, 76 per cent; Rochester, 70 per cent; Memphis and Harrisburg, 69 per cent. Seattle brought 263 per cent above normal.

"Pygmalion" topped "Citadel" in 31 of 32 key cities, running as much as 100 per cent ahead in Chicago and San Francisco.

"A Yank at Oxford" was topped by 225 per cent in Chicago and Seattle. "Boys' Town" was beaten by 50 per cent in Chicago, and "Test Pilot" by 60 per cent in Chicago.

Over 550,000 paid admissions have been recorded to the Shaw picture at the Astor, Broadway, where it is now in its 16th week. Records there show that only "The Big Parade," which ran almost two years, at two-a-day, drew a greater attendance in a similar period.

W. Ray Johnston, president of Monogram, announced Saturday that his company will produce "Rip Van Winkle" for 1939-1940. The film will be based on the novel by Washington Irving and will be one of the top bracket pictures on next year's schedule.

Leslie Howard in 1939-40 will star, co-direct and co-produce for RKO Radio Pictures under a deal closed this week between the studio and Walter Futter. Futter and Howard will co-produce two pictures for RKO in England. The introductory picture will be "The Man Who Lost Himself," based on a story by H. De Vere Stacpoole, and will be ready for release late in 1939.

Independents Active

Independent distributors and producers, too, report progress on 1939-40 plans. Appended to the reports that follow, of highlights from the plans to date of such companies, are also the plans of companies engaged in the importing of foreign pictures.

Warwick Pictures announces deals set for the distribution of "Manhattan Shakedown," "Special Inspector," "Murder Is News," and "Death Goes North." Syndicate exchange is handling these films in up-state New York; "Pop" Korson, in the Philadelphia and Washington territories; Monarch exchange, in Pittsburgh; and Bernie Newman, in the Denver territory.

Imperial To Have 6

Imperial Pictures, Inc., will release a series of six subjects to be made by Frank P. Donovan, in Hollywood. Mr. Donovan will shortly complete the first of these, "Moonlight and Moonshine," based upon Ozark Mountain life.

Spectrum Pictures Corporation, in New York City, have arranged with Variety Distributors to distribute "Heroes of the Marne" in this country. It is a French-made picture.

Boris Morros returned to this country from Europe with the announced intention of remaking here, "at least eight" of the 22 French pictures he viewed in Paris and to which he obtained the "re-make" rights. A major company, name of which he did not disclose, will make the films for him on the coast at a cost of about $200,000 each, Mr. Morros asserted. He may also import some of the films, for distribution here, with the addition of superimposed English titles.

Buys French Film

Frank Kassler, in New York, has obtained the American distribution rights to the French film, "The Curtain Rises." The film is scheduled for opening, soon, at the 55th Street Playhouse, New York City.

Robert Aisner, French producer, plans four films per year at the Eastern Service Studies, New York City, with American actors and English dialogue, and with the "French touch."

Hoffberg Has "Ultimatum"

J. H. Hoffberg Company, in New York, will shortly release "Ultimatum," a French made picture, with Erich Von Stroheim and Dita Parlo. The film has a World War background, and is described by Hoffberg announcements as having obtained the endorsement of the King of Belgium, and to have had successful runs in Europe.

Principal Film Exchange, in New York, has acquired the New York territorial rights to the English talking version of "The Little Flower," originally produced in French dialogue, from the Sunray Films. William Grande of Pittsburgh will distribute this picture in the Pittsburgh territory.

Arthur Mayer and Joseph Burstyn have obtained the American rights for distribution of "Katia," produced in France and starring Danielle Darrieux. It is Miss Darrieux's first picture since her appearance in Hollywood, in Universal pictures, the announcement claims; others in the cast are John Loder, Aime Clariond, and Marcel Simon, and the picture "received the most expensive production of any film ever made in France," the announcement says.

Educational Film Exposition

La Sociedad Educine, which is affiliated with the Museo Social of Argentina, is organizing a South American exposition of educational motion pictures, to be held in Buenos Aires in May. Museo Social is a social service organization with offices in Buenos Aires.

STORY INVENTORY FOR '40 PROGRAMS INCREASED BY 55 BOOKS AND PLAYS

Universal Largest Single Purchaser, with 11 Properties Columbia Buys "Tree of Liberty"; 2 Radio Scripts Among Stories

During the past month, Hollywood studios acquired 55 more books and plays for 1939-'40 filming for their distributors' commitments to exhibitors.

For the second successive month, Universal led all other purchasers in the literary mart, buying 11 original properties. Following closely was Columbia, with a series of nine stories in the "Five Little Peppers" series, bought for Edith Fellows, and "The Tree of Liberty," Literary Guild novel by Elizabeth Page.

Two from Radio

Two radio scripts were among the acquisitions, one purchased by RKO for Jean Hersholt, and one by Republic. Metro-Goldwyn-Mayer bought the only play, Rachel Crothers' "Susan and God," while Paramount, among its nine purchases, numbered O. Henry's short story "The Double Dyed Deceiver."

As in the preceding six months, originals accounted for the largest single number of all types of properties, with 11 of the 13 producers buying 33 originals, or 60 per cent of all purchases made. Twentieth Century-Fox and Columbia were the only two companies which did not acquire originals, both restricting their purchases to books.

The month's acquisitions, only two behind those of January, are an indication that 1939 may well be a banner year in the buying of properties for films. January, 1938, had a total of only 35 literary acquisitions, compared to last January's 57; and February, 1938, listed 38 as against last month's 55. The trend toward social themes has made the task of the story and dramatic editors more difficult, as suitable material for screen fare becomes harder to find in the writings of well known authors and playwrights. This has intensified the efforts to maintain contact with writers, agents and publishers, and made the buying more competitive, as well as acting as an inducement to producers to stock their vaults with material now.

The Properties

The month's purchases, with all available production credits, follow:

After School Days, original by Stephen Morehouse Avery and Frank Partos, purchased by Universal for Deanna Durbin.

American School Teacher, original by George Bricker and William Dover, purchased by RKO for Bob Burns. Jack Yellen will write the screenplay and George Haight will produce.

Back to Work, original by Abel Kandel, purchased by Universal.

Big Town, radio script by Paul Schofield, purchased by Republic.

Billion Dollar Racket, original by Stuart and Dorrell McGowan, purchased by Universal.

Black Gold, original and screenplay by Huston Branch, purchased by Samuel Goldwyn (United Artists).

Born to Hang, original by George Bruce, purchased by Arcadia.

Bowery Boy, original and screenplay by Sam Fuller, purchased by Republic.

Bright Victory, original by Val Burton, purchased by Universal.

Commercial Spy, original by Hugh King and Daniel Moore, purchased by Universal.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
March, 1938	14	9(a)	2	25
April	25	9(b)	3	37
May	23	13	0	36
June	24	32(c)	3	59
July	11	5	2	18
August	44	43(d)	6	93
September	39	10(e)	2	51
October	23	28(f)	1	52
November	34	19(g)	6	59
December	27	14(h)	2	43
January, 1939	42	14(i)	1	57
February	33	21(j)	1	55
TOTALS FOR 12 MONTHS	339	217(k)	29	585

(a) Including 3 published magazine stories.
(b) Including 6 published magazine stories and 1 comic strip.
(c) Including 3 published magazine stories.
(d) Including 5 published magazine stories and 1 newspaper serial.
(e) Including 2 published magazine stories and 1 newspaper comic strip.
(f) Including 4 published magazine stories.
(g) Including 13 published magazine stories.
(h) Including 12 published magazine stories.
(i) Including 7 published magazine stories and 1 radio program.
(j) Including 1 published magazine story and 2 radio programs.
(k) Including 60 published magazine stories, 2 comic strips, 1 newspaper serial and 3 radio programs.

Day the Bookies Wept, The, magazine story by Daniel Fuchs, purchased by RKO for Joe Penner.

Design for Freedom, unpublished story by Ed Sullivan, purchased by Twentieth Century-Fox.

Dr. Christian, radio serial by John Hasty, purchased by RKO for Jean Hersholt, who is starred in the radio show.

Dr. Cyclops, original by Tom Kilpatrick, purchased by Paramount. Dale Van Every will produce and Ernest B. Schoedsack direct.

Double Dyed Deceiver, The, short story by O. Henry (William Sydney Porter), purchased by Paramount. Harry Sherman will produce and Dan Venturini direct.

Five Little Peppers, series of nine books by Margaret Sidney Lothrop, purchased by Columbia for Edith Fellows.

Friday the Thirteenth, original by Willis O. Cooper, purchased by Universal.

Give Us Wings, original by Eliot Gibbons, purchased by Universal.

Gun Chores, original by Jack Jungmeyer, Sr., purchased by Paramount. Harry Sherman will produce.

Haunted House, The, original by Helen Morse, purchased by Monogram for Jackie Moran and Marcia Mae Jones.

Honorable Uncle Lancy, The, novel by Ethel Huston, purchased by Paramount.

Include Me Out, original by Rolph Passer and Lyford Moore, purchased by Grand National.

In Old California, original by Michael L. Simmons, purchased by Universal.

Intermezzo, original by Gustaf Molander and Gaesta Stevens, purchased by David O. Selznick (United Artists). John Van Druten will do the screenplay.

It's a Wonderful World, original by Ben Hecht, purchased by Metro-Goldwyn-Mayer, for Claudette Colbert and James Stewart. W. S. Van Dyke will direct.

I Stole a Million, original by Lester Cole, purchased by Universal.

Kitchener of Khartoum, original, purchased by Imperadio Pictures, Ltd. (RKO).

Lady Jane, novel, by Cecilia Viets Jamison, purchased by Twentieth Century-Fox.

Madame Mystery, original by Frank O'Connor, originally called "Tempted," purchased by Paramount.

Man from Montreal, The, original by Owen Francis, purchased by Universal.

Music Is My Faith, autobiography by David Mannes, purchased by Metro-Goldwyn-Mayer.

Old Swimmin' Hole, The, original by Roger Pinkus, purchased by Monogram for Jackie Moran and Marcia Mae Jones.

"Susan and God" Purchased

Red Man, original by John Rathmell, purchased by Monogram for Tex Ritter. Edward Finney will produce.

Salute to Hate, original by Faith Thomas, purchased by RKO for John McCarthy and Anne Wilson.

Shake Hands with the Devil, unpublished story by William Rankin and Eleanore Griffin, also known as "Dance with the Devil." Purchased by Twentieth Century-Fox.

Story of Old Man Hod, The, original by Dalton Trumbo, purchased by RKO.

Susan and God, stage play by Rachel Crothers, purchased by Metro-Goldwyn-Mayer.

Three and One, original by George Beck, purchased by Universal.

Timber Stampede, novel by Bernard McConville, purchased by RKO for George O'Brien. Oliver Drake will write the screenplay and Bert Gilroy will produce.

Tomboy, original by Jefferson Blake, purchased by Monogram for Jackie Moran and Marcia Mae Jones.

"Tree of Liberty" to Columbia

Tree of Liberty, The, novel by Elizabeth Page, purchased by Columbia.

Triumph Over Pain, novel by Rene Fulop-Muller, purchased by Paramount. Preston Sturges will write the screenplay and Henry Hathaway direct.

Two Gun Troubador, original by Homer King Gordon, purchased by C. C. Burr for an Atlas production.

Untitled Original, by Captain Frank Winch (two stories), purchased by Paramount. Harrison Jacobs will write the screenplay, and Harry Sherman will produce.

What Price College, original by Irving Fineman, purchased by Warner Brothers.

World on Parade, The, original by Endre Bohem, purchased by Paramount.

J. C. Clemmons Retires as Jefferson Amusement Head

Joe C. Clemmons, president and founder of the Jefferson Amusement Company, which operates 71 houses in East Texas, has retired as active head of the firm. After 30 years in show business, Mr. Clemmons says he thought it was time to "slow down and look around."

Sol E. Gordon, chairman of the board of directors, becomes the new president. He and Mr. Clemmons started the Jefferson Amusement Company in 1918.

INDIANAPOLIS INDEPENDENTS START LATEST SUIT AGAINST DISTRIBUTORS

Abram Myers in New York to Confer with Attorneys on Trade Practice Draft Awaited This Weekend

Self-regulation, "divorcement," trust suits and other regulatory matters aimed at distribution-exhibition practice retained their hold on trade headlines this week.

Another group of independents added to the long list of anti-trust suits pending against majors;

The Government filed a bill of particulars in its Chicago trust suit against Balaban & Katz and distributors;

The Government indicated it will take two months to compile a bill of particulars, ordered last week, in its New York case against majors, and added it was considering substituting a new list of individual defendants replacing those named originally who are no longer active in the defendant companies;

Again the distributors' trade practice drafting committee of lawyers was expected to have the program completed by the weekend;

Abram F. Myers, Allied general counsel, arrived in New York to confer with the lawyers on the draft;

Ed. L. Kuykendall, president of MPTOA, again accused "some distributors" of "holding back" the program. (See column 3.)

"No hope" was seen for the theatre "divorcement" bill pending in Kansas. It had been recalled from the floor of the Senate. A similar bill was killed in the state of Washington.

Conspiracy between majors and operators of three Indianapolis neighborhood houses is charged in a suit for $180,000 triple damages filed in federal court there by Herman and Sonia Golden, of the Golden and Parker theatres, who charge that pictures were withheld from them until their box-office value was gone, while the Rivoli, Emerson and Irving, all on the same section, received films on time. Losses from this cause, the plaintiffs assert, totaled $60,000. Defendants are Charles M. Walker and Alonzo E. Walker of the Irving; Joseph Cantor of the Rivoli and Emerson, and Vitagraph, 20th Century-Fox, RKO, Paramount, United Artists and Columbia.

Chicago Suits Mark Time

The Chicago suit filed by independents against B&K and majors has been postponed until late in April.

The government's suit against the same defendants has been delayed for 30 to 60 days.

The Gary Theatres Company suit against B&K also is dormant.

A bill of particulars in the Government case against B&K and majors was filed Tuesday by Government attorneys. Defense has 20 days to answer.

Perusal of the bill indicates the Government apparently has abandoned its claim that there is a uniform clearance schedule in Chicago. The bill indicates that contracts between exhibitors and distributors form whatever clearance schedule there is.

Delay in New York Action

The bill of particulars ordered of the Government last week by Federal Judge William Bondy, in the Government's New York trust suit against majors, will take two months to prepare, delaying action on the case until fall. Effort will be made to obtain stipulation from the majors on certain of the facts in order to facilitate the trial and shorten the bill.

AMOS 'N ANDY MOVE TO CBS

The radio team of Freeman Gosden and Charlie Correll, widely known as Amos 'n Andy, on April 3rd will move to the Columbia Broadcasting System, under the continued sponsorship of the Campbell Soup Company. Since 1929 the team has broadcast over the National Broadcasting Company network. In 1930 Amos 'n Andy appeared in the RKO picture "Check and Double Check" and in 1935 they appeared in "The Big Broadcast of 1936" for Paramount.

It is expected that the Government will provide as general a bill as possible and that a further fight may be expected when the bill is served. Principally, the order requires details of the reported monopoly in dividing up territory and production.

In the United Artists demand, a request for the name of every independent who was said to have been compelled to pay four or five times the rental for a film because of overbuying by others, was granted by Judge Bondy. Also a list of independent exhibitors who were "compelled to license" U.A. films on a percentage basis.

The Government disclosed Tuesday that papers were being prepared to move for the substitution of new company individual defendants for those who were named defendants in the suit but are no longer actively associated with defendant companies. The substitutions are purely technical. Roosevelt became a director of United Artists after the suit was instituted.

The Government Tuesday submitted an order to Judge Bondy for permission to examine Edward C. Raftery, United Artists secretary, and Harry J. Muller, treasurer, on March 21, before W. G. Briggs, notary public.

The distributors' trade practice drafting committee of lawers now expects to have the program completed this week. Proposals for arbitration machinery were not finally set.

A meeting between the lawyers and Abram F. Myers, Allied general counsel, started Thursday in New York, to discuss arbitration principles and procedure. Colonel H. A. Cole, Allied president, was also in town but was not slated to attend the meetings.

Allied at Syracuse March 23

H. M. Richey, director of exhibitor relations for RKO, is to address a meeting of the New York State Allied's Syracuse unit, in that city, on Thursday.

State officers and directors are expected to attend the organization's luncheon at the Astor hotel, in New York City, on March 29.

Will Hays on Vacation

Will H. Hays, president of the Motion Picture Producers and Distributors of America, and Mrs. Hays, are spending a week's vacation in Nassau, the Bahamas.

Kuykendall Hits Majors' Tactics

Attempts by the Motion Picture Theatre Owners of America to have the motion picture industry regulate itself in an orderly and equitable manner have for many years been retarded by some of the majors, according to a general bulletin sent out from organization headquarters in New York this week, over the signature of its president, Ed Kuykendall. The report touched on many of the major problems confronting the industry and recent court battles, such as the Interstate-Dallas Supreme Court decision.

Lack of Cooperation Charged

The statement charged the MPTOA had been "held back by the distributors, or some of them, refusing active and affirmative cooperation on the reasonable, well considered plans and proposals we have presented from time to time," and declared that the situation had "not been helped by those who persistently demand legislation and court decrees to control our business operations.

Mr. Kuykendall continued that adoption by the industry of a fair trade practice program and arbitration would have prevented institution of lawsuits, and agitation within the industry. He noted that the industry, with the exception of the short lived NRA Code, had been for ten years without any method of adjusting complaints; declared that the proposals submitted by the MPTOA were only those which would be submitted by "every responsible exhibitor"; that the organization had warned the industry of the present threatening situation; that action now may be "too late" to save the industry from regulations "imposed upon our industry . . . for political action."

His statement dwelt upon the Interstate decision (the United States Supreme Court denying the right of the distributor to set prices of subsequent runs) and declared that, from it, came "some rather disturbing ideas," and that, if it was as drastic as some interpreters made it, "this decree of the courts is not going to help the motion picture business, nor anybody in it."

On other current problems, Mr. Kuykendall's opinions were summed up thus: On the Neely Bill—"It would completely disrupt the motion picture business, arbitrarily double film rentals to small exhibitors, and put the smaller producing companies under a severe handicap; it will do more damage to small independent theatres and country town exhibitors than any body else."

On radio competition—"it is elementary that a person cannot be at home listening to the radio and in the theatre seeing a movie at the same time . . . the real trouble appears to be the misuse of screen talent by the radio."

On radio gossip commentators—"we see no excuse whatever" (for hostile commentators).

On the trade practice program—"nothing would do the industry more good, solidify its ranks and strengthen its position more than to put into immediate effect the cancellation provisions, score charge elimination, and set up the local boards to mediate disputes."

The bulletin was entitled, "Danse Macabre," which, in its idiomatic translation, means "Dance of Death."

COLUMBIA, KODAK, UNIVERSAL SHOW PROFIT; COLUMBIA LISTS NEW STOCK

Dividends Are Declared by Western Electric, Famous Players Canadian and by Hamilton United Theatres

Profitable operations were reported this week by Columbia Pictures, Universal Pictures and Eastman Kodak Company, Kodak supplying the motion picture business with a large part of the negative and positive raw stock used in Hollywood.

Kodak and Columbia financial activities also included application to the Securties and Exchange Commission at Washington for new stock listings.

Dividends were declared by Western Electric, Famous Players Canadian and Hamilton United Theatres, the latter two operating theatre circuits in Canada.

Western Electric's directors on Tuesday voted a dividend of 25 cents per common share, payable March 31st to stock of record on March 24th.

Famous Players Canadian declared a 25-cent dividend on common stock, payable March 31st to stock of record March 21st.

Hamilton United Theatres, headquarters in Toronto, declared a dividend of $1.50 per share on the seven per cent preferred stock on account of accumulations, payable March 31st to stock of record on March 15th.

Columbia's Earnings

For the six months ended December 31, 1938, Columbia's gross income from rentals and sales of film and accessories totaled $10,379,858.75, from which was deducted a total of $6,875,238.91; of which $6,219,465.22 was amortization of production costs, $446,434.65 was the share of producers and participants, and $209,339.04 was the cost of accessories and prints. In addition, general, administrative and selling expenses in the amount of $3,420,587.10 were deducted, leaving a net operating profit of $84,032.74. Other deductions brought the net profit to $34,596.79.

The earned surplus at June 25, 1938 was $4,098,680.16. From this, $25,677.26 was deducted for additional assessment of taxes applicable to prior years. Including the new net profits, this leaves $4,107,599.69, from which was deducted $103,130.92 for dividends on the $2.75 preferred convertible stock, and $120,148.34 on the common stock (in stock), leaving an earned surplus at December 31, 1938, at $3,844,320.43.

Current assets as of December 31, last, amounted to $12,656,899 and current liabilities were $1,610,131, comparing with $12,550,123 and $2,124,439, respectively, on December 25, 1937.

Application for registration on the New York Stock Exchange of 9,644 common voting trust certificates of Columbia Pictures Corporation, and for an equal amount of Columbia common stock, both upon notice of issuance, was filed with the Securities and Exchange Commission Monday by Harry Cohn, president, and voting trustees.

Application also was filed for registration of 11,554 shares of Columbia common stock on the New York Curb Exchange, also on notice of issuance.

EUGENE ZUKOR'S PRODUCTION STARTS

Last Friday, the cameras started rolling on the Paramount lot in Hollywood, for Eugene Zukor's first production, "North of Singapore," starring Anna May Wong.

Twenty-five years ago, Eugene's father, Adolph, one of the founders of the company, made his debut as a producer, with a picture called, "The Good Little Devil," starring Mary Pickford.

Eastman Kodak

Concurrently with the issuance of its annual report for 1938, showing a consolidated net profit of $17,339,408, the Eastman Kodak Company announced Tuesday a proposal to its stockholders to offer 225,092 common shares for subscription by them on the basis of one additional share for each 10 held, the price and record date of the offering to be made known definitely by the end of the month. A registration statement for the stock offering was filed Tuesday with the Securities and Exchange Commission.

Frank W. Lovejoy, president of the company, said that in the five years ended December 31, 1938, the company and its wholly owned subsidiaries spent more than $57,000,000 for new plant and equipment, or more than $24,000,000 in excess of about $33,000,000 of depreciation reserves provided from earnings in that period. "The board believes," he said, " in the light of past experience, that if the company is to maintain its position in the industry, it probably will be called upon in the next five years to make capital expenditures considerably in excess of depreciation reserves which will be provided from earnings."

Current assets on December 31 were $85,690,190, compared with $89,790,230 a year ago, and current liabilities were $20,207,029, against $24,197,120. Cash was $11,893,584, against $10,189,569, and inventories $47,860,011 against $50,112,595.

The company's net sales for the 53 weeks ended December 31, 1938, were $132,766,452 compared with $136,114,878 in the 52 weeks ended December 25, 1937, Eastman's record year. The decline in the value of the currency of certain foreign countries was cited as a reason for the decline. So far this year sales show an increase over the corresponding period last year, the report said.

Universal's Profit

Universal reports a net profit of $157,990 after all charges but before providing for Federal income taxes, for the 13 weeks ended January 28, 1939. This compares with a net loss of $388,797 for the 13 weeks ended January 29, 1938. The profit for the quarter follows a net of $161,929 in the final quarter of the company's last fiscal year.

Vode-Vision Suit Against AFM Awaits Weber Reply

Vode-Vision's suit in the New York courts for an injunction against the New York Local 802, American Federation of Musicians, and Joseph Weber, the national union's president, was expected to begin next week, should Vode-Vision fail to receive a reply by Friday from Mr. Weber to its demands that he permit New York musicians to make recordings for Vode-Vision.

The demands were made following a victory won in the New York courts by Opera-on-Tour, Inc., against the AFM, in a similar case. Vode-Vision uses recorded music and live talent; its one unit conducted a tour of Pennsylvania cities in the summer of last year; but union musicians were forbidden to make any further recordings, as a consequence of the AFM's opposition.

In the Opera-on-Tour case, Kenneth O'Brien, New York supreme court justice, ruled that, whether the AFM liked that type of music or not, there was no "legitimate" labor dispute involved. Vode-Vision expects to make this ruling the basis of its legal action. It also has filed a protest with the Department of Justice, which, up to this week, has not acted.

"They are free American citizens," said Mr. Weber, on Tuesday, when asked whether he would reply to the letter from Vode Vision's proponents. "They can do whatever they like." He said the demands had been referred to the AFM attorneys.

Film, Radio, Chairmen Chosen for New York Fund

J. Robert Rubin, vice-president of Metro-Goldwyn-Mayer, has been chosen chairman of the motion picture section of the Greater New York Fund, which is behind a drive to raise the $10,000,000 needed by the city's health and welfare agencies.

Leaders of other sections include Marcus Heiman, president of the United Booking Office, in the entertainment section, and William S. Paley, president of the Columbia Broadcasting System, and Lenox Lohr, president of the National Broadcasting Company, co-chairman of the broadcasting section.

Dutch Restrict Salesmen

A Netherlands royal decree, in effect now, and lasting till March 1, 1941, provides that no foreign enterprises nor aliens may operate independently within the country, as "commercial agents," without the authority of the Ministry of Economic Affairs. A "commercial agent" is defined as one who acts as an intermediary in agreements between a party to which he is engaged and a third party; or a person concluding an agreement with a third party for the principal. The decree does not apply to salesmen who are "in the service of" their principals and thus do not operate independently. Film salesmen are reported to be in this classification. The act is thought to be aimed at the influx of commercial "bagmen" and entrepreneurs from adjacent countries.

1938 Gross Theatre Admissions Are Estimated at $943,000,000

Motion picture theatre admissions in the U. S. for 1938 *are estimated at* $943,000,000, *compared with* $1,050,000,000 *in* 1937, *according to an analysis completed this week by the Wall Street house of Fenner & Beane.*

"Inasmuch as the bulk of seating capacity is located in heavy population centers, motion picture theatre attendance and receipts tend to follow the curve of industrial employment, although at some lag," explains Fenner & Beane, adding: "Attenance in 1938 *is estimated to have totaled* 4,100,000,000 *admissions, compared with an all-time peak of* 4,400,000,000 *in* 1937*. Reflecting only moderate cuts in admission prices, the decline of theatre receipts was in little greater proportion.*

"Satisfactory earnings of theatre operating subsidiaries constituted an important stabilizing element in the operations last year of the major companies. Profits of the producing divisions followed a more erratic course. Although gross revenues are tied to theatre receipts through the fact that films are distributed primarily at percentage rentals, unusually high production costs had to be amortized during the early quarters of 1938 *and net profits suffered accordingly," it was said.*

"Currently, theatre attendance is estimated as running from 5 *to* 10 *per cent in excess of its level a year ago, while admission prices are substantially unchanged. In contrast to an apparent shortage of films with outstanding drawing power in the summer months of* 1938, *more recent releases have been credited with a significant improvement in box-office appeal. Furthermore, while policies will be found to have varied as between individual companies, production budgets for the* 1938-39 *season are believed to have been made up on a more conservative basis and earnings statements from nearby quarters should benefit from lower amortization schedules.*

With from 35 *to* 50 *per cent of total film rentals being secured from the export market, the course of foreign affairs is an important factor in the outlook for producing companies. Nationalistic policies have tended to contract markets abroad in recent years, with Italy and Germany having been virtually eliminated. However, returns have improved from the more important British market. The Government's suit to compel divorcement of theatre operations remains as a second point of uncertainty, although the final consequences of a successful prosecution are unlikely seriously to affect equity values. Finally, the problem of securing pictures of consistently adequate drawing power under a more businesslike control over expenses remains unsolved," said the financial house.*

Gordon Production Deal Made by RKO

George Schaefer, RKO president, announced Wednesday the consummation of a two-year producing-distributing arrangement with Harry Goetz and Max Gordon whereby Max Gordon's Plays and Pictures Corporation will produce two pictures in each year, all four to be based on well known stage properties owned by Mr. Gordon.

The pictures, all to be made at RKO's coast studio, will be financed jointly.

Although RKO has not concluded a pending deal for the stage play 'Abe Lincoln in Illinois," film rights to which are owned by Mr. Gordon, it is expected this will be one of the four.

Negotiations are under way between Harold Lloyd and RKO for a deal in which the bespectacled comedian would join that company in the capacity of a producer and star. Leaving New York for the coast Tuesday night, Mr. Lloyd said that the deal may be confirmed within the week.

This week brought no closer the expected end of the deadlock between films and stage with regard to the backing of Broadway plays by motion picture money. The tentative new agreement drawn up by Sidney Fleischer, Dramatists' Guild attorney, is still being considered by J. Robert Rubin, Metro-Goldwyn-Mayer vice-president; Jake Wilk, Warners eastern story editor, and Luise Sillcox, executive secretary of the Guild. The lack of success of the efforts at rapprochement may lead film companies to purchase plays through deals with Broadway producers.

Prutzman Elected To Universal Board

Charles Prutzman, New York attorney, was elected a member of the board of Universal Pictures at the annual stockholders' meeting in Delaware Wednesday, filling the vacancy created by the withdrawal of Charles R. Rogers.

Mr. Prutzman also was made a vice-president and general counsel. There has been no general counsel of the company since the resignation of Williard S. McKay. The New York law firm of Chadbourne, Hunt, Jaeckel and Brown served as special counsel in the interim, and Mr. Prutzman was assigned by the firm to handle the company's legal affairs. He resigned from the law firm Wednesday to devote all his time to Universal.

Other directors, including J. Cheever Cowden, chairman of the board, and Nate J. Blumberg, president, were reelected.

Mr. Cowden said the company has operated at a profit for the last six months and that the outlook was "most encouraging," with an increasing number of major pictures the remainder of the year.

Institute Pictures To Urge Tolerance

Historical Film Institute, a non-profit sharing organization declaring itself devoted to the advancement of racial and religious tolerance through motion pictures, has started functioning in New York, at 55 West 42nd Street.

The Institute will produce its own films and for the present intends handling its own distribution, the sponsors insisting that the messages it will convey in its films will be circulated "strictly in non-theatrical channels," such as schools and colleges, WPA educational projects, discussion groups and other similar forums. Actual operations will be delayed until the completion of inquiries, now being conducted, into the best methods of procedure, and treatment of subjects.

Active in 16mm Field

Directly concerned with the project are H. Threlkeld-Edwards, director of distribution; George D. Carrington, treasurer; Walter Niebuhur, technical director, and Miss Mildred Caldor, as secretary.

Mr. Threlkeld-Edwards was formerly with the Sir Wilfred Grenfell expeditions to Labrador, and of late has been reprinting 16mm films from 35mm, all for educational and other non-theatrical purposes. He is president of Commonwealth Pictures Corporation, New York, which purchases 16mm distribution rights from the large film producers, reducing their old 35mm features and then leasing or selling to film libraries and schools. He conducts a similar business through Edwards Productions, for which he has obtained 16mm rights to "Nanook of the North" and "The Silent Enemy," among others. He made "Silent Enemy" into a series of one reelers, entitled "Chico." These are rented in sets of four for classroom use.

Mr. Niebuhur is, and will continue as a director of educational films for the Sloan Foundation in New York.

Historical Film Institute was born out of the visit to Europe last summer of Hendrik Willem Van Loon, noted writer, who, on his return to New York, told friends about some of the "startling" incidents he observed abroad in racial and religious persecutions. Mr. Van Loon's friends persuaded him to make available for filming some of his books which were considered appropriate to teach tolerance in this country. To this the writer agreed, on condition that the films resulting be circulated on a non-profit basis and that they be confined to educational and other non-theatrical fields.

Conferences followed with Walter Niebuhur and with his brother Harold who is known as a "liberal" lecturer, and Historical Film Institute resulted. Financing will be done by private, unnamed sources.

The Institute will confine its films to three reels, starting off with a story based on Van Loon's "Tolerance," which will show the development of tolerance in the U. S. from the beginnings of the country. The Institute will then return to earlier ages, from Van Loon's "Story of Mankind." All production probably will be in the east.

$4,000,000 to $250,000

With only about $250,000 left of a reputed $4,000,000 earned in his younger days as "The Kid," Jackie Coogan this week agreed to settle his long standing suit against his mother, Mrs. Lillian Bernstein, on a fifty-fifty basis, each receiving approximately $125,000. Jackie's portion will consist mostly of non-income bearing real estate, and the rights to some of his films.

New Difficulty in Coast Unionism; Guilds Progress

But for one new development, the Hollywood labor situation appears to be clearing this week, as directors and producers were readv to sign a basic agreement, and as the writers and producers began negotiations for a new contract. The one new development was an intensification of the interfactional fight among the technicians' unions.

On Monday, the officers of the International Alliance of Theatrical Stagehands and Employees suspended the officers of Local 37, including Joe Carpenter, president; Lew Blix, business representative; and Ed. Heim, financial secretary. Blix was then reinstated.

Sees "Sinister Influences"

George E. Browne, international president of the IATSE, was to arrive in Hollywood this week. He charged, through his representative, Frank Strickling, that "sinister influences" were at work in the local. Mr. Strickling requested, and obtained, a police guard for records of the union. However, A. Brigham Rose, attorney for Mr. Carpenter and other officers of the union, on Tuesday obtained a Federal Court order prohibiting Mr. Browne, or his representatives, from seizing records, cash, or offices of the local.

The "IA" representatives then obtained a modification of this order, permitting them to seize the union's physical properties. Mr. Rose has now filed suit against the Farmers and Merchants' National Bank, for $80,000 in union funds which the bank has refused to release.

Mr. Rose has further declared his intentions of seeking indictments by a grand jury against International officers for "labor racketeering," and for "lobbying."

Apparently acting on Mr. Browne's thesis about "sinister influences," Congressman William Schulte, of Indiana, who has been named, upon Mr. Browne's suggestion, head of the International investigating committee, left Hollywood Tuesday evening for Washington, where, he declared, he will ask for an investigation, possibly by the Dies Committee, of the "un-Americanism rampant in Hollywood unionism."

The technicians have been fighting the "domination" of the IATSE international officers and charging that it was, in effect, a company union. The IATSE some time ago, allowed the individual unions in Hollywood power to negotiate their own agreements with the studios, after withdrawing from a basic agreement with the studios.

Plot Is Charged

This week, attorney Rose was preparing amendments to the charges filed against the IATSE last November, with the NLRB, by Local 37. These amendments declare the IATSE officers have "trumped up" the present investigation in order to "resume dictatorial control"; and that IATSE hirelings are attempting to discredit the local's officials by circulating a petition in the studios, asking that the International officers take charge.

The pact between the Screen Director's Guild and the producers awaits signing this week, after approval by both sides. The pact is the result of a threatened strike by the Guild, after it had asked, for two years, for recognition, and for certain wage and hour conditions. Upon the threat, the producers, four weeks ago, immediately recognized the Guild as the bargaining agent, and entered negotiations, which are in their final stage. The main points of dispute were wage scales and hours, and freedom of initiative for assistant directors and unit managers.

The producers committee consisted of E. J. Mannix, Darryl Zanuck, Joseph M. Schenck, and Hal Wallis. The directors' negotiating committee was headed by Frank Capra, president of the Guild.

Board Hearing Delayed

Hearings before National Labor Relations Board trial examiner James C. Batten, in Los Angeles, on charges that the producers had violated the Wagner Act by refusing to recognize the Screen Writers Guild as the sole bargaining agent, and had used coercion against the writers, was put over till March 23 by Mr. Batten, following the surprise agreement to negotiations, last week, by the producers' attorneys. The first meeting between attorneys' negotiating committees was held Friday. This week the attorneys for the Guild abandoned their insistence upon the abrogation of the contract between the producers and the Screen Playwrights, Inc., as a condition to negotiation. This contract governs present writers' working conditions. Mr. Batten, in granting the adjournment till March 23, when both sides are to report their progress toward an agreement, pointed out that the board is prepared to go to trial within 48 hours, if an impasse is reached.

In New York, major producers are expected to sign the modification of contract agreements with the Screen Actors' Guild, by April 1. The original date for such modification had been January 1; this was extended at the time by Mrs. Florence Marsten, eastern director of the guild.

In New York City, expected to be signed this weekend is the contract agreed upon by Universal pictures and the Bookkeepers, Stenographers, and Accountants Union, Local 20940. The contract covers employees of those categories in the home office and exchange. Its terms: 10 per cent increase for employees of tenure less than 10 years; 15 per cent increase for those employed for longer than 10 years; two-year contract duration; further increases in salaries of five per cent after the end of the first year; present employees who are not members of the union, do not have to join; all employees subsequently hired by Universal must join the union within one week; 37½-hour work-week, with time and one-half for overtime; vacations, and sick leaves.

Stagehands' Agreement

Also in New York, the major circuits have signed a contract with the Local 1, stagehands, which runs to January 31, 1940. This covers union members employed in "first and second class" houses. Contract terms follow, in part.

For first class houses: head carpenter, head property man, and head electrician, $85.49 for a six eight-hour-day week; head equipment man, $80.34 per week; assistants in all departments, $76.22 per week; sound man, $82.60 per week; portable board man, minimum of $82.60 week; swingmen to receive one-sixth of the wage of the men they replace; overtime at $2.57 per hour for broken time and overtime.

Sues Time for $250,000

Suit against Time, Inc., by Lou Goldberg, general manager of the Major Bowes' amateur units, started in New York supreme court on Tuesday before Justice Ferdinand Pecora. Mr. Goldberg asks $250,000 for damages, and charges that in January, 1933, he proposed to Roy E. Larsen the idea of putting "The March of Time" on the air. Mr. Goldberg said this was done in 1934, but that he was not paid.

Ferretti to England

J. J. Ferretti, vice-president of U. S. Air Conditioning International Corporation, sailed Wednesday on the SS. St. Louis for England. Mr. Ferretti will also go to South Africa on the six weeks business trip.

Silverstone to Coast, Lubitsch May Go with UA

Maurice Silverstone, operating head of United Artists, and Charles Schwartz, board member and company attorney, arrived on the coast Tuesday to confer with United Artists producers on current and next season's plans. It is also probable that important meetings of the company's stockholders will be held there in view of the suit filed two weeks ago against the company by Samuel Goldwyn, co-owner, charging U. A. with breach of contract.

It is expected that United Artists' attorneys this week will make application for the transfer of Mr. Goldwyn's contract action from New York Supreme Court to Federal District Court. If the application is granted, the company's answer to the Goldwyn complaint will not be filed before April.

Discussion and possible completion of a deal by which Ernst Lubitsch, and others, may become producers at United Artists is also expected. If the Lubitsch deal goes through, the former Paramount producer-director would make three or four pictures annually for the company.

Grand National Has Three Ready

Three pictures have been completed on the coast, and are ready for release by Grand National, Jack Skirball, the company's vice-president and production chief stated in New York, on Tuesday. He added that three more pictures will begin work, shortly.

The three completed pictures are "Exile Express," with Anna Sten; "Everything Happens to Anne," with Heather Angel; and "Six Gun Rythm." The pictures to begin production soon are: "Miracle on Main Street," for which Mr. Skirball was scheduled to leave New York for the coast on Friday; "Seven Miles From Alcatraz," with Al Christie directing; and the Max Baer production.

There will be more product, financing of which is being arranged, Mr. Skirball said. There may be three additional features for release soon, it was pointed out, if the company adjusts its differences with coast producer Franklyn Warner.

There will be a meeting in Chicago next week, at which E. W. Hammons, president, and sales aides Morris Saphier, Sol Edwards, and James Winn, who have been studying the company's national sales position, will arrange the release schedule.

Currently, there have been reductions in the home office staff, and the national sales staff. Twelve national salesmen have been dropped, and 11 home office persons, mostly of the clerical staff, including Robert Savini, formerly in charge of re-issues for Atlantic Pictures, an Educational subsidiary, which was dropped in November; William J. Neary, general auditor, and Frank Ferris, cashier. Mr. Savini will devote his entire time to his post as president of Astor Pictures Corporation. The reductions are described as due to delay in product delivery.

A

Fair Trade

Practice

is on the

Next Page...

THE ONLY FAIR AD
1939-40 IS THE REC

Four Daughters
The Sisters
Brother Rat
Angels With Dirty Faces
Devil's Island
Dawn Patrol
Valley of the Giants
They Made Me A Criminal
Blackwell's Island
Naughty But Nice
Hero for a Day
The Oklahoma Kid

IT'S FAIR T

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VERTISEMENT FOR ORD FOR *1938-39!*

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Dodge City

Wings of the Navy

You Can't Get Away With Murder

Confessions of a Nazi Spy

Juarez

Each Dawn I Die

Yes, My Darling Daughter

Family Reunion

The Kid From Kokomo

Dark Victory

Hell's Kitchen

The Roaring Crowd

OUR PACE IS YOU

1938-39 Sets the Winnin

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Warner B
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Pace for the

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1939-40

36
CLASS "A"

12
CLASS "B"

Fair Buying
and
Fair Selling
makes for
Fair Sailing

Remember
the Record!

24 TOP BRACKET PICTURES

2 Outstanding
Attractions
Every Month!

WARNER BROS.' PROPOSED PROGRAM OF PRODUCTIONS FOR THE SEASON 1939 AND 1940

"QUALITY IS NOT A PASSING FASHION"

The foremost thought in Warner Bros.' minds at all times is to make good pictures, to present these pictures with the strongest showmanship and merchandising possible, and to offer them on a fair "live-and-let-live" basis. This, we believe, is the type of fair practice which has given Warner Bros. their enviable position in the industry today.

The success of Warner Bros. pictures this season, their success in the new season to come — and in the seasons that will come after it — represents a good deal more than is apparent to the appraising eye. The reason for our present position lies deep beneath the surface of an edifice which 29 years of careful construction has at last brought to completion. Development was sure, the goal inevitable, because an unswerving sincerity of purpose was its foundation! That purpose — not merely to make motion pictures but to make motion pictures as fine as they can be made — has now matured to its fulfillment. This we believe is clearly apparent in the productions we have listed as an indication of the material which, allowing for the exigencies of production, we contemplate producing for 1939-40.

Yes, these are great attractions, unquestionably the greatest we have put forth in one season, but to us of Warner Bros. they are the materialization of our company's motivating thought, "Quality Is Not a Passing Fashion." Now that the quality we have built toward and planned for has been attained, it is inevitable that it will continue.

Gradwell L. Sears
General Sales Manager

PAUL MUNI
☆ THE LIFE OF BEETHOVEN ☆

A distinguished addition to Paul Muni's memorable characterizations. The genius of the most revered figure in music . . . his defiance of Napoleon in an age when liberalism was heresy . . . the women who resented his passionate intensity and eccentric manners . . . the tragedy of deafness in his later life . . . and the solace he found in music as immortal as his own soul . . . A stirring life none but Muni could re-create!

ERROL FLYNN
☆ THE SEA HAWK ☆
with OLIVIA DE HAVILLAND

The author of 'Captain Blood' and its star! Dashing leader of Rafael Sabatini's saga of the Beggars of the Sea. The days when England's only navy was a colorful clan of adventurers who swept the Atlantic. Produced on a scale more spectacular than 'Captain Blood'!

BETTE DAVIS
☆ THE OLD MAID ☆
WITH MIRIAM HOPKINS
AND HUMPHREY BOGART

The Pulitzer prize-winner and 2-year stage success. To be directed by Edmund Goulding who directed Bette Davis in her Academy Award picture, 'Dark Victory'.

JAMES CAGNEY AND GEORGE RAFT
☆ INVISIBLE STRIPES ☆

Adapted from Warden Lawes' flaming best-seller. The most powerful theme since 'Angels'! Not a prison story . . . but the tortured drama of 'after prison' . . . the invisible stripes a 'timer' wears forever. A tremendous opportunity for this dynamic new team.

BETTE DAVIS
☆ ALL THIS AND HEAVEN TOO ☆

In Production now

Biggest book-scoop in 5 years! Apace with 'Gone with the Wind' in all quarters! The soul-stirring story of the girl who became the world's most notorious name, brings another 'Victory' to the screen's greatest actress.

JOHN GARFIELD
☆ DUST BE MY DESTINY ☆

As timely as it is real. Garfield, sentenced to vagrancy in a penal workhouse, escapes to marry the girl he loves—and is forced to live a fugitive life. The amazing manner in which he wins a new trial and freedom will awaken every citizen to the needs of victims of narrow-minded 'justice'.

☆ JOHN DILLINGER, OUTLAW ☆

Protest

The newspapers' Dillinger headlines in themselves make as exciting a story as could be fictionized. But add to this the human story of an average boy sent to the penitentiary — by mistake — before he was 20 . . . and the 9-year lesson behind bars that turned him into a ruthless animal, fascinating to women but feared by friend and foe until death — and you have some idea of the impact you can expect in the show.

JAMES CAGNEY
☆ THE STORY OF JOHN PAUL JONES ☆

[illegible]

The stranger-than-fiction biography of the Scotch pirate who became the 'Father of the American Navy'! Mighty armadas, great sea battles, tender romance . . . produced on a scale in keeping with its spectacular setting. Picture Cagney as that fiery scourge of the seas whose daring conquest led America through the stormiest naval encounters of the revolutionary war!

EDWARD G. ROBINSON
☆ THE MOON AND SIXPENCE ☆
BY W. SOMERSET MAUGHAM

A story with the world for its background and the creator of 'Of Human Bondage' for its author! The most dynamic role yet brought to the screen by Robinson!

☆ THE LIFE OF KNUTE ROCKNE ☆

[illegible]

There are 80,000,000 football tickets bought every year—and every one is a herald for this show. Based on the autobiography of the immortal coach. Screen's first document of this great American, his background, his work, his rich humor, the unforgettable heritage he left. To be produced with the cooperation of Notre Dame University.

☆ THE BISHOP WHO WALKED WITH GOD ☆
BY QUENTIN REYNOLDS

European situation made this improbable

Based on the life of Martin Niemoeller, the fighting minister called the greatest enemy of the totalitarian states. Every newspaper in the country has headlined his great struggle . . . now Warners will have it screaming on celluloid!

Joined Hitler — Volunteer.

ACADEMY AWARDS
WON BY
WARNER BROS.
THIS YEAR

The long list continues on the next page . . .

ERROL FLYNN
☆ THE ADVENTURES OF DON JUAN ☆

The title tells all! Expect more adventure than 'Robin Hood'. The story of the world's most famous lover will be filmed on a matchless scale by the artisans who have given you such epics as 'Robin Hood', 'Anthony Adverse' and 'Juarez'.

☆ BATTLE OF CITY HALL ☆
THE DEAD END KIDS

The 'Kids' come off the streets and reform! So picture what goes on when they take over City Hall! Here's comedy and drama — and a story to top 'Crime School' for suspense-filled action!

☆ DISRAELI ☆
CLAUDE RAINS

The 'Zola' of England. More stirring now than ever because of its up-to-the-minute theme of dictators, land grabs, persecution. A really important screen document.

☆ EPISODE ☆
with
PRISCILLA LANE AND JEFFREY LYNN

The sweethearts of 'Four Daughters' and 'Darling Daughter' are set for big things this year and this is one of them. Priscilla plays a music student and Jeff just plays — but how!

EDWARD G. ROBINSON
☆ THE STORY OF DR. EHRLICH ☆

Another 'Pasteur' . . . and another great life that triumphed over ignorance and persecution to give the world the cure for its most dread disease! Another big 'first' for Warners and another great biographical drama for the screen.

☆ WE ARE NOT ALONE ☆

Another best-seller scoop from the pen of celebrated James Hilton! We are not alone when we say this is one of the most important stories to be filmed.

Paul Muni

☆ CAREER MAN ☆
JEFFREY LYNN AND ANN SHERIDAN

A brand new entertainment angle — the first story of the U. S. Diplomatic Corps! The Spanish revolt, European intrigue, the armament race, international espionage, pack it with 1939's most original brand of screen dynamite!

JAMES CAGNEY
☆ THE WORLD MOVES ON ☆

From the pen of world-syndicated Mark Hellinger comes this stirring kaleidoscopic view of America's most dangerous days! The pre-war teens, the lush twenties, the jittery thirties all woven into a thundering cavalcade of adventure!

EDWARD G. ROBINSON
☆ BROTHER ORCHID ☆

The nation's orchids went to *Colliers* for this unusual magazine serial. An entirely new and different Robinson portrayal! The hilarious story of a mobster who hides out in a monastery and learns to like it.

JOHN GARFIELD
☆ FORGIVE US OUR TRESPASSES ☆

The success of 'Magnificent Obsession' and 'Green Light' assures the latest Lloyd C. Douglas novel instantaneous approval! Its heart-gripping theme is timed to perfection to further this great new star's ever-increasing following.

☆ FOUR WIVES ☆
A SEQUEL TO FOUR DAUGHTERS
with the same cast

The long-awaited follow-up to 'Four Daughters' written by the same author, Fannie Hurst, and filmed by the same director with the same lovable stars. The girls have become women but the same rich drama and heart-warming appeal assure it of the same universal acceptance!

☆ GIVE ME A CHILD ☆

We earnestly believe this to be one of the most human themes that it has been our privilege to offer. Two prominent stars now being selected will portray the stirring leading roles.

Father Duffy

☆ EYES OF THE ARMY ☆

Each year Warner Bros. dedicates part of its program to America's great Services and Military Institutions. 'Eyes of the Army' takes its important place besides 'Wings of the Navy', 'Submarine D-1', 'Devil Dogs' and the others.

☆ THE TANKS ARE COMING ☆

First and only film of Uncle Sam's mechanized cavalry! In keeping with Warners' authentic 'service' policy, it will be produced on the actual scenes of operations with the full cooperation of the United States Army.

☆ A SEQUEL TO BROTHER RAT ☆

And [illegible]

Same stars, same author, same setting, same director collaborate to bring in another lightning-paced picture big enough to top its predecessor!

☆ BURNING DAYLIGHT ☆
BY JACK LONDON

Unquestionably London's most gripping adventure story . . . with all the roaring action of America's fiercest era! Mighty days of the Klondike, wicked nights of the Barbary Coast live again in a magnificent red-blooded romance.

FRED MacMURRAY and PAT O'BRIEN
☆ THREE CHEERS FOR THE IRISH ☆
with ANN SHERIDAN, RONALD REAGAN, FRANK McHUGH and ALLEN JENKINS

You can't beat the Irish and you can't beat the heart appeal Warners have put into this one! Get set for a new high in hilarity when these harps start swinging!

☆ ON YOUR TOES ☆
WITH ZORINA AND AN IMPORTANT MALE STAR

Rodgers and Hart wrote it—N. Y. held it for 2 years—now it zings to the screen with the most sensationally publicized dancing star in years—the talk of the country, star of the legit season's musical hit, 'I Married an Angel'.

☆ THE DESERT SONG ☆

Postponed [illegible]

A mass smash on two continents, it boasts Sigmund Romberg's world-remembered music, an action-crammed story, hundreds of daredevil horsemen, the most spectacular desert scenes ever filmed! To be produced in Technicolor with a great singing star.

Elizabeth Essex

BETTE DAVIS AND ERROL FLYNN
☆ THE KNIGHT AND THE LADY ☆

Maxwell Anderson's memorable Theatre Guild production brings Bette Davis to the screen in the famous love story, with Errol Flynn as the hero who defied the world for a queen's love!

Warner Bros. Pictures Are "Bench-Made"
Because It's Fair to You!

There is no "Assembly Line" at Warner Bros. No properties this important can be "rushed through" to meet release dates. Only because we are prepared as is no other company—with our background of high-quality production, and the vast resources of our studios, the world's largest, is this policy possible. Our current program definitely demonstrates that this exclusive method—and this method solely—assures the consistent delivery of successful motion pictures for the future, as in the past.

The list goes on . .

☆ *AND IT ALL CAME TRUE* ☆

with

JAMES STEWART, ANN SHERIDAN and HUMPHREY BOGART

The prize-winning novel by Louis Bromfield becomes a major addition to the record number of prize novels on the Warner story list!

☆ *DEAD END KIDS AT COLLEGE* ☆

From 'Crime School' to college and are they a pain in the seat of higher education! Fans called their basketball game in 'Angels' one of the year's funniest episodes—so you know what to expect when they take up football . . . and everything else in sight.

☆ *YOU CAN'T ESCAPE FOREVER* ☆

BY THELMA STRABEL

One of the most important Cosmopolitan Magazine stories of the past 3 years. Played against a background of Paris, Cannes, Switzerland and the U. S., this is one of the most extraordinary romantic dramas on our program.

JOHN GARFIELD AND ANN SHERIDAN

☆ *TWENTY THOUSAND YEARS IN SING SING* ☆

'Twenty Thousand Years in Sing Sing' and twenty thousand thrills on the screen! From the pen of Warden Lewis E. Lawes! A behind-the-scenes story mighty with the clash of men, to be advertised and publicized as sensationally as it will be filmed!

☆ *4 SECRET SERVICE STORIES* ☆

BY W. H. MORAN, EX-CHIEF U. S. SECRET SERVICE, WITH RONALD REAGAN

This series is building every second. Headline scoops and straight-from-the-files stories of espionage will inspire four more action-packed shows for the coming season!

☆ *4 NANCY DREW STORIES* ☆

BONITA GRANVILLE—FRANKIE THOMAS

The first releases of this swell series met with such instantaneous approval that Warners will follow it with four more in 1939 . . . all with new action, new adventures, new laughs.

☆ *4 TORCHY BLANE ADVENTURES* ☆

More and merrier stories for this popular series about the smartest female newspaper man that ever scooped to conquer!

ALL THESE GREAT WARNER BROS. PICTURES INSURED BY ALL THESE GREAT WARNER BROS. NAMES!

PAUL MUNI ★ BETTE DAVIS
ERROL FLYNN ★ JAMES CAGNEY
EDW. G. ROBINSON ★ JOHN GARFIELD
PRISCILLA LANE ★ JEFFREY LYNN
OLIVIA De HAVILLAND
'DEAD END' KIDS ★ HUMPHREY BOGART

JAMES STEWART *Courtesy MGM* ★ FRED MacMURRAY *Courtesy Paramount*
JEAN ARTHUR *Courtesy Columbia* ★ VERA ZORINA *Courtesy Samuel Goldwyn*

PAT O'BRIEN ★ GEORGE BRENT ★ ANN SHERIDAN
GERALDINE FITZGERALD ★ WAYNE MORRIS ★ MIRIAM HOPKINS
CLAUDE RAINS ★ ROSEMARY LANE ★ JOHN PAYNE ★ GALE PAGE

Fay Bainter ★ Eddie Albert ★ Jane Bryan ★ Donald Crisp ★ Margaret Lindsay
Frank McHugh ★ Allen Jenkins ★ May Robson ★ Bonita Granville
Jane Wyman ★ John Litel ★ Ronald Reagan ★ Johnnie Davis

JACK L. WARNER, *Vice-President in Charge of Production*
HAL B. WALLIS, *Associate Executive in Charge of Production*

ASSOCIATE PRODUCERS

Bryan Foy • Henry Blanke • Robert Lord • Sam Bischoff • Lou Edelman
David Lewis • Max Siegel • Mark Hellinger

DIRECTORS

Lloyd Bacon • Edmund Goulding • Michael Curtiz • William Dieterle • William Keighley
Anatole Litvak • Ray Enright • Lewis Seiler • William Clemens • Terry Morse
William McGann • Noel Smith • Crane Wilbur

Warner Bros.

...the company that believes in Fair Practice!

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Only Angels Have Wings"	Director: Howard Hawks.	Jean Arthur, Cary Grant, Richard Barthelmass, Thomas Mitchell, Sig Rumann, Rita Hayworth.	Shooting
"Blind Alley"	From a stage play by James Warwick. Director: Charles Vidor.	Chester Morris, Ralph Bellamy, Joan Perry, Rose Stradner, Ann Dvorak.	Shooting
METRO-GOLDWYN-MAYER			
"Calling Dr. Kildare"	Director: Harry Bucquet.	Lew Ayres, Lionel Barrymore, Lynne Carver, Nat Pendleton, Marie Blake, Samuel Hinds, Emma Dunn.	Editing
"A Hundred to One"	Director: Leslie Fenton.	Melvyn Douglas, Louise Platt, H. B. Warner, Halliwell Hobbes, Jean Fenwick, Marjorie Main, Inez Courtney, Teresa Harris, Tom Collins, Ernest Whitman.	Shooting
"It's a Wonderful World"	Director: W. S. Van Dyke, II.	James Stewart, Claudette Colbert, Ernest Truex, Edgar Kennedy, Guy Kibbee, Frances Drake.	Shooting
PARAMOUNT			
"Beau Geste"	**Producing director: William A. Wellman.**	**Cary Cooper, Ray Milland, Robert Preston, Brian Donlevy, J. Carroll Naish, Donald O'Connor.**	**Shooting**
"The Magnificent Fraud"	Director: Robert Florey.	Akim Tamiroff, Lloyd Nolan, Patricia Morrision, Steffi Duna, Barbara Pepper.	Shooting
"Great Enemy"	Director: Paul Stone.	Preston Foster, Andy Devine, Ellen Drew, Chief Thundercloud, Ralph Morgan, William Henry, Marjorie Gateson.	Shooting
"Mr. and Mrs. Bulldog Drummond"	Director: James Hogan.	John Howard, Heather Angel, E. E. Clive, Elizabeth Patterson, H. B. Warner, Reginald Denny.	Shooting
"North of Singapore"	Director: Kurt Neumann.	Anna May Wong, Anthony Quinn, Ernest Truex, Eric Blore, William Haade.	Shooting
RKO RADIO			
"Second Shot"	Screen play, Michael Kanin. Director: Jack Hively.	Lucille Ball, Allan Lane, Evelyn Brent, Steffi Duna.	Shooting
"Little Mother"	Play, Felix Jackson. Screen play, Norman Krasna. Director: Garson Kanin.	Ginger Rogers, David Niven, Charles Coburn, Frank Albertson, Baby Elwood.	Shooting
"Girl from Mexico"	Original story, Lionel Houser. Screen play, Lionel Houser, Joseph Fields. Director: Leslie Goodwins.	Lupe Velez, Leon Errol, Donald MacBride, Linda Hayes.	Shooting
"G-Dog"	Original story, Earl Johnson, Guy K. Austin. Screen play, Morton Grant. Director: David Howard.	Tim Holt, Virginia Weidler, Frank M. Thomas.	Shooting
REPUBLIC			
Untitled Autry Picture	Original screen play, Gerald Geraghty. Director: B. Reeves Eason.	Gene Autry, Smiley Burnette, June Storey, Tully Marshall.	Shooting
SELZNICK INTERNAT'L			
"Gone With the Wind"	From the novel by Margaret Mitchell. Screen play, Sidney Howard, Oliver H. P. Garrett. Director: Victor Fleming.	Vivien Leigh, Clarke Gable, Leslie Howard, Olivia de Havilland, Thomas Mitchell, Barbara O'Neill, Ann Rutherford, Evelyn Keyes, Laura Hope Crews, Fred Crane, George Bessolo, Rand Brooks, Harry Davenport, Virginia Howell, Jane Darwell, Marcella Martin, Mary Young, Georgianna Young, Ben Carter, Hattie McDanils, Oscar Polk, Butterfly McQueen.	Shooting
TWENTIETH CENT.-FOX			
"Susannah of the Mounties"	**Director: Walter Lang.**	**Shirley Temple, Randolph Scott, Moroni Olsen, J. Farrell MacDonald, Martin Goodrider.**	**Shooting**
"Stanley and Livingstone"	**Director: Henry King.**	**Spencer Tracy, Richard Greene, Nancy Kelly, Walter Brennan, Charles Coburn, Henry Hull, Sir Cedric Hardwicke, Henry Travers, Hasson Said.**	**Shooting**
"Police School"	Director: James Tinling.	Jane Withers, Robert Kellard, Arleen Whelan, Richard Bond, George Ernst, Warren Hymer.	Shooting
"Return of the Cisco Kid"	Director: Herbert Leeds.	Warner Baxter, Lynn Bari, Henry Hull, Cesar Romero.	Shooting
UNITED ARTISTS			
"The Man in the Iron Mask" (Edward Small)	Screen play Frederick Jackson. Director: James Whale.	Louis Hayward, Joan Bennett, Warren William, Joseph Schildkraut, Alan Hale, Miles Mander.	Shooting
UNIVERSAL			
"The Family Next Door"	Original screen play, Mortimer Offner. Director: Joseph Santley.	Hugh Herbert, Joy Hodges, Eddie Quillan, Ruth Donnelly, Juanita Quigley, Bennie Bartlett.	Shooting
"Big Town Czar"	Original story, Ed. Sullivan. Screen play, Edmund Hartmann. Director: Arthur Lubin.	Barton MacLane, Tom Brown, Ed Sullivan, Eve Arden, Frank Jenks.	Shooting
"For Love or Money"	Original, Julian Blaustein, Daniel Caradash, Bernard Feins. Screen play, Charles Grayson. Director: Al Rogell.	June Lang, Robert Kent, Richard Lane.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Confessions of a Nazi Spy"	Director: Anatole Litvak.	Edward G. Robinson, Francis Lederer, Lya Lys, Paul Lukas.	Shooting
"Each Dawn I Die"	From the novel by Jerome Odlum. Director: William Keighley.	James Cagney, Jane Bryan, George Raft, George Bancroft, Maxie Rosenbloom.	Shooting
"Family Reunion"	From an original play, "Fly Away Home," by Dorothy Bennett, Irving White. Screen play, Julius and Philip Epstein. Director: Michael Curtiz.	Priscilla, Rosemary and Lola Lane, John Garfield, Fay Bainter, Claude Rains, Gale Page, Jeffrey Lynn, Frank McHugh, Dick Foran, May Robson, Hombart George.	Shooting
"Gantry the Great"	Original screen play, Vincent Sherman. Director: William McGann.	Edith Fellows, James McCallion, Randall Bates, Jane Bryan, Fred Tozere.	Shooting
"Waterfront"	Based on a play "Blind Spot" by Kenyon Nicholson. Screen play, Don Rian, Charles Perry, Fred Niblo, Jr. Director: Terry Morse.	Gloria Dickson, Dennis Morgan, Marie Wilson, Larry Williams.	Shooting
"Battle of City Hall"	Original story, Jonathan Finn, Niven Busch. Screen play, Michael Fessier, Robert Buckner, Niven Busch. Director: Ray Enright.	"Dead End Kids," Ronald Reagan, Ann Sheridan, Bonita Granville, Henry O'Neill, Eduardo Ciannelli.	Shooting

WARNERS ANNOUNCE 48: 24 IN "TOP BRACKETS", 12 CLASS "A's" AND 12 "B's"

Reduction from 52 Last Year Concentrates Attention on "A" Product, First 1939-40 Sales Convention Is Told

The 1939-40 sales convention season started officially this week when Warner Brothers-First National-Vitaphone took the lead in annual session at the Waldorf-Astoria hotel in New York. Production executives from the studio in Burbank, officials from the home office in New York, and district and branch managers from the field met to determine policy and product for the new year.

The highlight of the Monday-Tuesday meeting was the detailing of product planned for the company's exhibitor customers. Cutting its present season's program from 52 features to 48 for next year, Warners promise the biggest number of "A" pictures in its history, a total of 36, the remaining 12 to be in the "B" class.

Aiming at Single Bills

Pursuing its recently adopted policy to weaken the hold of double features, the company is aiming both its new long-film and short subject product toward single bills, and for this reason decided on the 36 "A's", 24 of them, to take budgets that will be twice the usual investment.

All 36 "A's" will be sold on percentage, from 20 to 35%. The 12 "B's" will go out on flat rentals. The shorts will be sold independently and separately from features. No deductions will be allowed for films shown on double bills, it is understood.

"Double bills force 'B' pictures," Jack L. Warner, production chief, told the delegates, "and if it were not for the deep-rooted dual bill situations in many territories, Warners would not designate any for that class."

Gradwell L. Sears, general sales manager, announced that the company's sales have increased more than 17 per cent since January 1st, compared with the corresponding ten weeks of 1938. Mr. Sears said action will be emphasized in the new product.

The delegates were told that the first Paul Muni 1939-40 starring picture will be "The Life of Beethoven," following his portrayals of "Pasteur" and "Zola" and the forthcoming "Juarez."

There will be at least three starring vehicles for Bette Davis, three for James Cagney, three for Edward G. Robinson, three for Errol Flynn and three for John Garfield. Among the borrowed stars who will appear in Warner Bros. pictures are Zorina, George Raft, James Stewart, Fred MacMurray, Jean Arthur and Miriam Hopkins.

The Pictures

The full list of pictures announced is as follows:

The Sea Hawk, from the book by Rafael Sabatini, starring Errol Flynn with Olivia de Havilland.

The Life of Beethoven, starring Paul Muni.

The Knight and the Lady, co-starring Bette Davis and Errol Flynn in a production based on the Broadway play by Maxwell Anderson dealing with the story of Queen Elizabeth.

By Staff Photographer

Gradwell Sears, sales chief, and S. Charles Einfeld, in charge of advertising and publicity.

All This and Heaven Too, from the novel by Rachel Field, starring Bette Davis with George Brent, who appear together also in "Dark Victory," shortly to be released.

The Old Maid, from Edith Wharton's story, co-starring Bette Davis and Miriam Hopkins, and featuring Humphrey Bogart.

Brother Orchid, starring Edward G. Robinson in Richard Connell's story of a racketeer and ex-convict.

The Moon and Sixpence, from W. Somerset Maugham's novel, starring Edward G. Robinson.

Sequel to "Four Daughters"

Four Wives, a sequel to "Four Daughters," by Fannie Hurst, bringing together again the cast of the latter picture—the Lane Sisters (Priscilla, Rosemary and Lola), Gale Page, Jeffrey Lynn, Claude Rains, May Robson, Frank McHugh and Dick Foran.

20,000 Years in Sing Sing by Warden Lewis E. Lawes, starring John Garfield, with Ann Sheridan.

The Life of Knute Rockne, the biography of the football coach.

John Dillinger, Outlaw, life story of the criminal.

Battle of City Hall, with the "Dead End Kids," Bonita Granville, Frankie Thomas, Jane Wyman, Ronald Reagan and Ann Sheridan.

Episode, a modern comedy featuring Priscilla Lane and Jeffrey Lynn.

On Your Toes, adapted from the Rodgers-Hart musical comedy that ran for two seasons on Broadway. Two stars will head the cast, one of them being Zorina, by arrangement with Samuel Goldwyn.

You Can't Escape Forever, from the *Cosmopolitan Magazine* story by Thelma Strabel; a romantic comedy with backgrounds of Paris, Cannes and Switzerland.

And It All Came True, by Louis Bromfield, with James Stewart, Ann Sheridan and Humphrey Bogart.

Dust Be My Destiny, from the novel by Jerome Odlum, starring John Garfield.

Disraeli, a re-make. Claude Rains will be starred in the title role of the Prime Minister.

The Desert Song, from the light opera of which the book and lyrics were written by Itto Harbach, Oscar Hammerstein II and Frank Mandel and the music by Sigmund Romberg.

The Story of Dr. Ehrlich, starring Edward G. Robinson as the genius of medicine.

The Adventures of Don Juan, starring Errol Flynn.

Eyes of the Army, a picture produced with the co-operation of the War Department which will center around the U. S. Army's "Flying Fortresses."

We Are Not Alone, from the novel by James Hilton, author of "Goodbye, Mr. Chips" and "Lost Horizon."

Give Me a Child. Its main background will be the maternity ward of a metropolitan hospital.

From Douglas Novel

Forgive Us Our Trespasses, from the novel by Lloyd C. Douglas, author of "Green Light" and "White Banners," with John Garfield.

Three Cheers for the Irish, comedy-drama with Pat O'Brien, Fred MacMurray, Ann Sheridan, Allen Jenkins, Frank McHugh.

"The Dead End Kids at College, in which the young "hoodlums" will go academic.

The Story of John Paul Jones, starring James Cagney in the role of the American naval hero. The story is by Clements Ripley.

Burning Daylight, from the story by Jack London.

The Bishop Who Walked With God, based on the life of the German who is now in a prison camp, the Rev. Martin Niemoeller. The author is Quentin Reynolds.

Career Man, story of the United States State Department and the Diplomatic Service, by Warren Duff. The lead will be played by Ann Sheridan and Jeffrey Lynn.

The Tanks are Coming, in which the United States Calvary—equestrian and mechanized—will be depicted.

The World Moves On, starring James Cagney in a story by Mark Hellinger—a story of America before, during and after the World War.

A Sequel, as yet untitled, to "Brother Rat," with the same cast that was seen in that picture—Wayne Morris, Priscilla Lane, Jane Bryan, Eddie Albert, et al.

Four Torchy Blane pictures, carrying on the adventures of that reporter.

Four Nancy Drew stories, persenting Bonita Granville and Frankie Thomas.

Four Secret Service pictures, with Ronald Reagan; with the cooperation of W. H. Moran, ex-chief of the United States Secret Service.

Besides the players already named, the list of actors and actresses to be seen in the productions includes John Payne, Fay Bainter, Donald Crisp, Johnnie (Scat) Davis, Gloria Dickson, Geraldine Fitzgerald, Tom Kennedy, Margaret Lindsay, John Litel, Lya Lys, Barton MacLane, Henry O'Neill, Maxie Rosenbloom, James Stephenson, Rosella Towne, Marie Wilson and Maris Wrixon.

Directors include Lloyd Bacon, William Clemens, Michael Curtiz, William Bieterle, Ray Enright, Edmund Goulding, William Keighley, Anatole Litvak, Terry Morse, William McGann, Lewis Seiler and Noel Smith.

The production staff under J. L. Warner is headed by Hal B. Wallis, associate executive in charge of production.

Most Shorts in Color

More than one-half of Vitaphone's short subjects releases will be in color, Norman H. Moray, Vitaphone short subjects sales manager, and Sam Sax, Vitaphone studios production chief, told the convention Tuesday.

Eighteen two-reel productions and 68 of sin-

BIOGRAPHIES GIVEN HIGH PLACE

gle reel length will comprise the total of Vitaphone releases for the coming year, a reduction from the 134 of this year.

The 18 two-reel subjects, to be released as Broadway Brevities, with eight in color, will be further grouped as follows:

Four Cavalcade of America, in color and under the personal supervision of Jack L. Warner. The titles are: "Nathan Hale," "The Father of His Country," "The Monroe Doctrine" and "Freedom of the Press."

Four All-Star Musicals, in color, with Charley Foy and Fritz Feld; one a musical with a western background, another with a sports atmosphere.

Four All-Star Comedies, in black and white.

Six black and white two-reel musicals with stellar names from stage, screen, radio and night club fields: "Ice Gaieties," "Minstrel Show," "Hollywood Doubles," one starring Hal Le Roy, a Kiddie Revue, and an All-Girl Revue.

The 68 one-reel films will be released in the following series: 26 Merrie Melodies in color, produced in the West by Leon Schlesinger, who also produces the

Sixteen Looney Tunes, black-and-white cartoons with Porky Pig and Daffy Duck.

The remaining one-reelers will be released under the following series titles:

Ten "Melody Master" Bands, six Vitaphone Varieties, and ten Color Parades, including six "Mechanix Illustrated" shorts and four specialties gathered by the Vitaphone "Roaming Cameraman," both groups in natural color.

2,000 to 4,000 Feet Color Subjects

Warner Brothers plant to release in 1939-40, apart from the regular Vitaphone short product, at least 12 short features running from 2,000 to 4,000 feet in length, on the order of the historical short subjects now being released by the company, such as "Give Me Liberty," "The Declaration of Independence," and "Lincoln in the White House." These shorter features, it is believed by Warners, "mark an important stage in the gradual solution of the much discussed double feature problem."

Shorts production will be shifted to the coast at the end of this month, with Jack Warner supervising. Most of the shorts have been made at the Vitaphone studio in Brooklyn.

The studio will not be closed but will be available to outside producers. The studio employs about 200 persons.

WARNER DEBENTURES EXCHANGE BY MAY 1

May 1 was announced as the new date for depositing Warner six per cent convertible debentures, maturing on September 1, of this year, for debentures due in 1948. March 15 had been the previous deadline. The directors of the company have the power to order further extension of this time limit.

Up to Monday, the debentures registered thus for exchange totalled $19,331,000. Warners has outstanding a total of $25,827,000 in certificates of deposit and debentures.

Sam Sax, production chief of Vitaphone shorts and in charge of the Brooklyn studio, will go to England April 21st to take charge of the company's British production at Teddington studios. Jerome Jackson, who has headed production there for the past year, is negotiating a settlement of his contract and plans to sail Saturday for London.

Following Jack Warner's explanation of the pictures promoted for 1939-40, at Monday's session, Mr. Sears declared it to be "the most ambitious program in the history of the company, and the most comprehensive of all forms of screen entertainment."

Disclosing the 17 per cent increase in sales, Mr. Sears said: "This is a valuable barometer of general conditions, and I think we can anticipate a continual improvement.

"The prosperity of the motion picture industry depends on outstanding pictures," he continued, "and so far as Warner Brothers are concerned, we are looking forward to 1939-40 as one of the most successful. This optimism has its chief foundation in our optimism about the United States in particular and the civilized and sane nations of the world in general."

Continuing his report on Warner selling, Mr. Sears further disclosed that with six weeks remaining before the conclusion of the sales drive to wind up 1938-39 activity, a 25 per cent increase in collections and billings has been counted over the same period in the 1937-38 drive. Still to be delivered in the final weeks of the drive are "Oklahoma Kid," "Adventures of Jane Arden," "Blackwell's Island" and Dodge City."

Motion pictures and the public that supports them have both come of age; they have grown up together, influencing and educating each other, declared Jack Warner in his address to the delegates.

"Many of the best pictures of nine and ten years ago would be laughed off the screen if they were shown today," he continued. They used to say with great self-satisfaction that they were deliberately making pictures for 14-year-old minds. I'm afraid some of them are still doing that."

Trade practice problems and a discussion of the company's new selling plans both were subjects of the business meetings—the nature of which, however, was not disclosed from within the locked doors of the private conferences.

S. Charles Einfeld, director of advertising and publicity, with headquarters in California, presented the Warner Brothers exploitation plans both for product remaining on this season's commitments and for that planned for the next.

He said that with the largest advertising budget ever set up by the company, 98 per cent will be for newspaper space.

The coming film season of 1939-40 will be notable for promotional campaigns, said Mr. Einfeld. "The significant themes now being treated on the screen lend themselves to energetic promotion."

Harry Warner's Message

Mr. Einfeld read a telegram containing the convention message of Harry M. Warner, president, from the Burbank studio, in which he thanked those within the organization for their "fine work" in the past year and expressing his feeling that "an even greater year lies ahead of us."

"With no exception, we have the properties, the stars, the writers, the directors and technical staffs necessary to lead the entire industry—and that is just what we are going to do," he continued, adding: "We can take pride in the motion picture business today as never before, for it has become an international power."

Mr. Warner singled out Mr. Sears for commendation, noting that Mr. Sears "fully shares

(Continued on following page)

Norman Moray discusses a program point with Jack L. Warner.

Photos by Staff Photographer

Joseph Bernhard, in charge of theatres, with Major Albert Warner.

WARNER CALLS FILM WORLD POWER

(Continued from preceding page)

the spirit that has led my brothers and myself to build up this business."

The delegates also heard from Major Albert Warner, vice-president and treasurer; Carl Leserman, assistant general sales manager; Joseph Bernhard, general manager of Warner theatres; Roy Haines, eastern and Canadian sales manager; Ben Kalmenson, western and southern sales manager; Norman H. Moray, sales manager of Vitaphone short subjects; Sam E. Morris, vice-president in charge of foreign distribution; Joseph Hummel, general foreign sales manager; Jacob Wilk, story editor; Sam Sax, production chief of the Brooklyn Vitaphone studios; Mort Blumenstock, in charge of advertising-publicity in the east.

Others from the home office executive staff on hand were A. W. Schwalberg, supervisor of exchanges; Arthur Sachson, in charge of the playdate department; H. M. Doherty, auditor of exchanges; Stanley Hatch, advertising accessories sales manager, and I. F. Dolid, assistant to Short Subject Sales Manager Moray; J. Hazen, vice-president; S. Carlisle, comptroller; R. Perkins, head of legal department; Herman Starr, vice-presidentt; H. S. Bareford, attorney.

District managers were: Ed Schnitzer, east; R. Smeltzer, central; Rud Lohrenz, midwest; Fred Jack, south; W. E. Callaway, west, and Wolfe Cohen, Canada.

"Dodge City" Premiere April 1 in Dodge City

"Dodge City," Warner Brothers' color picture, will have its premiere April 1st, in Dodge City, Kans., with elaborate ceremonies and publicity.

That day is a holiday in Dodge City. The Governor, the state legislature and the city officials had requested Warner Brothers to stage the premiere in the city. The city will be decorated in frontier-day style.

Every theatre in the city will play the picture on April 1st. There will be a nation wide radio hookup. Trains with special coaches will arrive in Dodge City, one from Hollywood carrying the film's stars and Warner executives, the other from New York carrying Warner executives and newspaper, magazine and business publication representatives. The Governor of Kansas will issue the invitations to the newspapermen, and will commission them in the state militia.

Bernhard Holds Zone Meeting for Circuit

Joseph Bernhard, general manager of Warner theatres, presided over the regular quarterly meeting of his zone managers and home office executives on Monday and Tuesday. Those attending, who also were present at sessions of the sales convention, included: zone managers James Coston, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Don Jacocks, Newark; Moe Silver, Albany; Ted Schlanger, Philadelphia; Harry Kalmine, Pittsburgh; John Payette, Washington; Herb Copelan, Atlantic City.

Home office theatre executives included: Clayton Bond, Ed Hinchy, Leonard Schlesinger, Frank Phelps, Nat Fellman, W. C. Patterson, Abel Vigard, W. Stewart McDonald, Harry Rosenquest, Louis Kaufman, Frank Cahill, Herman Maier, Harry Goldberg and Harry Mayer.

Coincident with the Warner Brothers annual sales convention, Ralph Kinsler was named branch manager at Cincinnati and Henry Herbel was promoted to district manager at Chicago.

Mr. Kinsler's experience, all in Cincinnati, includes positions as assistant booker for Universal, booker and salesman for Fox, salesman and office manager for First National, association with RKO, district manager for Grand National.

Henry Herber, Warner San Francisco manager, named to the district managership at Chicago, succeeded Rud Lohrenz, who is expected to have charge of a larger district, with headquarters at Kansas City. Mr. Herbel was tendered a "farewell" luncheon last Friday at the Empire hotel, San Francisco, by exhibitors and exchangemen.

"BIG HELP"

For years I have read in Motion Picture Herald "What the Picture Did for Me" and I must say that it has been a big help to me. I think that every exhibitor should read it very carefully.

Enclosed you will find information on several features and short subjects that I have played. I also hope that I will be able to send you lots more in the future.

Thanks again for running this department in Motion Picture Herald.

—J. F. HEARD, JR.,
Strand Theatre,
Washington, Ga.

Bell & Howell In Film Deal

The Bell and Howell Company, Chicago, has acquired 18 features, 10 of which are from Universal, and 15 short subjects for distribution through the company's Filmosound Library. The films formerly had been available through Eastman-Kodak's Kodascope Library. The switch was occasioned by the Eastman Kodak transfer of film rental activities to Bell and Howell.

The change, which becomes effective March 31st, adds to the 27 features, three serials and 55 short subjects already handled for Universal by Bell and Howell. The features are "Show Boat," "My Man Godfrey," "Imitation of Life," "Magnificent Obsession," "The Good Fairy," "Once in a Lifetime," "Diamond Jim," "His Night Out," "My Pal the King" and "Three Kids and a Queen."

The 15 short subjects include Oswald Rabbit Cartoons, Lowell Thomas Travelogues, Mentone Musicals and several comedies. Also acquired were eight independent features heretofore distributed by Kodascope. They are "Paradise Island," "Thorobred," "Murder at Midnight," "X Marks the Spot," "Drums of Jeopardy," "Fighting Thru," "Two Gun Man" and "Arizona Terror."

FCC Nears End of Air Investigation

Individuals and organizations outside of radio who have complaints against networks broadcasting as now constituted were given an opportunity this week to disclose their feelings before the Federal Communications Commission at Washington.

Speeding up its investigation of network operations, the FCC committee studying monopoly announced that beginning Tuesday—just four months to the day after the opening of the hearings—it will receive testimony from witnesses other than broadcasters, networks or transcription companies.

Seven individuals and organizations were slated to appear, having asked for time last September, when the hearings were announced. All of them say they have complaints against broadcasting in general or against either the networks or the FCC.

Leading the list of appearances was the American Civil Liberties Union, which complained of unfair treatment by broadcasters, but similar complaints are expected to be filed by representatives from John Lewis' Congress of Industrial Organization.

Others to be heard include the American Guild of Musical Artists, Norman Baker, former radio station operator; L. L. Coryell and son, one-time applicant for radio construction permit; the Independent Radio Networks Affiliates and the National Committee on Education by Radio.

As it entered upon the last of its network hearings, last week, the commission was told by Elliott Roosevelt, son of the President, that legislation must be enacted providing for long-term broadcasting licenses before that branch of the radio industry can achieve financial stability.

Hearings relating to ultimate and multiple ownership of radio stations will be held by the monopoly committee of the Federal Communications Commission during the week of March 28th. Under ultimate ownership the committee will seek evidence regarding ownership of stations which has been concealed or not fully disclosed. Multiple ownership is concerned with the ownership of two or more stations by the same interests.

The resignation of Eugene O. Sykes as a member of the Federal Communications Commission was received at the White House this week. Mr. Sykes, one of the original members of the Federal Radio Commission, predecessor to the FCC, recently made known he planned to retire to go into private law practice.

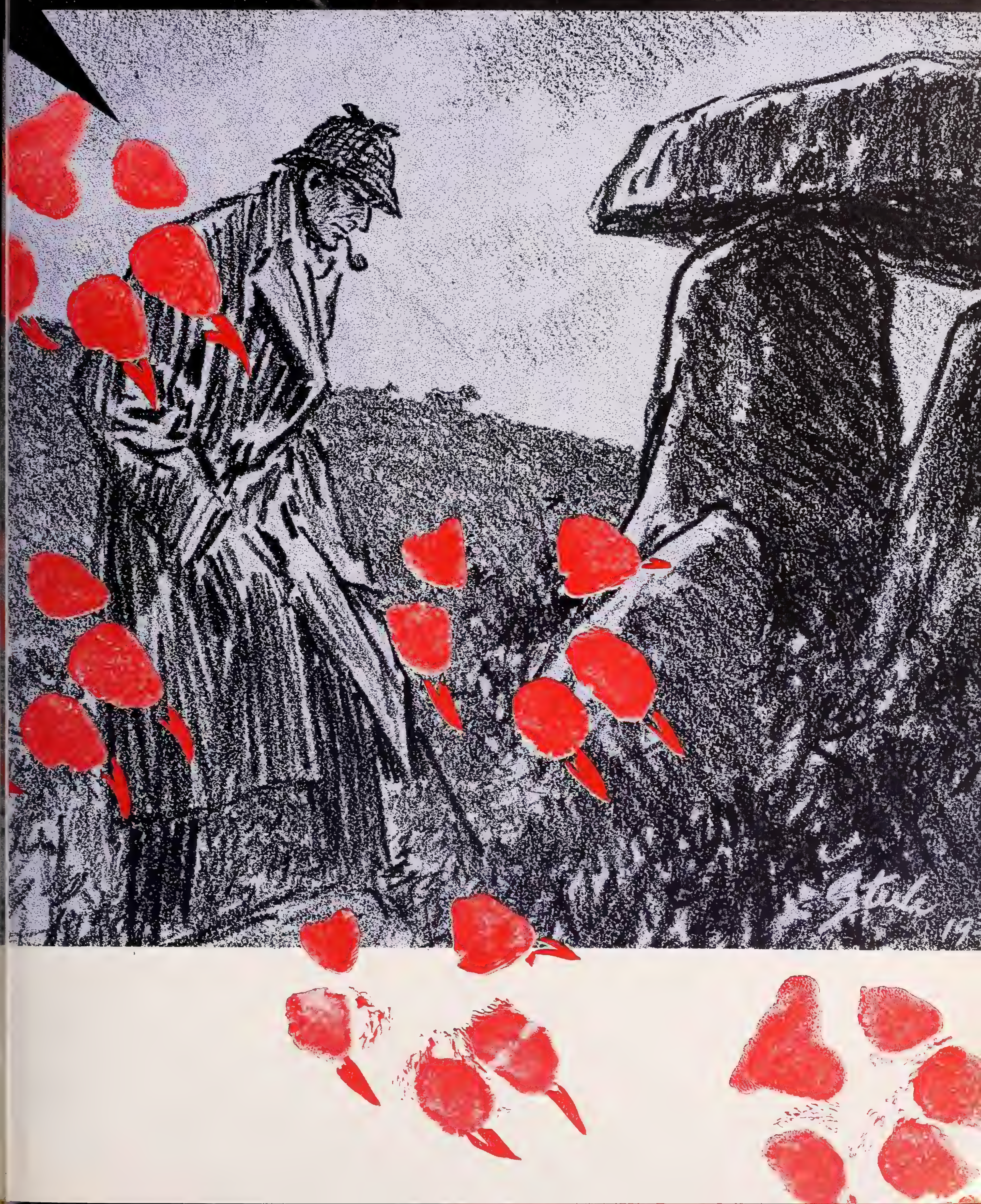
New allocations, to become effective April 13th, were announced this week by the Federal Communications Commission for the radio services using the frequencies from 30,000 to 300,000 kilocycles. A feature of the allocations is the ratification of the reservation of 19 bands for television made October 13, 1937, with the provision, however, that in three of the bands, general or specific research and experimentation also may be carried on so long as such work does not result in interference to any television station.

Massachusetts Radio Bills

Three bills for the regulation of radio in Massachusetts have been introduced in the state legislature.

THE OMINOUS TRACKS OF A BEAST OF HELL TRACE THE PATH TO A STAND-OUT HIT!

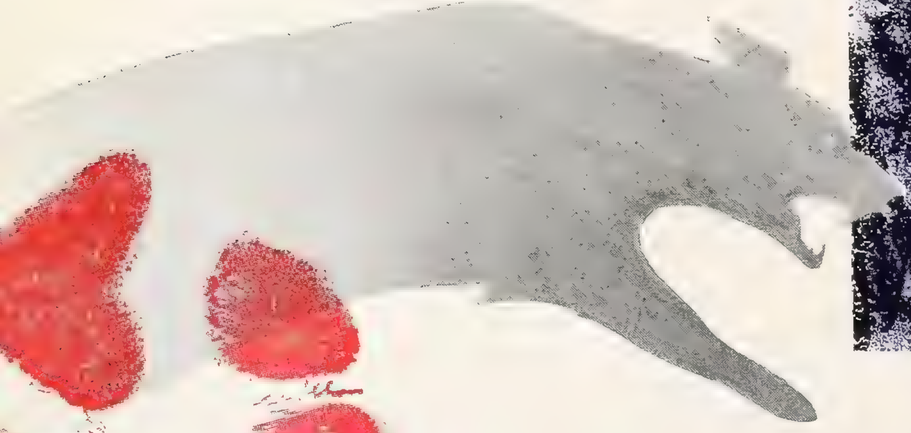
(Follow the clues along the trail!)



Sir Arthur Conan Doyle's fascinating, suspense-taut classic of shock—literature's most spine-chilling mystery!

"Watson, the needle!"

The greatest of all Sherlock Holmes adventures. With Basil Rathbone as the famed sleuth, Nigel Bruce as Dr. Watson.



The hideous howl of an unholy monster... a living horror prowling a ghostly moor... slaying by fang and fright!

Two young lovers caught in a nightmare of terror—brilliantly played by Richard Greene (at his popularity peak) and Wendy Barrie!

The master showmanship of Darryl F. Zanuck insuring maximum production importance!

A smash cast of top troupers who make every moment thrillingly alive!

Elementary—**Mr. SHOWMAN**

A picture so rich in audience values . . . so shrewdly timed to the taste of today's public . . . assures you profits of exceptional magnitude!

SIR ARTHUR CONAN DOYLE'S

THE HOUND OF THE BASKERVILLES

The adventures of Sherlock Holmes on the moor.

with

RICHARD GREENE · BASIL RATHBONE · WENDY BARRIE

NIGEL BRUCE · LIONEL ATWILL

JOHN CARRADINE
BARLOWE BORLAND
BERYL MERCER
MORTON LOWRY
RALPH FORBES

Directed by Sidney Lanfield
Associate Producer Gene Markey
Screen Play by Ernest Pascal
Darryl F. Zanuck
In Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

The drawings of Sherlock Holmes and Dr. Watson, on the preceding pages, were done by Frederic Dorr Steele, who illustrated the original Sherlock Holmes stories, and are available in the pressbook for your campaign.

THE HOLLYWOOD SCENE

Spring Clean-Up

Production work at this season is mainly devoted to cleaning up the odds and ends on the years' programs. Practically all studios have all the pictures announced on the 1938-39 schedule either completed or in work. The condition at MGM is typical of almost every other lot. There all pictures scheduled for release up to July 1, have been finished or will be completed shortly. Warners, 20th Century-Fox and Paramount are similarly situated. With only isolated exceptions, the six pictures started during the past week and the eleven finished will be released not later than mid-July.

Of the half dozen starters, only "Little Mother," RKO-Radio, promises to be more than stock stuff. This number will star Ginger Rogers with David Niven, Charles Coburn and Frank Albertson heading the cast. RKO-Radio started two other pictures. Lupe Velez is the top name in "Girl from Mexico," in which Leon Errol, Donald MacBride and Linda Hayes will also be seen. "G-Dog," will feature Ace, the dog seen in "Blind Alibi" and "Picardy Max," in a story that also involves Tim Holt, Virginia Weidler and Frank M. Thomas.

Paramount Starts Two

Two productions were started at Paramount. "Mr. and Mrs. Bulldog Drummond," a series picture, will again present John Howard and Heather Angel with H. B. Warner, Reginald Denny, E. E. Clive, Elizabeth Patterson and Eduardo Ciannelli. The second, "North of Singapore," will be a vehicle for Anna May Wong, J. Carol Naish, Anthony Quinn and Eric Blore.

Universal began work on "For Love or Money," in which June Lang, Robert Kent and Richard Lane will be featured.

Potentially important pictures appear with greater frequency in the completed list. The 20th Century-Fox quota of three are in the big attraction class. Heading the list is "Susannah of the Mounties," a Shirley Temple special which will feature Randolph Scott, Margaret Lockwood, Moroni Olsen, J. Farrell MacDonald, Martin Goodrider, Charles Irwin, Mala and a tribe of Indians. Almost equally important is "Rose of Washington Square," a biography of Al Jolson's stage career and a cavalcade of American music from the turn of the century. It will present Tyrone Power, Alice Faye, Jolson, Charles Wilson, William Frawley, Hobart Cavanaugh, Moroni Olsen, E. E. Clive and Louis Prima and his orchestra. The third picture, "The Gorilla," will feature the Ritz Brothers with Bela Lugosi, Lionel Atwill, Anita Louise, Patsy Kelly, Edward Norris, Wally Vernon and Joseph Calleia.

"U" Completes Pair

Two productions were finished at Universal. Bing Crosby is the star of "East Side of Heaven," in which Joan Blondell, Mischa Auer, Irene Hervey, Jerome Cowan, Joe King, C. Aubrey Smith, Wade Boteler, Hooper Atchley, Lloyd Ingraham, Douglas Wood and Arthur Hoyt will also be seen. Hugh Herbert, Ruth Donnelly, Joy Hodges, Eddie Quillan, Juanita Quigley and Bennie Bartlett are featured in "The Family Next Door."

Republic finished "Street of Missing Men." Charles Bickford, Guinn Williams. Tommy Ryan, Harry Carey, Nana Bryant, Mabel Todd, John Gallaudet and Ralph Graves are the principals. "Frontier Express," in which Roy Rogers, Mary Hart, Raymond Hatton and Monte Blue are featured, also wound up.

LOCATION PREVIEW TREND AT PEAK

The Hollywood trend toward location previews, started last year and found productive of nationally beneficial publicity for "The Buccaneer" and other pictures, may be said to have hit a new high with announcement of two such projects in the bigger-and-better class which will keep Hollywood correspondents from wearying of the climate for the better part of a week.

Twentieth Century-Fox celebrities and members of the press are to entrain on March 28th for San Francisco where they will attend the preview of "The Story of Alexander Graham Bell", first feature picture to be exhibited at the Fair, on the 29th, returning next morning.

Warner Brothers' celebrities, guests from other studios and members of the press will entrain on the evening of March 30th for Dodge City, Kansas, to attend the preview-premiere of "Dodge City" on April 1st, returning on the 3rd.

"Streets of New York" was completed at Monogram. Jackie Cooper is the star. Support includes Marjorie Reynolds, Martin Spellman, Dick Purcell, George Cleveland and Sidney Miller.

Columbia marked "Missing Daughters" off the active list. It will present Richard Arlen, Rochelle Hudson, Isabel Jewell, Marian Marsh, Lorna Gray and James Craig.

MGM finished "The Kid from Texas." Dennis O'Keefe, Florence Rice, Anthony Allan, Jessie Ralph, Buddy Ebsen and Virginia Dale are the principals.

"Sorority House" finished at RKO-Radio. Anne Shirley, James Ellison, J. M. Kerrigan, Helen Wood, Barbara Read, Adele Pearce, Doris Jordan, Margaret Armstrong, Sherrie Overton and June Storey are the players.

Paramount's contribution to the completed work is "Man About Town." Jack Benny and Dorothy Lamour are the headliners in the cast.

Biblical Pictures

Episodes, incidents and personalities which appear in the pages of the world's best selling book, the Bible, will be the subjects of many pictures scheduled for the 1939-40 production programs.

Warner Bros. have already announced plans for a series of ten single-reelers, in black and white, based on the Ten Commandments. The shorts will be predicated on the Divine Law, but will have modern significance and, other than by the way of introductory allusion, Biblical characters will not be used. Gordon Hollingshead will produce the series and different players will be seen in each subject.

Cecil B. DeMille is considering six stories for his next production and one of these, based on the Biblical character, Esther, has the inside track for early filming. Bible students know that this story concerns a Persian king, Ahasuerus, and Esther. Their story is the basis for the celebration of "Purim." The king was about to give a feast and, when his wife refused to attend, he divorced her. To find a successor, he held a contest which was something like a modern beauty parade and Esther, the most beautiful woman in Persia, and a Jewess, was the winner. Through her marriage to Ahasuerus came about the deliverance of the Hebrews from Persian domination.

Another Biblical subject will be made by Cathedral Films and Rev. James K. Friedrich. Dr. Friedrich, an Episcopalian minister, who is John T. Coyle's production associate, has a twofold purpose. His first is to produce a series of serious subjects, based on Biblical parables which he admits will not be amusing, but which he is convinced will be entertaining. The first subject will be based on the parable of the Good Samaritan, wherein Christ, in confounding the scribes who were harassing and endeavoring to trap him, pointed out to mankind who its neighbors were. Dr. Friedrich's second and more ministerial purpose is expressed in his own words, "The movie is the modern way to reach the masses."

Of more direct significance to exhibitors, however, is the fact that Dr. Friedrich's plan has been seconded by Elmer Rhoden, and that the executives of two major companies are conferring with him in regard to distribution rights.

'The Perfect Tribute'

To capitalize on the current interest in Abraham Lincoln, both as a stage and picture attraction, MGM will re-issue "The Perfect Tribute," a two-reeler produced about four years ago, which deals with an incident in the life of the Great Emancipator. The short stars the late Chic Sale in the role of Lincoln. When first shown, "The Perfect Tribute" won the commendation of many patriotic organizations inasmuch as its highlight is based on Lincoln's Gettysburg Address. The re-issue will be printed in sepia-tone.

Record Broken

In her short but busy five-year career, Jane Withers has never been tardy or absent while a picture has been in production. Jane was just as proud of her record for regularity as are other boys and girls who set up records of never missing school or being late. But the other day she became an influenza victim. Production of "Police School" had to halt temporarily. But, unlike other more temperamental or fragile stars, she was back on the job the next day, regretful that her record had been broken.

EXHIBITORS RENEW LEGISLATIVE FIGHTS

Pennsylvania State Attacks Court Ruling Chain Store Tax Is Unconstitutional

Two outstanding developments appeared this week in the battle between exhibition interests and state legislators seeking new ways to tax or restrict the industry.

The Pennsylvania state administration indicated its intention to fight a county court ruling that the chain store tax, affecting theatres, is unconstitutional.

New York exhibitors intensified their defensive maneuvers against state interference, while realizing Governor Lehman's "emergency tax" drive seriously concerns them.

The American Society of Composers, Authors and Publishers benefited by the defeat of a hostile bill in Arkansas, but faced this week new bills aimed at it in Missouri and Oklahoma.

State Files Exceptions

This week, in Pennsylvania, John Y. Scott, counsel for the state, filed exceptions to the rulings by County Judge William Hargest, in Dauphin county court, that the state chain store and theatre levy tax is unconstitutional. An appeal to the state supreme court is expected soon.

The tax was based upon a graduated scale of $1 to $500, according to the number of units in the chain operated within the state. The fight against the tax was started by American Stores, and joined by Warners three state subsidiaries, the Stanley Company of America, Warner Brothers Pictures, Inc., and Warner Brothers Theatres.

Pennsylvania's governor, Arthur H. James, who previously had intimated that no more taxes would be levied this year, took a neutral stand when asked about a new tax plan before the House, for a levy on admissions to all amusements, including theatres, amounting to one per cent on every 25 cents, or fractional part of that amount. This tax was expected to yield about $3,500,000 per year.

There are two other new bills in the Pennsylvania House: one, for 15 per cent of the prize money in Bank Night, in theatres; the other, requiring a $100 fee for Bank Night in theatres, and a $15 fee for the same game in clubs, churches, and lodges.

Theatre Owners Making Survey

The United Motion Picture Theatre Owners of Pennsylvania is conducting a survey of taxes.

In New York, observers at the legislative session in Albany feel that theatres will escape a proposed tax of one dollar per $1,000 of assessed real estate valuations. However, abandonment of this form of taxation was *expected* to lead to the imposition of sales or amusement taxes.

Harry G. Kosch, attorney for New York Allied, issued a bulletin calling attention of the members to six bills under consideration, which affect theatres; and asking members to contact their representatives.

Would License Agencies

Also, before the New York legislatures are the Ostertag employment agency bill, providing for licensing of such agencies at $50 for New York City and $25 elsewhere, and making no exception for theatre circuits of more than 20 houses which book vaudeville; the Butler Bill, giving persons who claim they have been discriminated against in theatres or other places the power to file civil action; another Butler bill asserting the legality of admitting children under 16 years of age, to theatres.

The anti-ASCAP bill in Arkansas was defeated in the House on Friday. The measure, imposing prohibitory restrictions on the society, had passed the Senate.

Senator Hearne has introduced an anti-ASCAP bill in the Oklahoma legislature, and Senator Hamlin has done the same in the Missouri Senate.

North Dakota Dilemma

In North Dakota, hearings were held on Monday before Governor John Moses on an anti-ASCAP measure which had passed both houses but was declared unconstitutional by the State Attorney General. Regardless, the Governor will sign the measure. E. C. Mills, chairman of the copyright society's administrative board, was to be heard by the Governor, in opposition to the bill.

Following are some of the highlights in the state legislative situation this week:

ARKANSAS: The legislature has adjourned. Besides defeating the anti-ASCAP bill, it defeated several bills to tax chain theatres.

CONNECTICUT: The House and the Senate have rejected two-men-in-a-booth bills. This is the seventh time union pressure for this type of law has been defeated. An act, specified by title alone, the text to follow, presumably this week, has been filed, asking for "taxation of amusements." The finance committee will hear the act, at an unspecified date.

OKLAHOMA: The Attorney General's office drew up a bill asking for a board of censors, at the bequest of Representative Flanagan.

From Oklahoma also, but not from the state legislature, comes news that Congressman Wesley Disney of the First Oklahoma district intends to introduce a bill in Congress authorizing a Will Rogers stamp issue.

Divorcees' Bills Attacked

ILLINOIS: Ready is Representative William F. Gibbs' bill to bar pictures in which appear actors or actresses who have been divorced more than once. Last week, Senator Heckenkamp and Representatives Retlak and Warfield offered bills, since referred to committees, for taxes on chain stores. The bill refers only to retail stores; nevertheless, exhibitor circles fear hearings may produce amendments to include theatres.

MAINE: Hearings on a local option bill to legalize Sunday motion pictures and repeal the state's 'Blue Laws" were attended, in opposition, this week, by ministers, and by representatives of the Women's Christian Temperance Union. These same groups are also urging the legislative legal affairs committee to endorse a bill to make more stringent the existing "Blue Laws" and to increase the penalties for violation of such, from $10 to $100.

VERMONT: Towns and cities, voting for Sunday motion pictures after a recent legislative enabling action, were Springfield, Burlington, Pownal, Readsboro, Whitingham, Wilmington, Bennington, St. Albans, Brattleboro and St. Johnsbury. The vote applies also to other forms of amusement, picture shows being allowed in the towns mentioned, after 6 P. H. In all places, the vote was heavily in favor of the new practices.

In ONTARIO, the House of Commons, at Ottawa, has passed, at the first reading, a bill to establish a national film board for review and reports on Governmental films and to perform "any other duties assigned to it."

Legislators Are Attacking Games

Legislators this week attacked chance games on several fronts while in Iowa a bill recently submitted to the legislature which would legalize Bank Night had been recommended for passage and another bill to outlaw Bank Night in that state has been killed. A bill to outlaw games was introduced in Wisconsin while steps were taken to ban the games in Montana, Indianapolis and New Haven.

The Iowa Ways and Means Committee recommended passage of the bill licensing Bank Night and other chance games. As originally introduced the bill would license the games by placing a 10 cent tax on all tickets sold for chance purposes. The committee reduced the per ticket tax to five cents. The estimated revenue of $1,500,000 per year would go to old age assistance.

The police regulations committee killed the bill which would outlaw Bank Night in Iowa by recommending indefinite postponement. The proposal would have made illegal all chance games by redefining the state lottery laws.

The Wisconsin bill outlawing chance games fixes a minimum penalty of six months in jail or a $500 fine or both. The attorney general's office recently ruled that the state lottery law is confusing and pointed out that juries in several cases have refused to convict defendants prosecuted under the lottery law.

The first attempt to ban games in Montana was made this week when Edward Dussault, prosecuting attorney, filed a complaint in federal court in Missoula asking that the Fox-Missoula Theatre Corporation be restrained from conducting Bank Night or any other alleged lotteries.

Members of the Indianapolis Board of Safety have taken steps to halt Bingo in that city following a ruling by David M. Lewis, Marion county prosecutor, that the game is a form of lottery.

Samuel E. Hoyt, Connecticut State Attorney, has ordered state police to shut down on all Bingo or other "charity" games in New Haven County. The games have been flourishing despite a state supreme court decision last summer declaring them illegal. A bill is before the legislature attempting to reinstate Bingo for charitable and volunteer fire organizations only, but theatres opposed such discriminations at the Hartford hearing recently.

The Mercer County, N. Y., grand jury this week held in a presentment that there should be no police interference in the operation of Bingo games, provided that the prizes consisted of merchandise and the operators were persons of "repute and responsibility." However, Prosecutor Dunn has ordered police chiefs throughout Passaic County, N. J., to see that no more Bingo games are held in the county.

A group in Albany, N. Y., is working for a state-wide vote on gambling.

Moore To Manage Warner Houses

Byron F. Moore, general manager of Standard Theatres, Inc., in Oklahoma City since September 1st, announced his resignation on Monday, and will take charge of 24 Warner Brothers theatres in Pittsburgh. Mr. Moore had previously managed the two Strand theatres in New York's Manhattan and Brooklyn for Warner Brothers.

Fifty-eight features were made in Mexico in 1938, contrasted with the 40 which it had been thought would be the maximum due to labor troubles during the summer.

Mexico began making talking films in 1931, starting with two features.

"Mornings are SWELL!"

"Afternoons are GRAND!"

"Nights are SENSATIONAL!"

REPORTS

ROXY THEATRE, N.Y. AS "THE LITTLE PRINCESS" GOES INTO ITS 2nd S.R.O. WEEK!

***Same story** in its holdovers in Boston, Richmond, Cincinnati, Baltimore . . . and in new pre-release openings everywhere!*

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

TRIPLE FEATURE BATTLE IS AVERTED IN CHICAGO

Independents' Trend Toward Use of Three Features Halted by Balaban & Katz Threat

by WILLIAM CROUCH
in Chicago

A battle of triple features in Chicago theatres was averted last week when Essaness dropped their three-feature policy at the Woods theatre in the Loop and the Sheridan theatre on the north shore.

Halted by Competition Threat

For some weeks several Essaness theatres and some independents have been playing triple features from time to time. The last few weeks so many independent houses adopted the idea that Balaban and Katz started the triple policy in several of their theatres. The condition grew to such an extent that Balaban and Katz is understood to have threatened to extend the policy to all their neighborhood houses.

In the Loop the triple-feature policy at the Woods caused no great flurry of excitement after the first few days. Lack of attractive product to make up a substantial program of boxoffice value was the cause for a lack of profitable business. Attendance at the Woods picked up some with the new policy but the turnover was so slow it failed to mean anything at the boxoffice.

Price Situation Serious

Currently the Oriental with double features and vaudeville is doing well as is the B. & K. State-Lake with a choice of product over the Oriental plus eight acts of vaudeville. Both houses are operating at a 40c top price policy.

Two features and vaudeville at the Oriental are cutting into the Palace grosses heavily it is reported and also into the Chicago theatre grosses. These two houses charge a top price of 75c. Also getting 75c are the Roosevelt, United Artists and Apollo. These theatres do not have vaudeville.

Business has been off considerably in the Loop of late and the price problem is thought to be the major cause.

The United Artists theatre with its 75c top and the Roosevelt with the same scale have found it hard to compete against the theatres that charge no more for vaudeville and pictures, and in many cases not as much. Patrons who can't understand why they should pay 75c to see a feature that is no better and often not as good, when they can see both a picture and vaudeville, are becoming so numerous that the boxoffice feels the change in attitude.

Currently the theatremen are considering setting back the hour for the end of the early bird matinee change in prices. Presently the time change is one o'clock.

A number of exhibitors point out that the showing of double features in the Loop at the McVickers, three weeks after they get a first run downtown, at bargain prices and the doubling of two big pictures at the outlying neighborhood theatres shortly after they have closed in the first run Loop theatres, is the cause for poor business downtown.

SMPE Mid-West, Pacific Sections Elect Officers

The Society of Motion Picture Engineers has recently elected officers of its Mid-West and Pacific coast sections. In the former section, S. A. Lukes is chairman, G. W. Baker, secretary-treasurer, J. A. Dubray, manager with term expiring December 31, 1939, and O. B. Depue, manager with term expiring December 31, 1940.

In the Pacific coast section, L. Ryder is chairman, A. F. Edouart, secretary-treasurer, C. W. Handley, manager with term expiring December 31, 1939, and W. Miller, manager with term expiring December 31, 1940.

RKO Plan Awaits Bondy's Approval Of New Directors

Confirmation of the amended plan for reorganization of RKO by Federal Judge William Bondy now awaits his approval of the 13 directors submitted to him by the Atlas Corporation, proponent of the reorganization plan. Hamilton C. Rickaby, Atlas attorney, had proposed Raymond Bill, publisher, as the member of the board representing independent interests holding RKO securities, to take the place of Ferdinand Eberstadt. The Independent Stockholders' Committee has voted favorably upon Mr. Bill.

Judge Bondy has adjourned hearings until April 11, but indications are that he will hand down his opinion on final consummation of the plan before that date, with some quarters expecting action before the end of this week.

The plan's confirmation would bring to an end reorganization proceedings which have been in progress since February, 1933. If the plan is approved as it now stands, holders of RKO debentures would receive, for every $100 principal amount of claims, one share of six per cent $100 par preferred stock, and five new shares of common stock, with the option of taking 43/100ths of a preferred share for the five shares of common.

Holders of the present common stock would receive one new share of common for every six now held, together with warrant rights to purchase new common shares for five years at the rate of half a share for every six held, at $10; or for 10 years at $15 a share. Unsecured creditors will receive 10 new common shares for every $100 principal amount of their claims.

Rockefeller Center, which has a $9,150,000 claim arising from contracts for the construction of the Center Theatre and the Music Hall, would receive 415,000 new common shares in settlement.

Trop Leaves Sherman

J. D. Trop has relinquished his vice-presidency of Harry Sherman Productions, disposing of his holdings to Mr. Sherman, and is negotiating another production deal. Mr. Trop was associate producer of the Hopalong Cassidy series of features and recent Zane Grey specials, including "Heritage of the Desert."

British Exhibitors File Protests on Increase in Quota

by AUBREY FLANAGAN
in London

In a memorandum to the Film Council on the quota situation the Cinematograph Exhibitors Association has expressed its opposition to increases in present schedules. The organization conceded that the distributors have made a genuine effort to produce quality films and lamented the complete lack of independent production.

Independent Production Sought

The memorandum insisted on the necessity for extra films produced independently and foresaw a decrease in imports as certain to follow any increase in the quota schedules. The statement hinted at the possibility of asking the Films Council to retain the present exhibitor quota of 15 per cent instead of increasing the amount this year as provided for in the Films Act.

The Films Council is reported prepared to consider a new plan for a fractional quota presented by the representatives of the documentary film producers, probably with the approval of the Kinematograph Renters' Society. The plan aims at obtaining fractional registration for films costing a fraction of the set minimum, approximately $40,000. It is believed that the plan would have the general approval of the trade.

At a meeting early this week independents within the London and Home Counties branch of the CEA agreed on the policy to be followed by the new independent subcommittee of the organization. Terms concerning non-collective booking agreements and contracts also were decided.

The committee meeting preceded the annual CEA meeting on Tuesday, details of which are on page 9.

U. S. Cooperation Gaining

Evidence of closer cooperation between American and British film interests during the coming year and a forecast of greater use of the reciprocity clauses in the Films Act were brought out in a discussion of the film situation in the House of Lords last week. Viscount Bridgeman, director of the Denham Laboratories, called attention to the decrease in English production and agreed that the English "quickie" is dead. He claimed the majority of films made were sponsored by American interests and cited the fact that eight studios have made no films for the last 12 months because of no money available from British sources.

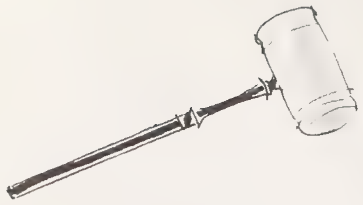
Film Exports Increase

Exports of exposed positive film for January last was 1,932,949 feet against 1,874,152 feet in 1938 and 1,963,567 feet in 1937. Values were: £12,054 ($60,270) in 1939; £11,376 ($56,880) in 1938; £10,175 ($50,875) in 1937. Values of films of all other descriptions exported in January were: £20,874 ($104,370) in 1939; £26,800 ($134,000) in 1938; £31,567 ($157,835) in 1937.

Imports of exposed film showed a considerable increase. January this year was 1,890,222 feet against 914,269 feet last year and 2,053,715 feet in 1937. Values were: £14,647 ($73,235) in 1939; £7,218 (36,090) in 1938; £15,048 ($75,240) in 1937. Footage of blank film imported in January last, was 5,822,439 feet against 7,853 feet last year and 5,885,221 feet in 1937. Values were: £21,228 ($106,140) in 1939; £19,218 ($96,090) in 1938; £24,617 (123,085) in 1937.

Imports of films of all other descriptions were valued at:£43,204 ($216,020) in 1939; £56,269 ($281,345) in 1938; £49,892 ($249,460) in 1937.

NOW IS THE SILLY SEASON WHEN YOU MUST KEEP YOUR WEATHER-EYE PEELED!



Those annual sales conventions are on. The boys are getting pepped up. The announcement books are being gilded.

Take my advice:

Demand

1–*That the company delivered its past promises.*

2–*That the salesman's statements have a basis in fact, not merely in enthusiasm.*

3–*That the company is helping you making money.*

4–*That its stars and pictures mean something–Summer, Winter, Spring and Fall–and Summer again.*

AND KEEP YOUR EAR CLOSE TO THE GROUND!

Remember: Most companies can only shout *before* they deliver. The sale is one thing to them, the product another.

THE OLD RELIABLE IS

(There's no suspense in this gag. You know the answer.)

1924-25-26-27-28-29-30-31-32-33-34

M-G-M

35-36-37-38-39-40 *and till eternity*

The Friendly Company

THE ONLY "A" PRODUCT ON THE MARKET—*that's a fact!*

STARS—STARS—HITS—HITS—RECORDS BROKEN—BIG THEMES—ACTION DRAMAS—BEST SELLING BOOKS AND PLAYS—GREAT PRODUCERS, DIRECTORS, AUTHORS—SUPERB TECHNICAL STUDIOS, GREAT PRINTS—DYNAMIC ADVERTISING AND PUBLICITY—NOTHING SMALL TIME—*Absolutely*

ON THE LEVEL!

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

GROVER WHALEN started something when he buried a "time capsule" at the World's Fair grounds in New York, containing printed, written, painted and film records of this age, to be opened five thousand years hence, or thereabouts.

The other day another such "time capsule" was buried in the foundation of a New York fur store, containing such diverse items as a history of the fur industry, photographs, motion picture films, booklets, vials containing precious furs, and, finally, the left hind foot of a rabbit. The capsule is now under the subcellar of the new six-story building which Jaeckel, the furrier, is erecting at 10 East Fifty-seventh street, N. Y. C.

The internment of the cylinder was accomplished with extensive ceremonies in which Grover A. Whalen, Lily Pons, Captain William J. Pedrick, president of the Fifth Avenue Association; Hector Bolitho, British essayist and biographer; and persons prominent on the stage and screen, participated.

Mr. Whalen gave the signal for the sealing of the cylinder after the contents had all been deposited in it. The written documents had all been prepared on permanent rag paper. These included statements from Mr. Whalen, Captain Pedrick and others.

Other items in the cylinder are a model of the World's Fair trylon and perisphere, a reel from the United Artists picture, "Vogues of 1938," for which Jaeckel designed the furs; a history of furs from the Bettmann Archives; a history of the House of Jaeckel, a telegram from Mrs. Franklin D. Roosevelt, photographs and drawings of the uses of fur, photographs of stage and screen stars wearing fur coats. Mr. Bolitho's biography of King George VI., copies of Jaeckel advertisements of 1919 and 1939 showing contrasting styles, and, of course, a statement to the finders of the cylinder to tell them what it is all about.

Major H. F. Jaeckel, Jr., oldest of the sons of the firm's founder, and its executive vice-president, had charge of the ceremonies and three generations of the family were represented among the spectators.

▽

Actual start of filming of "Gone with the Wind"—after all these years, caused Ted Emerson, advertising director for the Blank-Tri-States Circuit in Omaha to take pen in hand and write as follows:

Blow all the whistles and ring all the bells—
The hot-shot producer, David O. Selz',
After combing creation from Yap to Sahara,
Has landed a gal to play Scarlett O'Hara.

Let the tidings be broadcast by land and by sea
That young, irresistible Vivien Leigh,
Who's hardly a star, not more than a starlet,
Has been chosen to act as the cinema Scarlett.

Hitler may rant and Mussolini may rave,
The Russian may live and die needing a shave,
But what does it matter, folks, now that they've found
A girl to play Scarlett all wired for sound.

▽

A. Rackett is selling a new hard-of-hearing contraption in Chicago. He guarantees to make one hear.

From the Royal Blue Line, self-styled "largest sight-seeing bus company in the world," comes the announcement that it will name its 500 buses after prominent contemporary figures in the world of swing, stage, screen, radio and night clubs. The "Flag-Ship Bus" of the fleet is going to be called the Benny Goodman World's Fair Express. It will be launched in front of the Hotel McAlpin, off Herald Square, New York, on April 30th and civic officials, including Mayor LaGuardia, are going to be invited to attend the christening of this, the first bus to start the World's Fair sight-seeing service.

Some of the other Royal Blue buses are going to be named after Eddie Cantor, Gracie Allen, Dick Powell, Parkyakarkus, Bing Crosby, Charlie McCarthy, Carole Lombard, Frances Langford, Orson Welles, Paul Whiteman, Hedy LaMarr, et al.

We can imagine a nice state of affairs around the bus terminal when the head bus mechanic starts bellowing orders to "Jack-up Carole Lombard," "Drain Dick Powell's crank-case," "Put a new spark-plug in Hedy LaMarr," or a new piston in Gracie Allen.

▽

Entirely non-Hollywood, a most touching motion picture is now going the rounds of private circles, showing highlights in the life of Helen Keller, who, at age two, contracted sickness that resulted in her blindness and deafness, yet did not deter her from reaching most exceptional intellectual heights.

The film is principally a series of still pictures showing events in her remarkable career, starting shortly after her birth in 1880. The daughter of a captain in the Confederate Army during the Civil War, she is shown growing up to the dramatic day when she started to hold her fingers over the nose, mouth and throat of her teacher as she talked in order to feel and imitate the vibrations caused by the voice.

▽

In view of the fact that hotels the country over lose thousands of dollars a year by the pilfering of souvenir-grabbing guests, Rex Williams, Hoosier theatre, Whiting, Indiana, suggests that portable items of hotel equipment be inscribed according to the following system of riming:

Little wash cloth, don't you cry;
Some guest will take you bye and bye.

Oh, demi-tasse, you midget cup,
You're heading for the last round-up.

▽

Declaring that Eleanor Powell dances the Hawaiian "Hula" in a manner that is "too hot to be Hula," the Hawaiian Society of New York has demanded that MGM eliminate the Powell "hot cha" Hula from "Honolulu."

▽

The international note is sounded by Metro-Goldwyn-Mayer in their new "Americanism" film, "Let Freedom Ring," which ends up with Nelson Eddy singing "My Country 'tis of Thee." This, of course, has the identical music as the English "God Save the King." So, the English and Canadian versions of "Let Freedom Ring" have been changed to have Mr. Eddy sing "The Star Spangled Banner," instead.

PRESS agency or no, it's still a good story. And it leads right to the broken heart of Irving Sindler—well, his heart was nearly bruised, if not actually broken.

Seems that after 17 years as property man for Goldwyn in Hollywood he was faced with a problem which has baffled the ingenuity which has won him fame as one to whom nothing is impossible.

In other words, in the production of Emily Bronte's "Wuthering Heights," which Goldwyn currently is making with Merle Oberon and Laurence Oliver as co-stars, Irving Sindler found no way to get his name on the film. That would spoil a record of long standing. Sindler cherished the renown as the one property man who always wangled by fair means or foul some screen credit.

In "Stella Dallas" his name blazed before the cameras on the side of a warehouse as "I. Sindler and Company, Belts and Buttons." For Goldwyn's production "The Cowboy and the Lady," Sindler concocted a bottle label which earned a closeup on the inscription "I. Sindler and Son, Imported Bay Rum."

It is even said that one of the martial banners carried by the Kublai Khan's horsemen in "Marco Polo" bore the Chinese translation of Sindler's name. He personally will neither confirm nor deny the report.

But "Wuthering Heights" offered no scope for Sindler's fetish. There have been no urban scenes where a sign could be posted. Prominent trade-marks were a thing unknown in the picture's period around 1830.

He is said to have even pondered the possibility of sky-writing over the company's 450-acre location plot in Conejo Hills. He was that desperate.

For all his urge to get the one word "Sindler" indelibly printed on the film, Irving almost passed up his lone possibility. He could have chiseled his name on a headstone in the graveyard adjoining the church in which Merle Oberon and David Niven took cinematic nuptial vows.

He shied away from the gravestone at first. He just couldn't do that, he thought. But Irving Sindler had no other choice and his name will go on a gravestone.

▽

Motion Picture (fan) *Magazine* for April evidently wanted Martha Raye to appear unconventional, but the proofroom makes her seem a martyr to Communism, with the statement: "She was lambasted for her disregard of properties."

▽

An RCA phone intercommunicating system installed between the cashier's booth and the manager's office of a Phoenix, Arizona, theatre defeated an attempt to pass off a counterfeit $5 bill.

Business was brisk at the Fox Phoenix the other day when a woman approached the cashier to purchase a ticket with a bill which the cashier suspected was spurious. The resulting conversation was heard through the phone system by Manager Louis B. Christ in his office.

Hurrying to the booth, Mr. Christ questioned the woman, who thereupon produced a good bill, bought her ticket and entered the theatre. The manager phoned FBI agents, but before they arrived the woman had disappeared.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Oklahoma Kid

(Warner Brothers)

Western

This is a western, a superior western. It could be called a saga of the emergence of Oklahoma, and particularly Tulsa, from Indian territory to a commonwealth, one of the States. But then so are a lot of other westerns concerned, like this, vaguely, with historical matters. Also, like the others this depends on action and more action to make its point and the point is entertainment.

This season has seen an increase in the production of westerns on the big scale. And when the final count is tabulated at the end of the season and analyzed "The Oklahoma Kid" should rate pretty close to the top of the list. Where westerns are accepted as the better entertainment this should prove substantial box office. It, too, should draw many who ordinarily are not patrons of this type of film.

The picture stars James Cagney, a cynical Cagney in a portrayal which seems to be entirely of a piece with one's impression of the "Oklahoma Kids" of the wild west. It is an able performance and he completely dominates the picture as he has many others. Humphrey Bogart is seen in one of his typical villain roles, a role incidentally which Bogart seems to revel in for he plays it to the hilt. Donald Crisp adds dignity to any role. Here he is the understanding and honest judge in the midst of lawlessness, greed and hatred. What little romance there is to the film is capably handled by the increasingly popular Rosemary Lane.

The film has been photographed with a sepia tint and stems from the combined efforts of some four writers and Lloyd Bacon, the director. The direction is good, the screenplay typically western with a few more trimmings than the average but the real force of the production is Cagney. He makes the difference.

"The Oklahoma Kid," as he is familiarly known to the Oklahoma pioneers, is the black sheep of the "Kincaid" family. Old man "Kincaid" and another son are set on establishing a city in the territory. "Whip McCord" establishes himself with the "Kincaid" settlers and sets about controlling the growing city. Meanwhile "The Kid" holds up the "McCord" gang and takes the money from them that they stole from a stage coach driver. However, the "McCord" gang set the sheriff on his trail and a price on his head.

"The Kid," regardless, comes and goes as he pleases. When "Kincaid" tries to oust "McCord" from control of the city "McCord" frames the old man and has him convicted on a murder charge. Three of "McCord's" henchmen take the law in their own hands and hang the old man. "The Kid" hunts down each of the three and kills him. In a rousing bit of melodrama "The Kid" meets up with "McCord" in the latter's saloon and after a thrill-packed fight in which "McCord" is killed the film draws to its conclusion, save for a final meeting of "The Kid" and "Jane."

The picture was reviewed at the Strand theatre in New York. A capacity house gave evident demonstration of its approval of the Cagney performance and the film during and after the show.—Paul C. Mooney, Jr.

Produced and distributed by Warner Brothers. Directed by Lloyd Bacon. Screenplay by Warren Duff, Robert Buckner and Edward E. Paramore from a story by Mr. Paramore and Wally Klein. Music by Max Steiner. Photography by James Wong Howe. Art direction, Esdras Hartley. Sound, Stanley Jones. Editor, Owen Marks. P. C. A. Certificate No. 4836. Running time, 80 minutes. Release date, March 11, 1939. General audience classification.

CAST

Jim Kincaid	James Cagney
Whip McCord	Humphrey Bogart
Jane Hardwick	Rosemary Lane
Judge Hardwick	Donald Crisp
Ned Kincaid	Harvey Stephens
John Kincaid	Hugh Sothern
Alec Martin	Charles Middleton
Doolin	Edward Pawley
Wes Handley	Ward Bond
Curley	Lew Harvey
Indian Jack Pasco	Trevor Bardette
Ringo	John Miljan
Judge Morgan	Arthur Aylesworth
Hotel Clerk	Irving Bacon
Keely	Joe Devlin

Midnight

(Paramount)

Facetious Comedy

The slogan, "If it's a Paramount picture, it's the best show in town," is meaningful as a recommendation for "Midnight." Subtle, provocative, the picture is a laugh fest that pops like a bunch of firecrackers from beginning to end. It's the smartest, gayest and liveliest picture Paramount has turned out in a long time, if ever before, and screen merchandise the like of which is made available to exhibitors only rarely. The production might quickly be described as caviar and champagne amusement, stimulating to appetites long accustomed to a ham and egg diet. If the uproarious preview audience reaction may be accepted as indicative of what to expect when the picture goes into general release, it behooves those who have it booked to start immediately devoting their best showmanship talents to creating a market for it. There is plenty of material with which to work.

The title is an exploitation asset. The stars and principal support players are names of established value. Claudette Colbert is seen in the best performance of her career. John Barrymore's contributions are masterful demonstrations of histrionic ability. Don Ameche proves his right to high rank as a screen actor. Their work is superb. The performances of Francis Lederer, Mary Astor, Hedda Hopper, Elaine Barrie, Rex O'Malley, Monty Wooly and Armand Kaliz may be summed up in one phrase, artistic and audience-pleasing.

Since a show is its own best showmanship, it might be well to consider that quality here. The main thing in "Midnight" is comedy, all kinds of it. It's situation comedy, character and dialogue comedy, farce, melodramatic and sympathetic comedy.

An American girl, flat broke, is stranded penniless in Paris. She brushes off a taxi driver, who would be helpful, easily. A bit of a golddigger at heart, she doesn't find much chance to dig. Then, all of a sudden, she has a fairy godfather who hands out swank apartments, expensive clothes, shiny limousines and cash lavishly, for all of which his only expectancy is that the 1939 Cinderella will charm a prince who is trying to lure his wife away from him. Complications ensue, however.

Scattered through the dialogue are many snappy speaking lines which should make lively ad copy. Likewise scattered through the action are many choice acting bits, all of which have been calculated to infect spectators with hilarity.

There's a wealth of stuff to sell in cast and story and much that has saleable value in other details. Producer Arthur Hornblow gave the property the benefit of handsome staging. Artistic settings and backgrounds make the film look the distinguished amusement it is. In directing the show, in putting together in the right ways all the things that exhibitors know are necessary, Mitchell Leisen has done a masterful job. People will go to theatres for a long time before they will again see a cleverer picturization of so smart yet appealing story as this Edwin Justus Mayer and Franz Schulz original for which Charles Brackett and Billy Wilder did the screen play.

Previewed March 8th at the Village theatre, Westwood, Cal. Beginning about the third or fourth minute, the audience started to laugh. The uproar drowned the dialogue many times. It was still going on at the finish.—GUS McCARTHY.

Produced and distributed by Paramount. Produced by Arthur Hornblow. Directed by Mitchell Leisen. Screenplay by Charles Brackett and Billy Wilder. Original by Edwin Justus Mayer and Franz Schulz. Hal Walker assistant director. Doane Harrison film editor. Photographed by Charles Lang. P. C. A. certifiicate No. 4906. Running time, 90 minutes when seen in Westwood. Release date: March 24, 1939. General audience classification.

CAST

Eve Peabody	Claudette Colbert
Tibor Czerny	Don Ameche
Georges Flammarion	John Barrymore
Jacques Picot	Francis Lederer
Helene Flammarion	Mary Astor
Simone	Elaine Barrie
Stephanie	Hedda Hopper
Marcel	Rex O'Malley
The Judge	Monty Woolley
Lebon	Armand Kaliz

Zenobia

(U.A.-Roach)

Hardy-Langdon Comedy

The first picture in which Harry Langdon appears with Oliver Hardy in place of Stan Laurel is, in view of the wide news mention made of the Hardy-Laurel separation, something of a "must see" on any theatregoer's list. Clearly the first thing to tell the customers about "Zenobia" is that it's that picture. There is plenty more to tell them, including the news that Billie Burke, Alice Brady, June Lang, Jean Parker, J. Farrell MacDonald and Step'n Fetchit are among the substantial personalities also present in the cast, and Hal Roach, wise in his veterancy, has taken steps to see that showmen presenting the picture boldly as the first Hardy vehicle minus Laurel will be in no danger of an audience kick-back from such billing.

A less experienced showman than Mr. Roach might have been expected, as no doubt he was, to simply substitute Mr. Langdon for Mr. Laurel, as a baseball manager substitutes a pitcher in the ninth inning, and leave him on his own. Mr. Roach proceeded differently. He made of "Zenobia" a quite different kind of comedy, pairing Messrs. Hardy and Langdon only intermittently in the action, and he furnished all those first flight supporting players with plenty of material for individual and collective entertainment. He has thus made it impossible for "Zenobia" to be directly compared with any Hardy-Laurel comedy, favorably or otherwise, and has started the Hardy-Langdon series off on a new note.

"Zenobia" derives, by way of a Corey Ford screenplay, from a short story by H. C. Bunner concerning an ailing elephant treated in an emergency by a small town doctor whom she thereafter follows about like a faithful dog. Since the doctor is in some distress at the moment by reason of his daughter's engagement to the local society leader's son, and by that ungentle lady's opposition to the match, the elephant's persistence in following him into court room, mansion and divers buildings which tumble down forthwith, embarrasses the earnest physician and father no end. Well along toward the finish, the picture turns serious while a kinky-haired pickaninny recites the Declaration of Independence in a manner that straightens out the plot kinks and brings ringing applause from the audience. Then it turns out that the elephant has been following the doctor all this while so as to have him on hand when the stork should arrive. Mother, babe, doctor and audience are doing nicely by fadeout time.

To Gordon Douglas, former "Our Gang" comedy director moved up here to direct this unique production as his first feature picture, congratulations are definitely due. The film is likewise an achievement for A. Edward Sutherland, the former director, here bowing to the industry as a producer. The period is 1870, the setting is a small town in the Old South and the humor is of the kind the whole family can appreciate.

Previewed at the Alexander theatre, Glendale, Calif., where a general audience responded with genial laughter to the whole and with a burst of applause to the Declaration of Independence sequence.—WILLIAM R. WEAVER.

Produced by Hal Roach. Distributed by United Artists. Producer, A. Edward Sutherland. Director, Gordon Douglas. Screenplay by Corey Ford. Story by Walter De Leon and Arnold Belgard, from "Zenobia's Infidelity," by H. C. Bunner. Release date, April 21, 1939. P. C. A. certificate No. 5022. Running time, when seen in Glendale, 73 minutes. General audience classification.

CAST

Dr. Tibbitt	Oliver Hardy
Professor McCrackle	Harry Langdon
Mrs. Tibbitt	Billie Burke
Mrs. Carter	Alice Brady
Jeff Carter	James Ellison
Mary Tibbitt	Jean Parker
Virginia	June Lang
Attorney Culpepper	Olin Howland
Judge	J. Farrell MacDonald
Zero	Step'n Fetchit
Dehlia	Hattie McDaniels
Zeke	Phillip Hurlic
Mr. Dover	Hobart Cavanaugh
Sheriff	Clem Bevans
Farmer	Chester Conklin
Butcher	Tommy Mack
Court Clerk	Robert Dudley

The Hall Johnson Choir

Danger Island

(20th Century-Fox)

"Mr. Moto" vs. Smugglers

Deep, double dyed-in-the-wool mystery melodrama with all the necessary trimmings and hilarious comedy are the entertainment and showmanship substances of "Danger Island," a "Mr. Moto" story. The show's exploitation quality is supplemented by the name values of Peter Lorre, Jean Hersholt, Warren Hymer, Douglass Dumbrille, Leon Ames, Charles D. Brown, Paul Harvey, Amanda Duff, Robert Lowery, Eddie Marr and Harry Woods. Unquestionably the best "Mr. Moto" up to the time of this writing, the picture's entertainment value comes pretty close to matching the best "Charlie Chans" in which Warner Oland was starred. There is much for both the mystery fans and the general audience.

Headquartered in Puerto Rico, diamond smugglers are playing hob with the legitimate trade. "Mr. Moto," to whom "Twister" attaches himself, is called in to break up the ring. Up against a crowd, individual members of which do not know who is honest or dishonest, bedeviled by native superstition, "Moto" is always in a melodramatic dilemma. Meanwhile "Twister" is the source of continuing nonsensical comedy. Unable to make headway, "Moto" reverts to posing as a crook. Through this bit of theatrical mechanics, he finds evidence that leads to the brains of the gang whose identity, incidentally, is absolutely concealed until the final moment.

Previous "Mr. Motos" have proved that there is a favorable market for this series.

Previewed at the Uptown theatre, Los Angeles. Patrons of this house, who have seen so many advance showings of secondary product that they consider themselves professional critics and are not loath to express opinions, had nothing but commendatory comment for "Danger Island."—G. M.

Produced and distributed by 20th Century-Fox. John Stone associate producer. Directed by Herbert I. Leeds. Screenplay by Peter Milne. Based upon story ideas by John Reinhardt and George Bricker. From a novel by John W. Vandercook. Based upon the "Moto" character created by J. P. Marquand. Harry Reynolds film editor. Photographed by Lucien Andriot. P. C. A. Certificate No. 4939. Running time, 65 minutes when seen here. Release date: April 7, 1939.

CAST

Mr. Moto	Peter Lorre
Sutter	Jean Hersholt
Joan Castle	Amanda Duff
Twister McGurk	Warren Hymer
Commissioner Gordon	Richard Lane
Commissioner Madero	Leon Ames
La Costa	Douglas Dumbrille
Col. Thomas Castle	Charles D. Brown
Governor John Bentley	Paul Harvey
Lieut. George Bentley	Robert Lowery
Captain Dahlen	Eddie Marr
Grant	Harry Woods

Within the Law

(MGM)

Melodrama

The direct appeal of "Within the Law" is to women. Yet the production is not without values which experience has taught are of interest to men. This adaptation of Bayard Veiller's play is entertainment that seeks to influence the more sympathetic emotions. Plot construction and amplifying details make use of three standby theatrical qualities, persecution, desire for revenge and love interest, to accomplish this purpose.

Played on the stage countless times by touring troupes, professional stock companies and amateurs, it has been made as a picture thrice. Only the very young generation can be unfamiliar with the story. Yet because of its theme and the character it persecutes and heroizes, it has often been referred to as "the shop-girl's delight."

Unjustly jailed, shop girl "Mary Turner" becomes a bitter woman. Determined to revenge herself upon "Gilder," who wrecked her life, "Mary" studies law determinedly and, upon release, becomes high priestess of a criminal gang headed by "Joe Garson." Following her advice of always keeping within the law, taking advantage of its loop holes and confounding police and prosecutors by legal trickery, the gang waxes wealthy. Even though "Gilder" is hurt financially, "Mary" visions complete triumph when she marries "Richard Gilder." Jealousy, however, inspires "Garson" to attempt an outside-the-law crime in which "English Eddie" is killed and in which "Mary" finds herself and husband implicated.

"Garson," however, still loyal to "Mary," confesses his guilt, which absolves her, and when she realizes that the true path to happiness lies within the law, "Gilder," who has more than paid for the mistake he made, relents, begs the girl's forgiveness and a new life dawns for "Mary."

Previewed at the Uptown theatre, Los Angeles. It was evident that the older portion of the audience was thoroughly familiar with the story and knew what was going to happen all the time. The younger segment, nevertheless, seemed to find the subject entertaining.—G. M.

Produced and distributed by MGM. Produced by Lou Ostrow. Directed by Gustav Machaty. Based on play by Bayard Veiller. Screenplay by Charles Lederer and Edith Fitzgerald. George Boemler film editor. Photographed by Charles Lawton. P. C. A. certificate No. 5173. Running time, 65 minutes when seen in Los Angeles. Release date March 24, 1939. General audience classification.

CAST

Mary Turner	Ruth Hussey
Richard Gilder	Tom Neal
Joe Garson	Paul Kelly
Cassidy	William Gargan
"English Eddie"	Paul Cavanagh
Agnes	Rita Johnson
Mr. Gilder	Samuel S. Hinds
June	Lynne Carver
George Demarest	Sidney Blackmer
Helen Morris	Jo Ann Sayers
Saleswoman	Ann Morriss
"Red"	James Burke
Inspector Burke	Donald Douglas
McGuire	Cliff Clark
Art Dealer	Claude King

The Mystery of Mr. Wong

(Monogram)

Crime Melodrama

Excitingly told, with plot complicated enough to suit the most critical followers of crime melodramas, "The Mystery of Mr. Wong" is a welcome addition to the series of pictures Monogram is making from the widely read Hugh Wiley magazine stories.

Again presenting Boris Karloff as the Chinese criminologist, the story takes him through a maze of crimes activated by the desire of a group of Chinese to recover a stolen gem, and the craving for revenge of a man whose sister was driven insane by her husband.

The clues are skillfully entangled by William Nigh, the director, and Scott Darling, screenplay writer. Exhibitors playing the previous "Mr. Wong" pictures may gauge audience reaction in advance but "The Mystery of Mr. Wong" is a more facile characterization of the Chinese detective than has been realized by millions of class magazine readers.

Previewed in a Hollywood studio projection room.—V. K.

Produced and distributed by Monogram. Associate producer, W. T. Lackey. Directed by William Nigh. Screenplay by Scott Darling. From the stories by Hugh Wiley. Edited by Russell Schoengarth. Photographed by Narry Neumann. Musical director, Edward Kay. Production manager, Charles J. Bigelow. P. C. A. Certificate No. 5128. Release date, March 8, 1939. Running time, when seen in Hollywood, 69 minutes. General audience classification.

CAST

Dr. Wong	Boris Karloff
Sgt. Street	Grant Withers
Valerie	Dorothy Tree
Drina	Lotus Long
Edwards	Morgan Wallace
Janney	Holmes Herbert
Harrison	Craig Reynolds
Stroganoff	Ivan Lebedeff
Carslake	Hooper Atchley

Love Affair

(RKO Radio)

Comedy-Drama

"Love Affair" starts out as a facile sophisticated comedy. During its unfolding, the story shifts tempo and becomes a straight love story of a woman and a man regenerated by their mutual desire to merit each other's affections. The culmination of their romance finds them facing the future together, she an invalided victim of a motor car accident and he an artist of equally uncertain future.

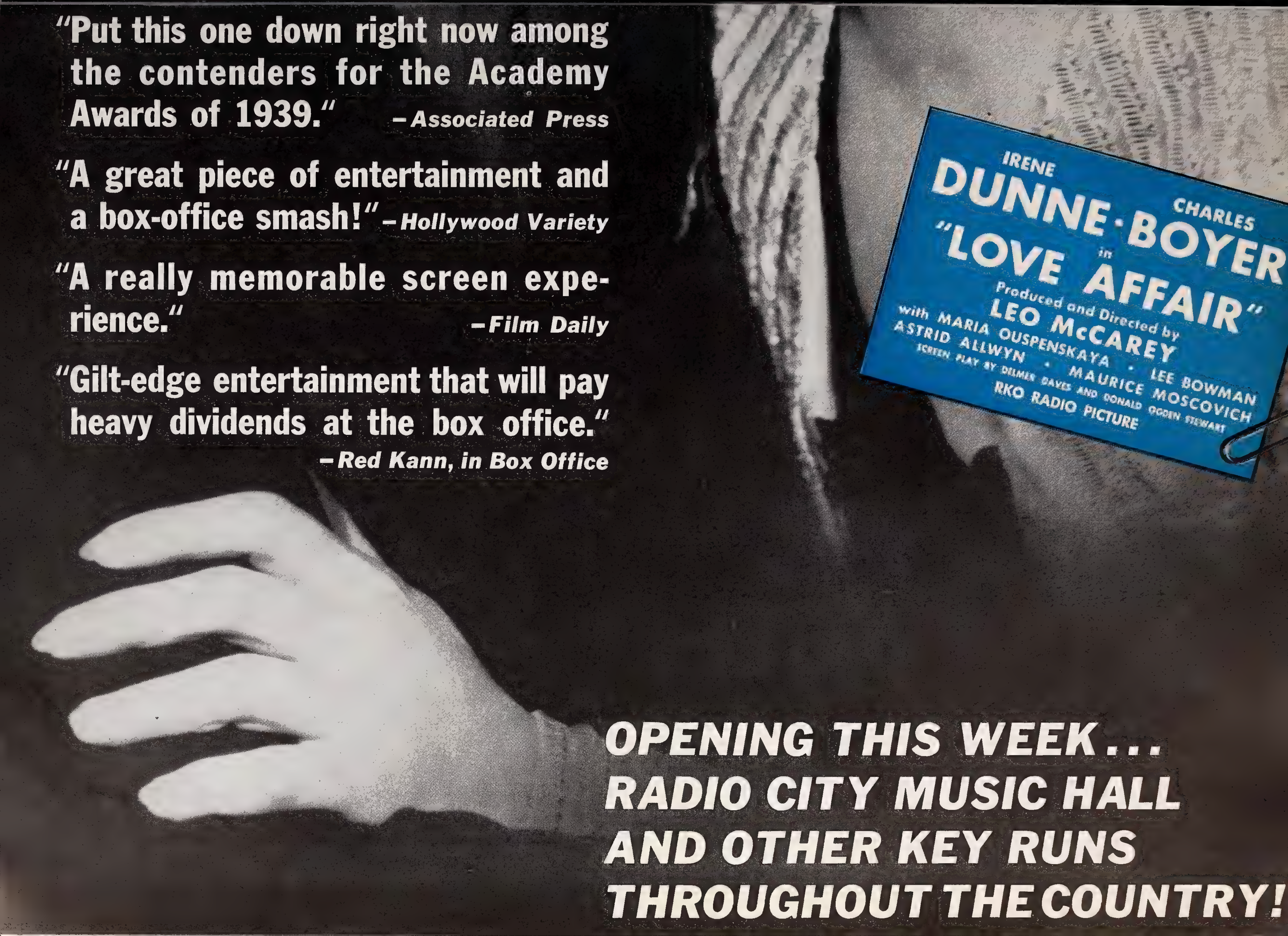
The picture's innate appeal is to women, and most particularly to those women who dote upon the love confession type of magazine. For marquee purposes, exhibitors playing "Love Affair" have as material of first consequence the names of Charles Boyer, polished actor whose deliveries have yet to prove ineffective and whose American pictures, the last of which was "Algiers," have won him a sizable following, and of Irene Dunne, who returns to the screen in this as a charming young woman of indefinitely identified income. It is her first picture since "Joy of Living," made by the same studio some time ago. Supporting the top pair are Maria Ouspenskaya, Lee Bowman, Astrid Allwyn and Maurice Moscovich.

Leo McCarey did a triple job on "Love Affair," producing and directing in addition to collaborating with Mildred Cram on the story. Delmer Daves and Donald Ogden Stewart wrote the deftly integrated screenplay.

Miss Dunne sings two songs, "Wishing," by B. G. DeSylva, and "Sing My Heart," by Harold Arlen and Ted Koehler, both of which have commercial possibilities.

Sailing from Europe to New York, "Michel,"

(*Continued on page 52*)



"Put this one down right now among the contenders for the Academy Awards of 1939." —Associated Press

"A great piece of entertainment and a box-office smash!" —Hollywood Variety

"A really memorable screen experience." —Film Daily

"Gilt-edge entertainment that will pay heavy dividends at the box office." —Red Kann, in Box Office

IRENE
DUNNE · CHARLES BOYER
in
"LOVE AFFAIR"
Produced and Directed by
LEO McCAREY
with MARIA OUSPENSKAYA · LEE BOWMAN
ASTRID ALLWYN · MAURICE MOSCOVICH
SCREEN PLAY BY DELMER DAVES AND DONALD OGDEN STEWART
RKO RADIO PICTURE

OPENING THIS WEEK . . .
RADIO CITY MUSIC HALL
AND OTHER KEY RUNS
THROUGHOUT THE COUNTRY!

(Continued from page 49)

French playboy, and "Terry," a Kansas girl who has made good in her own way in the big city, meet and fall in love. In New York they separate to meet again in six months, should their love continue. In the meantime, "Terry" makes her own way singing in night clubs, and "Michel" seriously attempts to paint. On her way to their rendezvous at the end of six months, "Terry" is injured by an automobile. Crippled, possibly for life, she is found by "Michel" and they go on together from there.

Previewed at the Pantages Theatre, Hollywood, to an audience which was highly enthusiastic in spots, apathetic in others, but of the unanimous opinion that Mons. Boyer's portrayal was outstanding.—*V.K.*

Produced and distributed by RKO: Produced and directed by Leo McCarey. Screenplay by Delmer Daves and Donald Ogden Stewart. Story by Mildred Cram and Leo McCarey. Musical score by Roy Webb. Songs: "Wishing," by B. G. DeSylva, and "Sing My Heart," by Harold Arlen and Ted Koehler. Photographed by Rudolph Mate. Special effects by Vernon L. Walker. Art director, Van Nest Polglase. Associate, Al Herman. Gowns by Howard Greer and Edward Stevenson. Montage by Douglas Travers. Edited by Edward Dmytryk and George Hively. Assistant director, James Anderson, P. C. A. Certificate No. 4778. Release date, March 15, 1939. Running time when seen in Hollywood 89 minutes. General audience classification.

CAST

Terry	Irene Dunne
Michel	Charles Boyer
Grandmother	Maria Ouspenskaya
Kenneth Bradley	Lee Bowman
Lois Clarke	Astrid Allwyn
Maurice Coubert	Maurice Moscovich

Lure of the Wasteland

(Al Lane Pictures)

Western

The industry has been making and exhibiting westerns for years. Doubtless it will continue to do so. Generally, whether expensively or economically produced, all adhere to a specific formula. Anything introduced into them in the way of apparent novelty is more or less but a face lift. In other words, it's the same thing with a bump lopped off here and a low spot pushed up there.

Anything that could have been said about any western may be said about "Lure of the Wasteland." It's an action adventure picture and no one will deny the record that a great many people like this kind of entertainment. They have certain preferences, but usually they don't care very much who is in the cast as long as the full quota of heroics, fighting, riding, loving and seeing that the villain gets his just deserts comes up on the screen. "Lure of the Wasteland" has all the props, including the cowboy songs. It is in color.

Previewed to trade press May 9 at Pantages theatre, Hollywood—G. M.

No distribution set. Produced by Al Lane. Directed by Harry Fraiser. Original screenplay by Monroe Talbot. Photographed by Francis Corby. No production certificate. Running time 55 minutes. No release arrangement or release date. General audience classification.

CAST

Grant Withers
LeRoy Mason
Marion Arnold
Kark Hackett
Henry Rothmore
Bob Terry

Trouble in Sundown

(RKO Radio)

Western, with Music

"Trouble in Sundown" is the third in the new series of RKO westerns starring George O'Brien, number four figure in the MOTION PICTURE HERALD-FAME poll of money making western stars. The high quality of story content, along with the sustained skill of director David Howard and producer Bert Gilroy, who have collaborated on the pictures for some time, make this latest effort the epitome of entertainment, insofar as outdoor action pictures are concerned. Added appeal is found in the complicated plot.

O'Brien, active as ever in this, is supported by Rosalind Keith, Ray Whitley, Chill Wills, Ward Bond, Cyrus W. Kendall, Howard Hickman, Monte Montague, John Dilson and Otto Yamaoka. Oliver Drake, Dorrell and Stuart McGowan, all widely experienced in out door action pictures, adapted the story of Charles F. Royal. To Drake and the McGowan brothers goes the credit for a tale excitingly told free from cliches, and graphically depicted.

"Clint," stumbling upon a bank robbery, manages to get clues which would clear the banker of complicity. Notwithstanding the fact that he is in love with the banker's daughter, his suspicions are directed toward the banker until following events open his eyes. In a scene which would do credit to various crime melodramas of extended budget, "Clint" solves the mystery.

Previewed in a studio projection room.—*V.K.*

Produced and distributed by RKO-Radio. Produced by Bert Gilroy. Directed by David Howard. Production executive, Lee Marcus. Screenplay by Oliver Drake, Dorrell McGowan, and Stuart McGowan. Story by Charles F. Royal. Musical director, Roy Webb. Photographed by Harry Wild. Art director, Van Nest Polglase. Associate, Lucius Croxton. Edited by Frederic Knudsten. Songs by Ray Whitley. P. C. A. Certificate No. 5050. Release date, March 24, 1939. Running time when seen in Hollywood, 60 minutes. General audience classification.

CAST

Clint	George O'Brien
June	Rosalind Keith
Andy	Ray Whitley
Tombstone	Chill Wills
Dusty	Ward Bond
Daggett	Cyrus W. Kendall
Cameron	Howard Hickman
Tex	Monte Montague
Simmons	John Dilson
Foo Yeung	Otto Yamaoka

Sergeant Madden

(MGM)

Police Melodrama

This is a story of "New York's Finest," with Wallace Beery playing the finest of the lot and Alan Curtis playing, as his son, the exception that proves the rule. The subject is a natural for exploitation in collaboration with the police of that or any other city and, although not a big picture in the sense that MGM usually employs the adjective, it has the human touch and plenty of point.

The Beery performance is up to his serious standard, humor having little part in the picture, and the Curtis portrayal of a "copper with the taste of blood in his mouth" is memorable. Laraine Day is both fair to behold and capable as the girl in the story. Tom Brown and Fay Holden are the other principals of name value.

Based on William A. Ullman's story, "A Gun in His Hand," Wells Root's screenplay is facile in a formal way. Josef von Sternberg's direction is businesslike beyond any of his earlier efforts. J. Walter Rubin's production was for substance rather than show. Resulting in a solid film.

The star enters the picture as an honest copper whose son's ambition to distinguish himself in the department prompts a too ready resort to firearms. A vengeful gangster frames the boy, and his father resigns from the force in shame after the son escapes from a train bound for Sing Sing and takes up a life of crime. In ultimate contrition the boy permits himself to be killed by police bullets in order that his father, wife and newborn son may be saved further disgrace.

Previewed at the Alexander theatre, Glendale, Cal., to a typical middle class midweek audience, which seemed to enjoy it.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, J. Walter Ruben. Director, Josef Von Sternberg. Screen play, Wells Root. Based on the story "A Gun in His Hand," by William A. Ulman, Jr. Musical score, Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Randall Duell. Set decorator, Edwin B. Willis. Photographer, John Seitz, A.S.C. Montage effects, Peter Ballbusch. Technical advisor, Val O'Toole. Film editor, Conrad A. Nervig. P.C.A. Certificate Code No. 5146. Running time, when seen in Glendale, 80 minutes. Release date, March 17, 1939. General audience classification.

CAST

Shaun Madden	Wallace Beery
Al Boylan, Jr.	Tom Brown
Dennis Madden	Alan Curtis
Eileen Daly	Laraine Day
Mary Madden	Fay Holden
"Piggy" Ceders	Marc Lawrence
Charlotte	Marion Martin
"Punchy"	David Gorcey
Milton	Donald Haines
Stemmy	Ben Welden
Dove	Etta McDaniel
Nero	John Kelly
Philadelphia	Horace MacMahon
Casey	Neil Fitzgerald
Dennis Madden (as a boy)	Dickie Jones
Al Boylan, Jr. (as a boy)	Drew Roddy
Commissioner	Charles Trowbridge

Heritage of the Desert

(Paramount-Sherman)

Western

Zane Grey has written many fine outdoor action adventure stories. Harry Sherman's present day reputation is founded on his ability to produce high class outdoor action pictures. This author-producer combination is assisted considerably by the screen play writer, Norman Houston, the dialogue writer, Harrison Jacobs, the director, Lesley Selander, cameraman Russell Harlan and a capable cast, Donald Woods, Evelyn Venable, Russell Hayden, Robert Barrat, Sidney Toler, C. Henry Gordan, Willard Robertson, Paul Guilfoyle and Paul Fix.

"Heritage of the Desert" is not an ordinary western picture. Expert photography of beautiful backgrounds keys the entertainment and exploitation class. There is an appealing love story. There is plenty of melodramatic instance and event. Sometimes the film has a spiritual quality, but comedy has not been neglected. Action, suspense and surprise have been included in abundance, and all elements have been intelligently welded.

Well turned performances make the plot and its amplifications believable, understanding and entertaining.

Previewed in a studio projection room. One could easily anticipate favorable audience reactions when the production goes into general distribution.— G. M.

Produced and distributed by Paramount. Producer, Harry Sherman. Director, Lesley Selander. Associate producer, J. D. Trop. Screenplay, Norman Houston. Additional dialogue, Harrison Jacobs. Original, Zane Grey. Photographer, Russel Harlan, A.S.C. P.C.A. Certificate No: 5112. Running time, when seen in Hollywood, 75 minutes. Release date, June 23, 1939 General audience classification.

CAST

John Abbott	Donald Woods
Andrew Naab	Robert Barrat
Miriam Naab	Evelyn Venable
Henry Holderness	C. Henry Gordon
Nosey Naab	Sidney Toler
David Naab	Russell Hayden
Snap Thornton	Paul Guilfoyle
Chick Chance	Paul Fix
Nebraska	Willard Robertson
Judge Stevens	Reginald Barlow

King of Chinatown

(Paramount)

Melodrama

Modern American gangsterism and ageless Chinese customs come to grips in "King of Chinatown" and the gangster force meets with defeat. The picture is straightaway melodrama that makes use of the complete routine of ten-twenty-thirty cent theatrical properties. Comedy fulfills an important function and a love story is included, but murder, torture, disaster and sudden death are the elements relied upon to give the piece its strength.

Vivid fiction, the show pits a suave but ruthless racketeer, played by Akim Tamiroff, against Anna May Wong, nurse and daughter of a merchant (Sidney Toler), leader of the Oriental colony in an American city.

For a time it appears that Tamiroff will succeed in imposing his will upon the Chinese and their friends, but confronted with a philosophy of almost eternal patience, long suffering yet fully aware that it will triumph in the long run, he meets the fate of those who ram themselves against a stonewall.

Hardly of the caliber of entertainment that will appeal to thinking people, the production, however, has plenty of dynamic action and pointed dialogue that may cause it to appeal to those who wish only diversified entertainment.

Previewed at the Stadium theatre, Los Angeles. Patrons of this house, to whom an advance showing is an unusual treat, evidenced only casual and routine interest. However, the picture was not designed to serve in anything but sustaining capacity.—G. M.

Produced and distributed by Paramount. Associate producer, Stuart Walker. Director, Nick Grinde. Photographer, Leo Tovar, A.S.C. Screenplay, Lillie Hayward, Irving Reis. Based on a story by Herbert Biberman. P.C.A. Certificate No. 4746. Running time when seen in Hollywood 75 minutes. Release date, March 17, 1939. General audience classification.

CAST

Dr. Mary Ling	Anna May Wong
Frank Baturin	Akim Tamiroff
The Professor	J. Carrol Naish
Pip Harrigan	Roscoe Karns
Mike Gordon	Anthony Quinn
Dolly Warren	Bernadene Hayes
Robert Li	Philip Ahn
Dr. Chang Ling	William Law
Potatoes	Ray Mayer
Heath	Alex Pollard
Barber	Sam Ash
Dr. Jones	Charles Trowbridge
Interne	Archie Twitchell
Detective	George Anderson

Spain In Arms
(Film Facts, Inc.)
Propaganda Film

This 80-minute film opens with scenes of Spain before the civil war. Farming, manufacturing, works of art, and public buildings are all depicted in about the first ten minutes of the reel.

The Loyalist army is shown in its first uprisings against the government. Churches are burned, skeletons of nuns are dug up and left at the entrances of the ruined churches, the police are powerless and anti-Loyalists are executed. Meanwhile the Nationalists, under General Franco, have organized and Franco starts his march from the south, regaining control of the Alcazar, driving the Loyalist army from University city, continuing north and returning to the east to divide the Loyalist army in half. During the march many scenes of war and death are presented.

The final scenes show the Nationalists in possession of most of Spain with General Franco planning reconstruction of the country left in ruins by the retreating Loyalists. Community centers are established to feed the poor. Industry is shown as improving and exports climbing.

The National Legion of Decency classified this production separately, with this observation: "A documentary film containing propaganda for the Franco side in Spain."

The picture does not carry a Production Code seal. GEORGE SPIRES.

The March of Time (No. 8, Vol. 5)
(RKO Radio)
Background for War: the Mediterranean

Scooped from the old print of the daily headlines, the material documented in the latest release by the makers of the March of Time concerns a situation that may become the newest powder keg of world crisis. With a complete reportorial grasp of the troublesome subject, the globe trotting camera localizes the French African settlement of Tunisia, where Benito Mussolini is pictured in the role of savior to the Moslem infidels in their efforts to break away from white man domination. The real motive behind the Italian philanthropy is suggested in Mussolini's desire to gain full control of the Mediterranean and thus block Britain's path to the Suez Canal and the Indian possessions. The closing sequences are devoted to France's efforts to counteract the anti-French bias. There are glimpses of Premier Daladier's inspection of the troubled spot and the military preparations being made there in the construction of a second Maginot line. Running time, 18 minutes.

MARCH OF TIME PLAYS TO 30 MILLION—RKO

When March of Time enters on its fifth year next month, it will play to an estimated world audience of thirty million people in more than 11,000 *theatres, according to RKO. This contrasts with the* 400 *theatres in which it opened four years ago.*

Within the last year, March of Time has added its 38th country to the list of nations where it is seen and a Dutch version to its already existing French, English, Spanish and Canadian editions.

Snow Falls
(RKO Pathe)
Skiing

The camera takes the audience to Switzerland and France where the ski champions of Europe enjoy the winter sport. The novice is shown learning the fundamentals of skiing under capable guidance of an instructor, while the more learned in the art try their hand at slalom and downhill racing and ski jumping. The spills of the champions as well as those of the novice add humor to the reel and excellent photography puts this short in a class with only the best.—Running time, 10 minutes.

Air Waves
(RKO Pathe)
Radio

From the birth of radio, this short follows the various phases through which it has passed to its present day use. A trip, with an audience, through the NBC studios is the highlight of the film. The guide shows how sound effects are produced and takes the audience into a studio during the final rehearsal. The efforts of arranging a program before it goes on the air, including a conference of department heads and the cooperation of all divisions to keep the broadcast running smoothly, is clearly depicted. Excellent photomontage by Slavko Vorkapich put the finishing touches on this entertaining and instructive short.—Running time, 10 minutes.

Cashy Heads Writers Club

Newly elected officers of the Pacific Writers Club, in Hollywood, are Milton Cashy, commodore; Lee Tracy, vice-commodore; Max De Vega, rear commodore; Captain Noyes Dawley, fleet captain; E. H. Hansen, port captain; Gordon MacLean, secretary; and Ray Kellogg, treasurer.

Tri-Color Company Formed

Tri-Color Corporation has been formed in Dover, Del., to deal in motion pictures, with a capital of $540,000 and 1,000 shares, no par value. L. H. Herman, Walter Lenz and L. E. Gray of Wilmington are the incorporators.

Glen W. Dickinson, head of Dickinson Theatres, operating 35 theatres in Kansas, Missouri and Iowa, said in Kansas City Tuesday that there still is nothing definite to report concerning his selling out to the Griffith circuit. That he is dickering for the sale of all or part of his circuit, however, he did not deny. Unconfirmed reports indicate that Griffith is interested in other houses.

Regional "Gateway" Winners Are Chosen

New York regional winners in the talent search conducted for RKO by Jesse Lasky were reduced from 51 to two at a tryout last week after a press luncheon at the Hotel Roosevelt. The two regional winners, Dorothy Davis and Charles Ruppert, will compete in subsequent eliminations to find the finalists, who will be given the names of John Archer and Alice Eden, and featured in the RKO film "Career."

At the luncheon, the contestants were addressed by Ralph Rolan, president of the Associated Motion Picture Advertisers; Arthur Willi, RKO talent scout; Bryant Washburn, Edward Arnold and Marie Ouspenskaya. Among those present from the RKO studio and home office were Ned Depinet, vice-president; Jules Levy, sales manager; John O'Connor, vice-president and general manager of RKO theatres; S. Barret McCormick, director of advertising and publicity; Rutgers Neilson, of the publicity department, and Rufus LeMaire, assistant to Pandro Berman.

MGM Reorganizes Branch

Herbert W. Genter, Metro-Goldwyn-Mayer salesman in Pittsburgh, has been transferred to the Kansas City exchange as office manager. He succeeds Joseph Markowitz, transferred to the Atlanta branch as salesman in the Florida territory. Edwin J. Moriarty has been promoted to office manager in Pittsburgh, replacing Milton Brauman, who succeeds Mr. Genter. John Zomnir succeeds Mr. Moriarty as Pittsburgh first booker, with Max Schabason advanced to second booker and Irvin Jacobs to third booker. Frank Jelenko, New Orleans salesman, goes to Philadelphia in the same capacity.

Warners Adding Prints

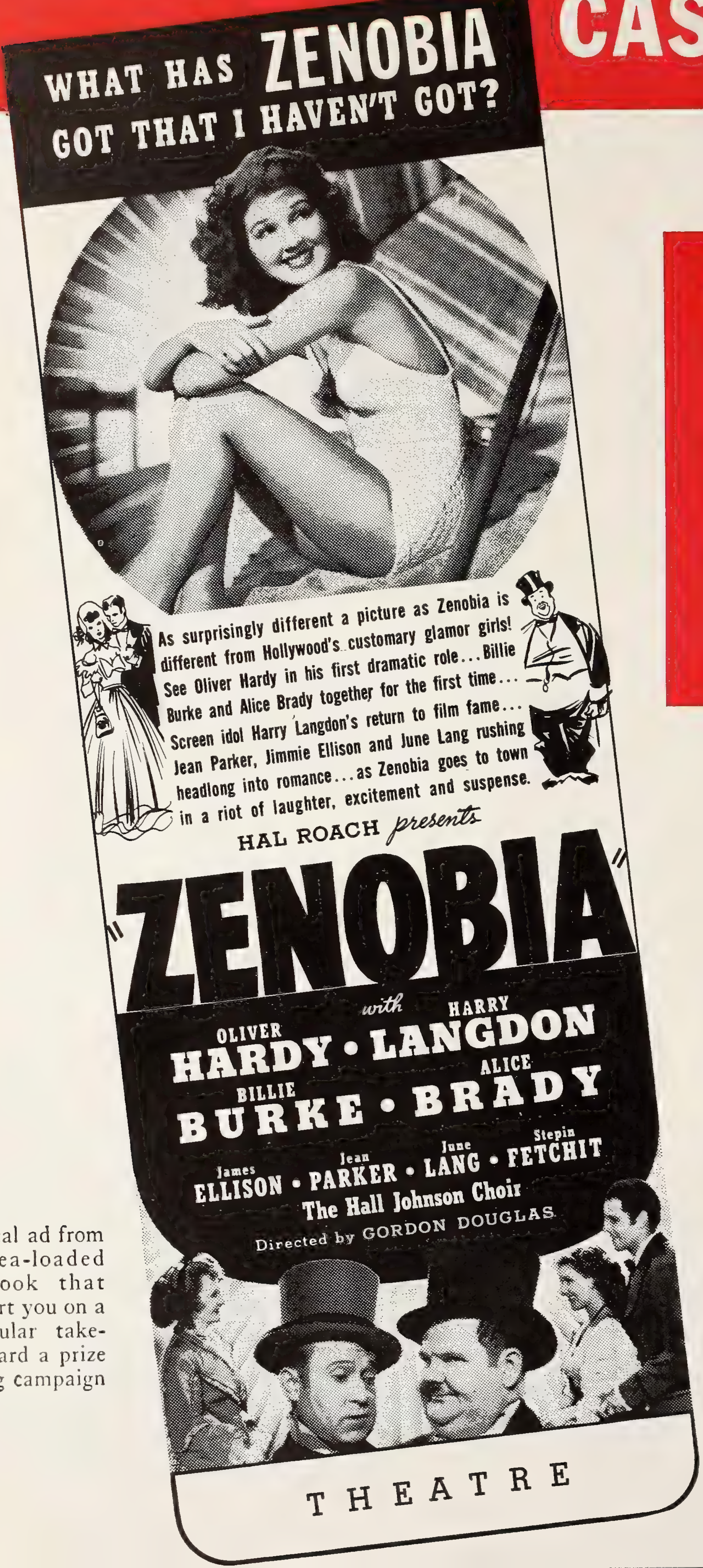
Ten additional prints on "big pictures" will be placed in circulation in the New York territory by Warner Brothers, it was announced this week, following conferences of Edward Schnitzer, Warner eastern district manager, and A. W. Schwalberg, in charge of theatre operations, with Leon Rosenblatt and Julius Charnow, of the Independent Theatre Owners. The ITOA had complained of delay in bookings occasioned by lack of prints.

Twentieth Century-Fox at Fair

March 29th has been proclaimed as "Twentieth Century-Fox Day" at the San Francisco World's Fair as a tribute to Darryl F. Zanuck's production "Story of Alexander Graham Bell." The film will be the first to be shown at the Fair and there will be a special preview on March 29th at the Fair grounds with a special train carrying Hollywood correspondents as guests of the company and Fair.

Frank J. McCarthy, eastern sales manager for Universal, has promoted W. M. Richardson from Charlotte branch manager to a special assignment under district manager Harry D. Graham in Atlanta. Paul Baron, acting branch manager in Washington, will take the place of Mr. Richardson in Charlotte. B. B. Kreisler, salesman at Boston, will become acting branch manager in Washington, pending the return of Nate Sauber, who is ill.

BOYS, ZENOBIA'S GOT EVERY
CASH PRIZES



WHAT HAS ZENOBIA GOT THAT I HAVEN'T GOT?

As surprisingly different a picture as Zenobia is different from Hollywood's customary glamor girls! See Oliver Hardy in his first dramatic role... Billie Burke and Alice Brady together for the first time... Screen idol Harry Langdon's return to film fame... Jean Parker, Jimmie Ellison and June Lang rushing headlong into romance... as Zenobia goes to town in a riot of laughter, excitement and suspense.

HAL ROACH *presents*

"ZENOBIA"

with

OLIVER HARDY • HARRY LANGDON

BILLIE BURKE • ALICE BRADY

James ELLISON • Jean PARKER • June LANG • Stepin FETCHIT

The Hall Johnson Choir

Directed by GORDON DOUGLAS

THEATRE

A typical ad from the idea-loaded pressbook that will start you on a spectacular take-off toward a prize winning campaign

$500. IN PRIZES

1st prize	$250.
2nd prize	75.
3rd prize	50.
4th prize	25.
5th prize	25.
6th prize	25.
7th prize	25.
8th prize	25.

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FOR YOUR BEST CAMPAIGN!

Who is Zenobia? Three words that open the way to your best spring showmanship...and the chance to win your share of the $500. in cash awards.

Equal chance for everyone...from key city first runs to small town situations. Your type of house and your budget limitations will be given consideration.

THE JUDGES

HAL ROACH
MURRAY SILVERSTONE, *General Manager, United Artists*
A—MIKE VOGEL, *Managers' Round Table, Motion Picture Herald*
SAM SHAIN, *Motion Picture Daily*
JACK ALICOATE, *Film Daily*
MAURICE KANN, *Box-Office*
JOHN FLINN, *Variety*
JAY EMANUEL, *Jay Emanuel Publications*
CHICK LEWIS, *Showmen's Trade Review*
LYNN FARNOL, *Director, Advertising & Publicity, United Artists*
MONROE GREENTHAL, *Director, Exploitation, United Artists*

(Mail this entry blank TODAY to ZENOBIA Contest, United Artists, 729-7th Ave., New York City)

SIGN UP!

Manager..
Theatre..
Town..

Contest starts immediately. All entries must be post-marked not later than midnight, June 1st, 1939. In case of ties, duplicate awards will be given.

OMPLETE CAMPAIGN TO ZENOBIA CONTEST,
ORPORATION, 729 SEVENTH AVENUE, NEW YORK CITY

LEGION CONDEMNED FIVE IN YEAR, ALL "SEX FILMS"

"Remous" Appeal Turned Down; "Birth of a Baby" Case to Virginia Supreme Court

Five features were condemned in 1938 by the Legion of Decency and all five were of the "sex-film" type.

In the same period the Legion did not turn down in entirety any pictures produced by members of the organized industry committed to self-regulation of film standards under the Production Code Administration.

The five "sex films" rejected by the Legion in the last year were: "Assassin of Youth," B.C.N. Productions; "Club des Femmes," made in France, Mayer-Burstyn; "It's All in the Mind," B. B. Ray Productions; "Lie of Nina Petrovna," made in France, Lenauer-International; "Marriage Forbidden" (new title of "Damaged Goods"), distributed by the old Grand National, and "Race Suicide," De Luxe Company.

13 Others Condemned Since 1936

Thirteen additional features have been condemned in their entirety by the Legion since it started reviewing in 1936. All of them were likewise of the "sex" film, or "hygiene" variety. Eight of them were made in Europe, the remaining five in the U. S., and all of them were distributed here by "independents" not aligned with the organized industry's voluntary Production Code.

The 13 included "Adolph Armstrong" (Swedish), Svensk Film Industri-Scandinavian Talking Pictures; "Amours de Toni" (French), Metropolis Films; "Carnival in Flanders" (French) Tobis Film; "Damaged Lives" (reissue), Welden Productions; "Ecstasy" (Czechoslovakian), Eureka Films; "Elysia," Bryan Foy Productions-Master Arts; "Gambling with Souls," Jay Dee Kay Productions-Kendis Films; "Living Dangerously" (British), Gaumont-British; "L'Orage" (French), Andre Daven Productions-Tri-National Films; "Lucrezia Borgia" (French), La Compagnie du Cinema-European Films Corporation; "Pitfalls of Youth," HER Laboratories; "Private Life of Henry VIII" (British-reissue), London Films-Gaumont British; "Slaves in Bondage," Jay Dee Kay Productions-Kendis Films.

Two pictures were given "separate classifications" in 1938: "The Birth of a Baby," Special Pictures Corporation, because it was "unsuitable as entertainment for general theatrical exhibition"; and, "Blockade," Wanger-United Artists, on the grounds that "many people will regard this picture as containing foreign political propaganda in favor of one side in the present struggle in Spain."

535 Features Reviewed

In 1938, the New York office of the National Legion of Decency reviewed 535 features. Of these, 456 were domestically produced, 79 were produced abroad, the foreign films being in nine languages.

Of the total number of features reviewed, 332, or 62 per cent, were rated Class A—Section I, Unobjectionable for General Patronage; 164, or 31 per cent, were rated Class A—Section II, Unobjectionable for Adults; 32, or six per cent were rated Class B. Objectionable in Part; five, or one per cent were given Class C rating —Condemned.

Monogram Pictures was the only company among the 11 large distributors which did not have a single "Class B—Objectionable in Part" rating in the year.

NEBRASKA SOLONS ENDORSE "PACIFIC"

Cecil B. DeMille has been notified that the Nebraska Legislature has passed a resolution endorsing his Paramount production, "Union Pacific." Introduced by Amos Thomas, W. H. Diers and Charles F. Tvraik, the resolution recommended that the members of the legislature give their "complete approval and support to this noble historical film and express their appreciation to all persons responsible for the production thereof."

The resolution followed announcement from Hollywood that the world premiere of the picture would be held at Omaha, April 28, and that civic, business, church, school and labor groups were joining forces to make the attendant three day celebration one of the most spectacular of motion picture premieres.

Class B ratings were given to one Columbia picture (of 50 reviewed); three First Nationals (of 25 reviewed); two MGMs (45 reviewed); three Paramounts (49 reviewed); two Republics (37 reviewed); two RKOs (44 reviewed); one United Artists (19 reviewed); four Universals (46 reviewed), and one Warner (29 reviewed), these representing but six per cent of the total of 535 reviewed during the year.

"Remous" Appeal Denied

Despite Attorney Arthur Garfield Hays' presentation of the dangers in censorship going far afield, the New York State appellate division in Albany last week upheld Irwin Esmond, motion picture director, and the Board of Regents in their refusal to license the second revised version of "Remous." The vote was four to one. Arthur Mayer and Joseph Burstyn hold distribution rights.

Presiding Justice James P. Hill and Justice Christopher Hefferan concurred in the opinion that the Motion Picture Division may ban as immoral films "dealing with social sex problems, human biology or the procreative function even when not obscene or indecent."

The other majority opinion, read by Justice F. Walter Bliss, with Justice Daniel V. McNamee concurring, held that "Remous" is "open to the construction placed upon it by the motion picture director. The plot is materially the same as 'Ecstasy,' sustained on appeal," in which the subject of impotence was held "not fit subject matter for screen display."

"Remous," originally submitted for New York censors' licensing by Kurt Laemmle, is a French-made picture, which, after rejection, was approved with eliminations and licensed, as was an English dialogue version known as "Whirlpool." Later, Director Esmond, in reviewing a second revised version, held that the theme of impotence came within the meaning of Section 1082, State Education Law, and subsequent appeal to the Board of Regents was upheld.

"Birth" Ban Up on Appeal

Lower court rulings in favor of the showing of "The Birth of a Baby" will be considered by the supreme court of appeals of Virginia in hearing the cast of the City of Lynchburg and R. W. B. Hart, city manager, against the film.

Despite the fact that he won in Judge Aubrey E. Strode's court in Lynchburg. Willis Grist, manager of the Paramount theatre there, decided not to put the picture on exhibition pending decision by the appellate tribunal.

City Manager Hart previously had ruled that the film could not be shown in Lynchburg. Judge Strode last month held that the city does not have the power to ban motion pictures approved by the state division of censorship. The Virginia censors were forced by an order by Judge Julien Gunn to issue a license for the film to be shown in Richmond in January.

In the appeal just allowed it is expected to be argued whether a Virginia city, whose charter gives it regulatory power over motion pictures, can prohibit the showing of a film licensed by the censorship division.

"Shame" Brings Charges

Charges of showing indecent pictures were booked against Earl Condon, assistant manager of the Regent theatre, New Orleans, following exhibtion of "Shame." Charged with Mr. Condon was Edward Sonney, Dallas, distributor.

More Censorship Bills

Added to the censorship bills already introduced this legislative season in Kansas, Oklahoma, Delaware, Arkansas, Iowa, Michigan and Missouri have come new bills in the Jersey and Oklahoma legislatures.

A bill in the New Jersey Assembly, offered by Assemblyman Kerner, for a three-man censor board, has been referred to the ways and means committee, of which Kerner is the head. The bill would provide for the payment of $4,500 per year to each board member, and would empower them to rule on motion pictures and stereopticon slides.

The Oklahoma bill is the second such this season. It was introduced by Representative Cooper, and would set up a "board of film inspection."

In Kansas, the bill to abolish the state board of review was killed Monday by the House committee.

National Decency Legion Classifies Twelve Films

Of 12 pictures reviewed and classified by the National Legion of Decency in its listing for the current week five were approved for general patronage, six were listed as unobjectionable for adults and one was cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Almost a Gentleman," "Ice Follies of 1939," "I Was a Convict," "Sundown on the Prairie," "Trouble in Sundown." Class A-2, Unobjectionable for Adults: "Bouquets from Nicholas" (French), "I'm from Missouri," "Let Us Live," "Midnight," "My Son Is a Criminal," "Sudden Money." Class B, Objectionable in Part: "Champs Elysees" (French).

Bader Joins MCA Artists

David A. Bader has closed his story agency, known as Literary Corporation of America, to join MCA Artists, Ltd., as executive assistant to David Diamond, head of the MCA story department. Mr. Bader has taken with him to his new post his library and lists of plays and books, as well as a number of American and English writers.

Mel Hulling has been appointed West Coast district sales manager for Monogram and will also serve as home office representative at the studio.

"SNOW" WITHDRAWN TO PAVE WAY FOR SECOND RELEASE LATE IN '39

Avoidance of Over-play by RKO-Disney Part of Plan to Return Film to Circulation in New Selling Effort

Behind the recent bare announcement by RKO-Disney that "Snow White and the Seven Dwarfs" will be withdrawn from theatre circulation on Saturday midnight, April 29th, lies a plan, of unprecedented nature, whereby a producer and his distributor aim to prolong the life of a successful box office performer by cutting short its normal bookings to avoid over-playing, they returning the picture to circulation some months later virtually as a new release with all the ballyhoo and publicity whoop-te-do that accompanied the first, again starting at first runs the country over.

Christmas Release Set

The return to circulation will be timed for the holidays at the end of the year, a period which the "Snow White" interests believe to be the most appropriate in view of the nature of the subject, as proven, they say, by the two successful holiday periods enjoyed by the world's first feature-length cartoon in 1937 and 1938.

"Snow White's" return late this year, of course, will have some competition, with the arrival at about the same time of the world's second feature cartoon, "Gulliver's Travels," now being produced in Florida by Max Fleischer for Paramount, and also the appearance shortly thereafter of the third feature cartoon, "Pinocchio," from Walt Disney.

With "Snow White" playing to close to 9,000 U. S. bookings, in its first playoff, representing virtually all of the "cream" runs, RKO-Disney believe that rental revenue that might now accrue from small subsequents and from repeats from the prior runs would not be nearly as much as the grosses anticipated from a fresh release months after the impending withdrawal.

Impressive Records Claimed

This marks the first time of record where a distributor has deliberately withdrawn a successful picture from circulation before saturation; the first time that one will be re-released, not as a reissue, but with all of the fresh effort usually given to a brand new release; the first time that repeat bookings have been refused; the first time where a strict single-feature policy prevailed and a strict prohibition made to apply to any and all of the usual "inducements" by theatres, such as giveaways, chance games and other "artificial stimulants."

By the time "Snow White" finishes its first "play-off"—meaning on its first round of the world—by April 29th, it will have grossed more than $8,000,000 in rentals for the distributor-producer, as follows: $4,000,000 in the U. S., $1,750,000 in England, $500,000 in France and $1,750,000 in the 43 other countries where the picture has circulated.

Considering the picture's $8,000,000 world rental return to date, the picture probably has grossed close to $16,000,000 in admissions, a total arrived at by figuring on the general 40 to 50 per cent rental charge prevailing. On the basis of $4,000,000 gross rentals and the probable $8,000,000 gross admissions for the 8,000 playdates in this country, an average admission income could be figured at $1,000 per theatre and an average rental income of $500 per house—for the U. S. exhibitions.

A better comparison of the history-making, 12-month box office and playdate performance can be gleaned from the fact that, generally, a feature picture considered as "doing well" over a normal life of circulation, running from two to two and a half years, has about 10,000 playdates grossing $1,000,000 to $2,000,000.

"BLANCHE NEIGE ET LES SEPT NAINS"

For reasons strategic in location and language, the French version of "Snow White and the Seven Dwarfs", noted in the story herewith, will have its American premiere at the Waldorf theatre, New York City, on April 8th. This theatre is located one block from the Radio City Music Hall, at which the English version had its premiere, and to which foreign and domestic visitors to the New York World's Fair, opening April 30th, are expected to flock, as part of their tour of New York. Expected to be attracted by the novelty of the dwarfs speaking French are not only these visitors and those in the New York area who saw it in English, but also the estimated 50,000 French persons, 100,000 students of French, and more who are familiar with the langauge, in New York City.

The film to date has been sold as a special.

Cost Put at $2,400,000

"Snow White" cost Walt Disney $1,700,000 to make, and the several hundred color prints and distribution costs added another estimated $700,000, for a total cost of about $2,400,000. The financing of production extended over four and one-half years, a credit arrangement never before equalled on a single picture. The bank loans have been entirely liquidated.

The Disney staff was more than doubled during the period in which the picture was in work. The studio employed about 300 in 1934 and about 900 in 1938. All were specialists in some definite phase of animated cartoon production and in order to keep them busy after "Snow White" had been completed, several shorts were kept in work simultaneously. Eventually, the Disney studio found itself ahead of schedule for the first time in its existence. It turned again to features, three of which are in work now and a fourth, which will make use of Leopold Stokowski and a symphony orchestra, will start during April. Of those in work, "Pinocchio" will be the first to be completed, some time next winter. Following it will be "Bambi" and "Alice in Wonderland."

Separate distribution deals will be made for the features now in work. Offers have been received from several distributors already, but arrangements are nowhere near a final stage. Disney's short subject distribution deal with RKO expires next year.

The book version, Disney edition, of "Snow White" sold at the rate of 50,000 copies a day, reaching a total sale figure of 22,000,000, and selling at from 10 cents to $2.50 the copy.

One hundred and forty-seven manufacturers were licensed to manufacture 2,138 individual products which ranged from dolls to foundation garments. Sixteen million five hundred thousand "Snow White" drinking glasses were sold and over 2,000,000 dolls.

"Snow White" was the first sound picture to be translated into a "talking book" for the blind.

The picture has played in 43 countries, and "there has been no instance in any country where the first run did not break all time records for both attendance and receipts," according to RKO.

The picture ran five weeks at the Music Hall where it played to 800,000 people, grossing $630,000.

"Snow White" has been recorded in 10 different languages and each version had a different "Snow White" and different dwarfs. None of the speaking characters in the picture appeared in any two versions.

The government of Czecho-Slovakia removed the tax on tickets "in appreciation of Walt having made a version in the Czecho-Slovakian language," RKO says.

The original drawings were exhibited in art galleries throughout the world and "sold along with the paintings of the masters." Lord Duveen, British collector, purchased sets for his home. One of the original scenes from "Snow White and the Seven Dwarfs," painted on celluloid, was hung in the New York Metropolitan Museum of Art last month.

The producer received honorary degrees from Harvard, Yale and the University of Southern California for "Snow White."

The film was the subject, innumerable times, of political cartoons the world over.

Millions of letters have been received by Disney asking him whether there were any live characters in "Snow White."

Dopey got more fan mail than all the "Snow White" other characters put together.

Disney has amassed a detailed breakdown of population groupings, language elements and reactions, and general exhibition and exploitation conditions, both here and abroad, using three outside surveying services to gather this data. These conditions have been determined so as to plan later when other Disney feature cartoons arrive.

"Snow White and the Seven Dwarfs" in French, direct from 31 weeks' engagement at the Champs Elysee Theatre in Paris, will be released in the principal cities of the United States shortly. The title of the film in French is "Blanche Neige et les Sept Nains," and "this marks the first time in the history of motion pictures that an American made film has been brought back to this country and re-distributed in a foreign language." Many scenes had to be re-animated in the making of the French version, including the one in which Snow White bakes a cake for Grumpy; the bed scene in which the dwarfs first discover their visitor, and all the titles.

Censor Trouble

The picture went unmolested by the censors throughout the world except in England and Holland. Running true to form, the British Board of Film Censors proved to be its greatest obstructionists. They were shocked by the "horror" of the scene in which the trees reached out to grab Snow White as she raced through the forest, and ordered it scissored out. They also ruled that children under 16 years could not attend the picture unless accompanied by their parents. Still the film ran for a record-making thirty-five weeks at the New Gallery Theatre in London. On the other hand, the Canadian censors lifted during the run of the picture, an eleven-year ban in the Province of Quebec prohibiting those under 16 from attending movie theatres.

IN THE CUTTING ROOM

The Gracie Allen Murder Case

(Paramount)

Comedy

Warren William will be in this picture with Gracie Allen. His screen identity is "Philo Vance." The title does not belie the production's story content. It will start out just as all complicated and baffling murder mystery melodramas do. But it will not maintain that tone very long. In fact what will happen in the picture might be most quickly and completely described as a farce burlesque and satire on all spine-stiffeners and music tinglers. Dithery Gracie will make her entrance and then everything will happen from the reverse angle.

Here's an advance digest of some of the major occurrences (not counting the ad-libbing and improvising that is going on while the film is in work. Gracie makes a hopeless jumble of all the clues, but she does solve the case. In the meantime she will have sent the hero to jail, the police to the insane asylum and while doing this will fall in love and become sentimentally sympathetic for the murderers. The dialogue that has been prepared and the situations devised are witty and hilarious.

Miss Allen and William will dominate the show, but they will have plenty assistance from Kent Taylor, Ellen Drew, Jerome Cowan, Judith Barrett, Conald MacBride, H. B. Warner, Horace MacMahon and vaudevillians Shaw and Lee in making the piece amusingly funny.

Alfred E. Green is directing the George Arthur production.

Release date: Not determined.

Lucky Night

(MGM)

Comedy-Romance

Exhibitors will have two of 1938's ten box offices leaders to talk about, Robert Taylor and Myrna Loy. They also will be able to promise the public a crazy-quilt, slap-happy comedy story. Miss Loy has had much experience in comedy; Taylor's venture into the realm of farcical foolishness is new to him and a decided departure from "Camille" and "Three Comrades," as well as "The Crowd Roars" and "Stand Up and Fight."

"Lucky Night" (appropriately titled) will be a two-person show. Although newcomer Bernard Nadell, funnyman Douglas Fowley, Henry O'Neill, Bernardine Hayes, Cladys Blake and Charles Lane will be concerned at time, Miss Loy and Taylor will be in practically every scene and sequence.

The heroine, tired of lolling in luxury, picks up with a happy-go-lucky play boy who is broke and in debt. They can't pay for dinner, but win a slot machine jack-pot. They get a $1,000 reward for capturing a badman, win a big roll in a gambling den, pay off the boy's debts, try to drink each other under the table, and wake up married. The hero gets a job, but wants to make every day a holiday, an arrangement at which his wife rebels. She goes home to papa, is followed by her spouse, who convinces his father-in-law that he has the correct philosophy for living. When his daughter returns she is greeted with remarks about idiots who haven't sense enough to hang onto what they want after they have found it. Thereupon the daughter decides that every day might just as well be a holiday.

Norman Taurog turns from directing juvenile features, such as "Boystown," to grown-up material.

Released: April 14, 1939.

The Kid from Texas

(MGM)

Comedy-Romance

"The Kid from Texas" is the second of a series of sports backgrounded pictures which MGM is making with Dennie O'Keefe the star. "Burn 'Em Up O'Connor" was the first.

Basically it is a comedy romance with the thrill of wild west adventure and polo. It concerns the exploits of a cowhand who crashes society, beats it at its own pet game and runs off with the prize debutante. Of the many picturesque episodes, that in which the hero saves a hard-pressed rodeo carnival by staging a polo match between cowpunchers and Indians promises to be the most exciting and amusing.

With Dennis O'Keefe, remembered also for "Bad Man of Brimstone," "Hold That Kiss," "Vacation from Love" and "The Chaser," is Florence Rice, last seen in "Sweethearts" and "Four Girls in White." They will be backed up by Anthony Allan, who played opposite Luise Rainer in "Dramatic School"; Jessie Ralph, long time comedy trouper; Virginia Dale, one of the glamour girls in "Idiot's Delight"; Buddy Ebsen, Robert Wilcox, Jack Carson, Helen Lynd, J. M. Kerrigan and Tully Marshall.

The picture is being directed by S. Sylvan Simon, who was in charge of "Four Girls in White," and formerly was at Universal, where he did "The Road to Reno," "Prescription for Romance," and others.

Release date: March 31, 1939.

Hell's Kitchen

(Warner)

Comedy-Melodrama

The title suggests it, but "Hell's Kitchen" will not be a gangster melodrama. True, one of the leading players was a gangster, as were his henchmen, but the real entertainment appeal rests in the comedy.

The ex-gangster turns respectable for personal and business reasons. He contributes to an orphans' home, then learns that the institution's superintendent is making a racket of soliciting donations. The former bad man muscles in, but the inmates, the "Dead End" kids being featured as the leaders, get under his skin. He makes life happy for them but his business adviser falls in love with a teacher. They expose the superintendent and make things tough for his chiseling partner as both go to jail.

Ronald Reagan, Margaret Lindsay, Stanley Fields, Grant Mitchell and the "Dead End" lads will be featured. The supporting roster is made up of Warner stock company players.

Crane Wilbur wrote the original screen play. E. A. Dupont and Lewis Siler share the director credits.

Release date: To be determined.

Sorority House

(RKO Radio)

Sorority Exposé

While "Sorority House" is not being produced along the same pretentious lines, its story essence will be somewhat similar to that which was the spirit of "Stage Door." Many college co-eds will be seen; three, Anne Shirley, Barbara Reed and Adele Pearce, will be featured. The locale is a fictitious mid-west university and the time is modern.

Thematically the photoplay will present a picture of some college sororities and their snobishness. Mainly it will concern the experiences of three girls who dream of getting a bid to join a sorority. All are poor, but each is dazzled by the glamour and social prestige which such an invitation means. The heroine, made a victim of an unfair even if well intended hoax, is thrilled to receive a bid, but when she learns what the sorority really stands for she rejects it. Woven into the main theme is a campus romance and for a secondary value the picture will illustrate the sacrifices the girl's father makes to satisfy his daughter's happiness.

James Ellison will share the romantic love story counterpart with Miss Shirley and in addition to Miss Reed and Miss Pearce the other principals are J. M. Kerrigan, Helen Wood, Doris Jordan, Margaret Armstrong, Sherrie Overton and June Story.

The production is adapted from the play "The Chi House," with screen play credited to Dalton Trumbo. John Farrow is directing.

Release date: Not determined.

Fixer Dugan

(RKO Radio)

Circus Story

Two players once prominent on Hollywood scene, Lee Tracy and Peggy Shannon, are the stars of "Fixer Dugan." A third important name value is Virginia Weidler, who did outstand work in "Men with Wings," "Out West with the Hardys" and "The Great Man votes." Tracy came from the stage to be featured in many pictures, but after "Sutter's Gold" he became inactive until reengaged by RKO-Radio for "Behind the Headlines" and "Criminal Lawyer." Miss Shannon was one of the numerous candidates from whose ranks a successor to Clara Bow was to be chosen. She, too, was absent from the screen until appearances in "Blackwell's Island" and "The Adventures of Jane Arden."

For the most part the supporting players are members of the studio's stock company, Rita LaRoy, William Edmunds, Bradley Page, Jack Arnold, Ed Gargan.

A Cliff Reid production, the picture will be the 23rd which Lew Landers has directed for the company. The story is from an original screen play by Paul Yawitz and Bert Granet, collaborators of "Affairs of Annabel" and "Go Chase Yourself."

Thematically, a love story is told against the background of a dingy circus which is not doing very well in its midwestern tour. As all the thrill, glamour and sensationalism of a circus story are illustrated in production detail, the plot concerns the efforts of the circus "fixer" (Tracy) and lion tamer (Miss Shannon) to be made the guardians of an orphan (Miss Weidler).

Release date: To be determined.

Calling Dr. Kildaire

(MGM)

Romance, Mystery

Two facts, originating from sources generally as widely separated as the North and South poles, stand "Calling Dr. Kildaire" in good stead. Next to the "Judge Hardy's," MGM considers the "Dr. Kildaire" series its best bet in the all-family entertainment field. It is giving the pictures the same kind of mounting, casting and qualities that it does the "Hardys." Reports from exhibitors on "What the Pictures Did for Me" unanimously call "Young Dr. Kildaire" a good picture. Such enthusiastic expression as "deserves your best playing time," "should please everywhere," "first surprise of 1939" and "play this by all means" run through the reports.

"Calling Dr. Kildaire" will have the same stars and principals, Lew Ayres, Lionel Barrymore, Lynn Carver, Nat Pendleton, Samuel S. Hinds, Emma Dunn and Walter Kingsford. Jo Ann Sayers will be missing from the cast, but Laraine Johnson, Lana Turner and Marie Blake are added. Harold S. Bucquet again was assigned to direct, and the property comes under the production guidance of Lew Ostrow, who was in charge of "Young Dr. Kildaire." The story told is a combination of the elements that were the spirit of the first production, comedy, romance, mystery melodrama, suspense. The relationship between "Dr. Gillespie" and "Kildaire" is the same. It appears, however, that complicated romance and baffling mystery will be more heavily emphasized.

Apparently "in wrong" with "Dr. Gillespie," "Kildaire" involves himself romantically with three girls, and performs an unethical operation which he knows will mean the end of his career if it is ever reported. To save his own reputation and reinstate himself in "Gillespie's" good graces and prove his right to love the real girl, he turns detective to solve a crime and clear his record.

Release date: April 14, 1939.

Back Door to Heaven

(Paramount)

Episodic Melodrama

Production of "Back Door to Heaven" was in the east, at the Astoria studio on Long Island. It was produced and directed by William K. Howard.

Mr. Howard was the director of "Fire Over England" for London Films. His Hollywood credits include "Princess Comes Across," "Mary Burns, Fugitive," "Vanessa," "Evelyn Prentiss" and "Power and the Glory." Howard wrote the original story and John Bright and Robert Tasker did the screen play.

The basic idea of the story is not new, neither is the episodic manner in which it is developed. But neither has been attempted on the screen for some years. Thus it steps a little out of rote and routine. Several members of the graduating class of a mid-west high school, before starting out in life, make a date to meet again ten years later. When they get together again one is an itinerant lawyer, another a night club dancer, one is a disgraced ship's captain, the fourth is a bank president and the fifth is a fugitive from a prison death house. Each tells the story of his career and the episodes that led each to his present status is simultaneously pictured. Each career story is packed with melodramatic and romantic incidents that promises to result in engrossing human interest entertainment.

The cast will be headed by four players who at one time or another have been prominent in the Hollywood scene. These are Wallace Ford, Aline McMahon, Stuart Erwin and Patricia Ellis. The balance of the cast features people who are comparatively unknown to picture theatre-goers and who, in the main, have made their reputation on the legitimate stage in New York.

Release date: April 14, 1939.

SHORT PRODUCT PLAYING BROADWAY

Week of March 11

CAPITOL

Story of Alfred Nobel	MGM
An Hour for Lunch	MGM
Feature: Let Freedom Ring	MGM

CRITERION

Champion Airhoppers	Paramount
Bank Notes	Universal
Feature: Fast and Loose	MGM

MUSIC HALL

Farmyard Symphony	RKO Radio
Feature: Stagecoach	U. A.

PARAMOUNT

Paramount Pictorial, No. 7	Paramount
Thrills and Chills	Paramount
Sporting Irish, The	Paramount
Feature: Never Say Die	Paramount

RIALTO

Super Athletes	Paramount
Rube Goldberg's Travelgab	Paramount
Jeep, The	Paramount
Feature: Saint Strikes Back, The	RKO Radio

RIVOLI

Farmyard Symphony	RKO Radio
California Today	Modern Film Corp.
Feature: Spirit of Culver	Universal

ROXY

Hunting Dogs	20th Cent.-Fox
Frozen Feet	20th Cent.-Fox
Feature: Little Princess, The	20th Cent.-Fox

STRAND

Tax Trouble	Vitaphone
Day at the Zoo, A	Vitaphone
Sophomore Swing	Vitaphone
Feature: Oklahoma Kid, The	Warner Bros.

Streets of New York

(Monogram)

Melodrama

"The Champ" made Jackie Cooper a star Popular for some time, he went into eclipse. But a series of pictures, "White Banners," "Newsboys' Home," "Gangster's Boy," "That Certain Age" and currently "The Spirit of Culver," have served to bring him back. Again he has become an important box office name, particularly to juvenile theatre-goers.

In "Streets of New York" he will be seen in a type of role that should be strongly appealing to lads of and about his own age. Ambitious to be a lawyer, he runs a newsstand by day and goes to law school at night. Particularly friendly to a crippled boy, whose life he makes easier, he wins the friendship of a judge when he saves his pals from trouble with the law. When his elder brother, a public enemy, goes beserk he turns him over to the police. But in a stirring death house sequence, he makes peace with his brother and under the judge's sponsorship renews his struggle for education to become a lawyer.

Most of the boys who will be seen with Cooper are not well known with the exception of Martin Spellman, who was in "Boys Town" and "I Am a Criminal." Adult members of the cast are George Cleveland, R. E. O'Connor, R. E. Keane, Dick Purcell, presently in "Blackwell's Island," George Irving and June Martel.

Robert Andrews prepared the original screen play and the production is being directed by Jack Mintz.

Release date: March 29, 1939.

Mystery of the White Room

(Universal)

Crime Club Production

Six preceding releases have demonstrated the entertainment and exploitation worth of the "Crime Club" series pictures. Unlike the current run of series productions, the "Crime Clubs" do not always feature the same principals. They are not written by the same authors or screen play writers. They do adhere to a melodramatic trend, however and all over adapted from "Crime Club" mystery novels. No departure from the general formula will be made in the case of "Mystery of the White Room."

The story's locale is a hospital. Doctors, nurses, patients and police are the personnel involved. While there will be no lack of romantic and comic amplification, the basic plot concerns a young doctor who stepped into a murder case which, in precipitating several deaths, baffled the police. Proving himself as adept a detective as he was a skillful surgeon, the young doctor solves the case in which he himself was involved as a chief suspect.

Bruce Cabot will be seen in the role of the doctor. He will be supported by Helen Mack, Constance Worth and Joan Woodbury, all of whom are nurses and all of whom are involved in the story's mystery melodrama. Comedy contrast will be taken care of by Tom Dugan and Mabel Todd, who will be remembered for "The Cowboy and the Lady." Other important parts have been assigned Roland Drew, Addison Richards and Tommy Jackson.

While Alex Gottlieb did the screen play, story basis for the production is a "Crime Club" novel, "Murder in the Surgery," written by Doctor James G. Edwards. The picture is being produced by Irving Starr and direction was assigned to Otis Garrett, who made three earlier numbers in the series.

Release date: March 17, 1939.

Hero for a Day

(Tentative Title)

(Warner)

Crime Melodrama

About the middle of 1931, Warner Bros. produced "The Star Witness." With some attention toward modernization and a few alterations in plot amplification, "Hero for a Day" (tentative title) will repeat the story of the war veteran who was courageous enough to beard gangdom in its den, appear on the witness stand to give evidence that convicted the gang leaders who had held a city in terror. Charley Grapewin now assumes the role Chic Sale created.

Besides Grapewin, the studio has made available Jane Bryan, Henry O'Neill, Elizabeth Risdon, James McCallion, Dickie Jones, John Gallaudet and Don Douglas. The support includes a half dozen players who once were prominent in pictures.

The screen play for the present version of Lucien Hubbard's story was prepared by Lee Katz. Crane Wilbur is directing. There will be a straightforward plea for rugged Americanism as a highlight of the climactic sequences.

Release date: To be determined.

James Johnson has resigned from the Twentieth Century-Fox advertising department to join Batten, Barton, Durstine and Osborn, advertising agency, as an account executive.

RIGHT ON THE HEELS OF THEIR FIRST HEART-WARMING SUCCESS..

BLONDIE MEETS THE BOSS

in the second of this grand series of family life comedies..based on CHIC YOUNG'S famous comic strip!

PENNY SINGLETON as BLONDIE · **ARTHUR LAKE** as DAGWOOD · **LARRY SIMMS** as BABY DUMPLING

the same perfect cast that made "Blondie" acclaimed as the most human, wholesome and altogether lovable picture to come out of Hollywood in many a moon!

and **SKINNAY ENNIS AND HIS BAND**

Screen play by Richard Flournoy · Directed by FRANK R. STRAYER

COLUMBIA PICTURES

Mexican Producer Decries American "Booking Tactics"

"Block booking methods" of American distributors are blamed by Juan Pezet, general manager of the Association of Motion Picture Producers of Mexico, for the "drastic" attitudes of the Mexican government towards U. S. distributors, and for that government's granting of "substantial" rebates in taxes to Mexican exhibitors who show Mexican product. Mr. Pezet was in New York City last week, to arrange with the Mier Brothers the worldwide release of his latest production, "El Cobarde." He left on Saturday for Mexico City.

Mr. Pezet claimed that the American "methods" had resulted in 23 Mexican films undated, up to last October. The government's virtual subsidization of Mexican exhibition, he asserted, resulted in the showing of 16 of the mentioned films, up to December.

The Mexican producer admitted the realization among Mexicans that any attitudes to be taken must not be "too" harsh. "We realize," he said, "that we must work hand in hand with Hollywood; at least for the time being, because of the limited output of our studios."

Mr. Pezet claims that Mexican films gross more when handled by Mexican distributors, rather than American.

Catholic Charities Names Motion Picture Committee

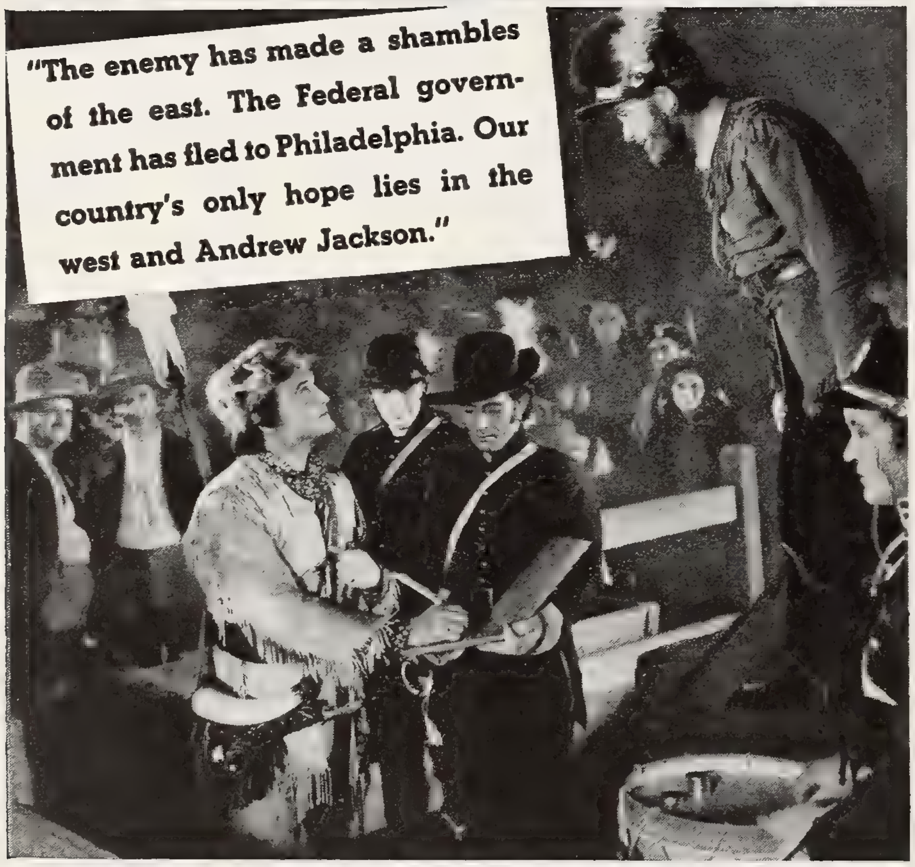
The Motion Picture Committee of the 1939 Catholic Charities Drive this week was announced by its chairman, John J. O'Connor, general manager of RKO Theatres. The committee consists of Harry D. Buckley, Pat Casey, H. M. Doherty, E. C. Grainger, J. R. Grainger, Austin C. Keough, E. L. McEvoy, Charles E. McCarthy, Joseph McConville, C. B. McDonald, John Murphy, Wm. J. Neary, Dennis F. O'Brien, Charles L. O'Reilly, P. A. Powers, Wm. T. Powers, Martin Quigley, Wm. F. Rodgers, George J. Schaefer, William Scully, Gradwell Sears, George Skouras, W. G. Van Schmus, Frank C. Walker, treasurer; George C. Walsh and George W. Weeks.

Catholic Charities, the central and coordinating body for 216 hospitals, institutions, welfare and other agencies in the Archdiocese of New York, was founded in 1920 by the late Patrick Cardinal Hayes, the "Cardinal of Charity." In tribute to him, this year's campaign, by resolution of the Cardinal's Committee of the Laity of the Archdiocese will be known as the Cardinal Hayes Memorial Appeal.

Contributions may be sent to any member of the committee for forwarding checks being made payable to Frank C. Walker, treasurer.

RKO Pathe has signed Baron Carl von Ripper to work on the re-enactment of Nazi activities for the company's feature length picture "Unknown Patriot." According to RKO Pathe Baron von Ripper spent seven months in a concentration camp in Germany.

AMERICA — FIRST, LAST — ALWAYS!


"The enemy has made a shambles of the east. The Federal government has fled to Philadelphia. Our country's only hope lies in the west and Andrew Jackson."

★ MAN OF CONQUEST ★
RICHARD DIX • Gail Patrick • Joan Fontaine
Edward Ellis • Cast of thousands! • A Republic Picture

"Lost Plays" to Be Published by Princeton Press

One hundred "lost plays," hitherto unpublished and covering a century and a half of the American theatre, are included in a series of 20 volumes planned for publication by the Princeton University Press in cooperation with the Authors League of America, the Dramatists Guild and the Rockefeller Foundation. The first volume will be published in late fall if sufficient subscriptions are received this spring to warrant publication.

Barrett H. Clark, critic and historian of the theatre, is general editor of the series. The project is said to have the endorsement of Robert E. Sherwood, president of the Dramatists Guild; Hendrik Willem Van Loon, president of the Authors Guild; Cecil B. DeMille, Paramount producer, and Dixon Ryan Fox, president of Union College and of the New York State Historical Association.

Among the playwrights represented in the collection of "lost plays" are Royall Tyler, John Howard Payne, Dion Boucicault, Bartley Campbell, Silas Steele, J. M. Field, Leonard Grover, Henry C. DeMille, Charles Hoyt, Lester Wallack, Frank Murdock, David Belasco, George Henry Boker, Steele MacKaye, J. J. McCloskey, Julia Ward Howe and more than a score of others. Twelve nineteenth century melodramas are included.

The sponsors of the work say the plays "are not offered as artistic masterpieces . . . but each was a significant part of American culture, reflecting and in some cases influencing the thought of the country." The editors point out that only an insignificant fraction of the total number of American plays has survived. The new series is presented as "not only a cross-section of the American theatre but an epitome of the ideas and customs, opinions and philosophies, of the American people through almost a century and a half."

McGuire Quits Committee

P. A. McGuire this week resigned from the Projection Practice Committee. A resolution was adopted by the committee expressing regret at Mr. McQuire's resignation, extending him an invitation to attend the meetings of the committee whenever he may so desire and praising his activities on the committee, which he helped to form.

Benny Trial Postponed

The trial in New York of Jack Benny, radio and film comedian, on an indictment charging him and Albert N. Chaperau with smuggling $2,131 worth of jewelry into the United States has been postponed until April 3rd by Federal Judge John W. Clancy at the request of the prosecution.

Columbus Film Planned

A feature based on the life of Christopher Columbus is planned by Abel Gance, French producer. Exteriors will be shot on Spanish soil.

WHAT THE PICTURE DID FOR ME

Columbia

AWFUL TRUTH, THE: Irene Dunne, Cary Grant —We brought this back with a personal guarantee and we were justified as we had very good house. In our estimation, there have been few comedies that rank with this one. Played January 7.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

First National

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Crime School Kids"—What a wallop this one packs. Not a single adverse comment during the run. Business not up to average but we have never used this type of a picture before on a Sunday change. Probably would have pulled as well on a Friday-Saturday change. But it still remains one of the season's outstanding offerings. Running time, 97 minutes. Played February 26-28.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Crime School Kids"—Cagney should have received the Academy Award on the electrocution scene. By all means play it. Played February 19-21.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane, Jane Bryan, Eddie Albert, Jane Wyman—A good picture in which the supporting cast stole the picture from the stars. Morris did not have a sympathetic role, and Priscilla did not have a part worthy of her talents. Eddie Albert was outstanding in his role and Jane Wyman had equally as good a part as Priscilla. Running time, 89 minutes. Played February 26-27.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

COMET OVER BROADWAY: Kay Francis, Ian Hunter—It's a shame to waste talent and film on such a shoddy production as this proved to be. Pleased very few patrons. Thanks to a good second feature, the situation was not a complete washout. Running time, 69 minutes. Played February 15-16.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MY BILL: Kay Francis, John Litel, Anita Louise, Bonita Granville, Dickie Moore—A real home, down-to-earth picture with one of those Alger story or Cinderella story endings. Very seldom does a story end in a manner that tickles an audience as this does. Do the kids whoop it up when Dickie Moore falls heir to the house in which the shrewish aunt lives and when he comes to take possession. This pleased old and young and on a Sunday of a big snowstorm this drew average business when we expected it to be below average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

PATIENT IN ROOM 18, THE: Patric Knowles, Ann Sheridan—This satisfies as one of those "Who Done It" mystery stories. Locale in a hospital. You know by this time what a picture like that does for you and it is a good picture of its type. This was doubled with "My Bill."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Grand National

TRAILING TROUBLE: Ken Maynard—Fair western picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Metro-Goldwyn-Mayer

CHASER, THE: Dennis O'Keefe, Lewis Stone, Ann Morriss—This vividly pictures the accident racket in which smart crooked lawyers collect for fake accident claims. But for downright bad casting this takes the leather medal. Imagine casting Lewis Stone as a drunken doctor who works in a crooked manner with the crooked lawyer. Just think of the kindly Judge in the Judge Hardy family pictures given a role like that. The drawing power of this was about what it deserved, below average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

CITADEL, THE: Robert Donat, Rosalind Russell—If any small town can make any money on this type of picture, they have a majority of intellectuals.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

FLIRTING WITH FATE: Joe E. Brown, Leo Carrillo—A few more of these and Joe E. Brown might just as well fold up.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

FLIRTING WITH FATE: Joe E. Brown, Leo Carrillo—Joe E. Brown is still good at the box office. Here public demands some of this comedy. Better than average business. Running time, 70 minutes.—J. A. Fair, Elite Theatre, Lawrence, Iowa. General patronage.

FOUR GIRLS IN WHITE: Florence Rice, Una Merkel, Ann Rutherford, Alan Marshal, Kent Taylor —This hardly ranks as pleasant evening's entertainment. While there are some moments of comedy, the general grimness of the operating room scenes overshadows the picture and left the audience in a depressed state. Operations are not pleasant to say the best and had the footage been shorter in these scenes and more comedy for relief the picture would have been much better for all concerned, for it did not do business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GIRL DOWNSTAIRS, THE: Franciska Gaal, Franchot Tone, Reginald Gardiner, Walter Connolly—Franciska Gaal, the little Hungarian star, certainly makes good. She has a charming personality and, what is very rare in foreign stars, she speaks distinctly. Franchot Tone gives his usual excellent performance while Walter Connolly as the heavy father furnishes plenty of comedy. The story is fantastic, one of those "it couldn't happen here" stories but the excellent cast puts it over. Running time, 77 minutes. Played February 24-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

GIRL DOWNSTAIRS, THE: Franchot Tone, Franciska Gaal, Reginald Gardiner, Walter Connolly—Just another picture. Good for better end of double. Running time, 65 minutes.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Milizia Korjus—Unfortunately, this situation has too few interested in such pictures as this. No business but still we are glad to run such fine productions for those who enjoy them. All the time worn adjectives can be applied to this one. Running time, 104 minutes. Played February 22-23.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Milizia Korjus—A wonderful picture. Don't know what day in week you could use it for small towns. If you depend on rural patronage, lay off of it. The few we had enjoyed it. Running time, 104 minutes. Played February 22-23.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Milizia Korjus—Grand picture for the upper class. Did fair business. Running time, 104 minutes. —J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen—Here's one for the gods. Swell entertainment. Gracie Allen never was better. Clicked solid on extended runs. Running time, 84 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

IDIOT'S DELIGHT: Norma Shearer, Clark Gable, Edward Arnold, Burgess Meredith, Charles Coburn, Joseph Schildkraut—This is not a small town picture. Those who saw it were divided in their opinion. The majority did not like Shearer in this role. Business was very disappointing. If you could get it at a lower allocation would suggest mid-week bookings. Running time, 107 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IDIOT'S DELIGHT: Norma Shearer, Clark Gable, Edward Arnold, Burgess Meredith, Charles Coburn, Joseph Schildkraut—Good B product only. Would not stand up under extended runs. Pleased to very small business. Running time, 100 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power, John Barrymore, Robert Morley, Anita Louise, Joseph Schildkraut, Gladys George—I was prepared to take a real nice loss on this because we very seldom make expenses on a percentage picture and from reports on this, that is, the drawing power of this in many spots, expected the loss to be more than usual considering the terms I had to play this on but the way this drew at the Myrtle was a pleasant surprise. Far better than expected. As to the quality of the picture no one commented, but I am quite sure that our patrons felt that they had their full money's worth and one would have to be very hard to please not to find interest in this costly, colossal, magnificent picture. For a change we ran this 145 minute picture single.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

OUT WEST WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Virginia Weidler—Excellent. The best "family series" on the market today. The Hardy Family and their "down-to-earth" stories will thrill your audiences. They will laugh, cry and enjoy to the utmost this picture. Rooney is tops. Stone very good and an orchid to the man who can "hold his own" all of these years as an actor. (A major role at that.) It's swell entertainment from start to finish and I for one claim it is tops. A "different" plot, believe it or not. Guaranteed to have them rolling in the aisles one minute and hauling out the good old "weep rag" the next. You can't afford to miss this picture even if it means taking the night off and going to the opposition house to see it. 'Nuff said. It is tops. Running time, 85 minutes. Played February 26-27.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

OUT WEST WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Virginia Weidler—Say, you mugs! When you get anything better, just let me know. Big at box office. Running time, 75 minutes.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas, Fay Bainter, Harry Barris, Hattie McDaniels—The answer to this exhibitor's prayer, and I had to compete with basketball tournaments on the east and west Friday and Saturday, and Sunday was the coldest night of the winter. Joan Crawford is very popular with my patorns. Margaret Sullavan is winning many friends by her fine acting. Melvyn Douglas, Robert Young and Fay Bainter are very good, while Harry Barris goes to town with his "Farmer in the Dell" song. And, of course, I can't leave out Hattie McDaniels, who leaves the audience in roars of laughter at the final fadeout. This ought to please in any spot. Photography and recording very good. Running time, 76 minutes. Played February 17-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas, Fay Bainter—Joan Crawford is washed up. No drawing power. —R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas, Fay Bainter—Good picture for any man's house. Miss Crawford not what she was in past but still draws better than program picture. Running time, 75 minutes.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

SPRING MADNESS: Lew Ayres, Maureen O'Sullivan, Burgess Meredith, Ruth Hussey, Ann Morriss, Joyce Compton, Jacqueline Wells—And we nearly eliminated this after reading some of the comments. Decidedly entertaining with some exceptional support. Leads are very good, story was different and where did MGM get all those starlets? Ruth Hussey is swell, Burgess Meredith very outstanding, Ann Morriss a dream and Joyce Compton and Jacqueline Wells

(*Continued on page 66*)

Only

PARAMOUNT

makes *BIG* ONES

LIKE THIS —

PARAMOUNT'S

"MIDN

THE

"Midnight"

(Paramount)

REPRINT FROM
MOTION PICTURE DAILY
MARCH 14, 1939

HOLLYWOOD, March 13.—This is Claudette Colbert's best comedy since "It Happened One Night" and as much better than that Academy-immortalized classic as the cinema of 1939 is better than the cinema of 1934. This is, in fact, just about the best light comedy ever caught by a camera, as of the glad evening of March 8, 1939, when a cross-industry turnout enjoyed its preview screening with that wholesome, whole-hearted enthusiasm which, about once a year, erases company boundaries, banishes professional prejudices and makes of a top-flight Hollywood audience a mere theatreful of completely contented film fans for a night. It takes a pretty fine piece of entertainment to do that.

There is much about "Midnight" to gratify not only Miss Colbert and the general public but also Paramount and the general industry. There have been doubts in various quarters during recent years as to whether it is possible for the screen, under modern conditions, to deliver to the whole public a really smart, sophisticated comedy, suitable for family consumption and yet completely satisfying to adult and minor, metropolitan and agrarian, in content, execution, in individual detail and total result. Paramount has persisted in the theory that it can be done, despite certain disappointing efforts to do it, and Paramount herewith not only proves its theory triumphantly but supplies the industry a fine working model for guidance in achieving this difficult but delightful end.

Miss Colbert's performance is unquestionably her splendid best, but this is no one-performance picture. She has as companions in comedy the matured John Barrymore in fine fettle, dashing Don Ameche in a role fitting his ebullient phase perfectly, Francis Lederer and Mary Astor with precisely appropriate assignments, Hedda Hopper, Elaine Barrie and Rex O'Malley in superbly handled secondary parts which add roundness and reality to the swiftly spun narrative. There isn't a dull instant.

The screenplay by Charles Brackett and Billy Wilder, an expert script packed with brilliant dialogue, is from a story by Edwin Justus Mayer and Franz Schulz. It starts with arrival of Miss Colbert in a rainy Paris in evening dress without hat, wrap, baggage or money, and proceeds from there by a design too intricate and amusing for condensed synopsis. It is fast but not headlong, so funny in spots that whole minutes of dialogue are lost in audience laughter and so steadily humorous as to make its 90 minutes seem as 30. It never gets out of hand nor out of line.

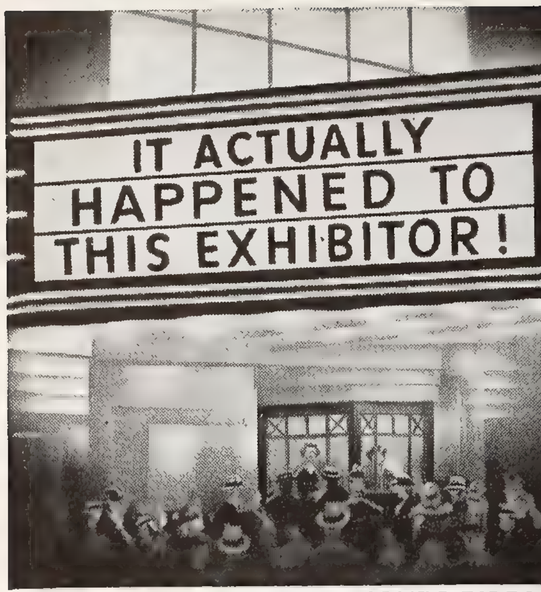
Arthur Hornblow, producer, and Mitchell Leisen, director, have many a fine picture behind them. They may have many more before them. This is one fine enough to carry their names on into tomorrow's lists of great artists if they never do another.

Running time, 90 minutes. "G"*

ROSCOE WILLIAMS

IGHT"

IT PICTURE OF 1939!



TRUE STORIES FROM ALTEC FILES

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Owner,
Fays-Majestic-Carlton
Theatres,
Providence, R. I.

System Restored Day After Flood Hits N. E. Theatre

PROVIDENCE, R. I.—"When the flood and tidal wave of last September hit Providence, doing untold damage to theatres here in Providence, our Fays Theatre was flooded to an average of twelve feet in the auditorium," declared Edward M. Fay, prominent owner-exhibitor.

"I notified A. W. Hyde, our local Altec service inspector, that some DC power would be available. Although the flood was still raging, Altec rushed equipment by truck from Boston and from New York by plane, and the very next day, Altec had set up temporary apparatus and notified me that the system was ready to operate.

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SERVICE CORPORATION
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THE SERVICE ORGANIZATION
OF THE MOTION PICTURE INDUSTRY

(*Continued from page 63*)

certainly filled their roles to perfection. Running time, 67 minutes. Played February 24-25.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SPRING MADNESS: Lew Ayres, Maureen O'Sullivan, Burgess Meredith—Nice program picture that did fair at box office. Running time, 67 minutes.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Helen Broderick, Barton MacLane—Excellent action picture which pleased all and did extra business. Very good for small town. Played March 1-2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Helen Broderick, Barton MacLane—One grand show that not only pulled extra business, but pleased the patrons mightily. Plenty of rough stuff with Taylor handing a nice surprise to his fans, who thought he couldn't "took it." Running time, 97 minutes. Played February 12-14.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Helen Broderick, Barton MacLane—Nothing wrong with this. Give us more. This will stand all you can give it. Running time, 95 minutes.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

SWEETHEARTS: Jeannette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer—Too much singing. However, a grand production and should be run in any theatre. Did fair business. Running time, 115 minutes.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy, Walter Pidgeon, Leo Carrillo—A good picture and did average business. Good business for an old picture. Both stars played excellent parts. Two days run. Running time, 90 minutes. Played February 12-13.—Marshall Rooks, Texas Theatre, Troup, Texas. General patronage.

YOUNG DR. KILDARE: Lew Ayres, Lionel Barrymore, Lynne Carver, Jo Ann Sayers—Played to almost a packed house and with a very favorable audience reaction. For a good interesting "doctor" picture with a good cast, although not a "big name" cast, play "Young Dr. Kildare" and then sit down and pat yourself on the back for making a very wise move. Running time, 82 minutes. Played March 4.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Monogram

GANGSTER'S BOY: Jackie Cooper—Nothing big but it held my patrons. Everyone liked it. Several snappy tunes in this. Running time, 79 minutes. Played February 27-28.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

HOOSIER SCHOOLBOY, THE: Mickey Rooney, Anne Nagel—A fine picture that pleased and did business. Played it Sunday and Monday to excellent Sunday business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

ARKANSAS TRAVELER, THE: Bob Burns, Fay Bainter, Irwin S. Cobb, Jean Parker, John Beal—It's old but it's still good. Pulled and pleased above average. These homey, down-to-earth pictures fill a spot in any theatre's program and are welcomed by our patrons. Running time, 83 minutes. Played February 5-7.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ARREST BULLDOG DRUMMOND: John Howard, Heather Angel—Not entertainment.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

BOY TROUBLE: Charles Ruggles, Mary Boland—Good comedy suitable for family trade. Did only average business. Played February 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DR. RHYTHM: Bing Crosby, Mary Carlisle, Beatrice Lillie—Just fair. Played to Sunday midnight. Kept us in the red.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

GIVE ME A SAILOR: Martha Raye, Bob Hope, Betty Grable, Jack Whiting—Just made film rental. Martha has lost her draw with us.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

IF I WERE KING: Ronald Colman, Frances Dee, Basil Rathbone, Ellen Drew—Don't mean a thing at the box office. Had a few intellectuals and lost money.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

KING OF ALCATRAZ: Lloyd Nolan, Gail Patrick, J. Carroll Naish—Don't know where they get the name. Might get by with a double feature on an off night.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

KING OF ALCATRAZ: Lloyd Nolan, Gail Patrick, J. Carroll Naish—Nice little picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LITTLE ORPHAN ANNIE: Ann Gillis, Robert Kent, June Travis—Best way to use this would be a free matinee for kids.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

PROFESSOR BEWARE: Harold Lloyd, Phyllis Welch, Lionel Stander, Raymond Walburn—Good. Business OK. Hope Lloyd makes another soon. Some good comedians in this picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SONS OF THE LEGION: Donald O'Connor, Billy Lee, Lynne Overman, Elizabeth Patterson, William Frawley—Very good. Three bells and two jingles. It's a natural with towns that have a "Sons of the Legion" organization. A good program picture anyway, with a host of splendid tieups, etc., with Legion. Mark my words and play it. Any such patriotic picture such as this can't help but go over with the masses. Running time, 62 minutes. Played February 26-27.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, John Barrymore, Akim Tamiroff, Lynne Overman, Louise Platt—Very, very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, Akim Tamiroff, John Barrymore, Lynne Overman, Louise Platt—One of the most outstanding dramas of the season. This picture contains all one could desire: romance, action, comedy and pathos. With such stars as Raft, Fonda, Barrymore, Lamour and Platt it couldn't be anything else but tops. It certainly went over with a bang here. Raft, Fonda and Tamiroff supply plenty of action for their fans. Barrymore in his characterization of the loquacious editor is peerless. Dorothy Lamour gets away from her "typed" glamorous personification and it does her good. Top flight star is "Slicker," the seal. He'll win any audience. This picture is the realization of the theatre owner's dream of good box office. Dust off and hang out the occasionally used SRO sign on this one. Running time, 112 minutes. Played March 4.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

ZAZA: Claudette Colbert, Herbert Marshall, Bert Lahr—A very excellent picture that had no draw. The same story in modern dress might have done some business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Republic

COME ON, LEATHERNECKS: Richard Cromwell, Marsha Hunt, Bruce MacFarlane—This is a very satisfactory Leatherneck picture; in other words, the title tells you what to expect. A picture in which the marines do their stuff, and they sure do it efficiently and thrillingly and fills the bill nicely where they want action, some laughs and a very exciting finish. This was doubled with Jane Withers in "Rascals."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HOME ON THE PRAIRIE: Gene Autry, Smiley Burnette—Average Gene Autry which pleased all. Good business. Played March 3-4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN FROM MUSIC MOUNTAIN: Gene Autry, Smiley Burnette, Carol Hughes—Autry is still top western star in this town. Everyone liked this one. Has more action than the average Autry picture. Running time, 58 minutes. Played February 22.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

STORM OVER BENGAL: Patric Knowles, Richard Cromwell, Rochelle Hudson—A nice action drama that pulled very well and pleased the patrons. Used as the second half of a double bill. It proved far more entertaining than the main feature. Running time, 65 minutes. Played February 15-16.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WESTERN JAMBOREE: Gene Autry, Smiley Burnette, Jean Rouverol—Perfect entertainment. Business not up to standard due to the bad weather and the epidemic. Not fault of the picture.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

RKO Radio

BORDER G-MAN: George O'Brien, Ray Whitley—Business conditions are probably responsible for the fact that our westerns are not drawing this year. Played January 21.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

CONDEMNED WOMEN: Sally Eilers, Anne Shirley, Louis Hayward—Not an outstanding picture by any means but pleased those that saw it. Has enough action to keep an audience interested. Running time, 77 minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town patronage.

GREAT MAN VOTES, THE: John Barrymore, Peter Holden, Virginia Weidler—Just a picture to small business and small entertainment. Running time, 72 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

LAW WEST OF TOMBSTONE, THE: Harry Carey, Jean Rouverol, Tim Holt, Evelyn Brent—Good western and drew very well. When you want good acting, Harry Carey can do it. Running time, 72 minutes.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

MAD MISS MANTON: Barbara Stanwyck, Henry Fonda, Whitney Bourne, Frances Mercer—This clever comedy pleased all who attended. Business was about normal. Played February 18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

PACIFIC LINER: Victor McLaglen, Chester Morris, Wendy Barrie—Always a favorite here, McLaglen holds the interest. Better suited for Friday and Saturday. Lots of action. Running time, 75 minutes. Played March 1-2.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

PECK'S BAD BOY AT THE CIRCUS: Tommy Kelly, Ann Gillis, Edgar Kennedy, Spanky MacFarland—A darn good Bargain Nite show. Lots of action and the kids eat it up. Running time, 68 minutes.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

Spectrum

SONGS AND BULLETS: Fred Scott, Al St. John—Fred Scott should make good as a western star. He has the right build for westerns and a fine voice. But no matter how good a voice a star has it will move no draw for western fans unless they deliver good western material. In many cases the singing slows up the action. For the most part it would be best to forget the singing in westerns unless it is group singing by cowboys or hillbilly groups. To get back to "Songs and Bullets," it is an acceptable westtern, and Fred Scott can go places with the right material. Al St. John is a good Pard as the comic relief. This was doubled with "That Certain Age."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Twentieth Century-Fox

ALWAYS GOODBYE: Barbara Stanwyck, Herbert Marshall, Binnie Barnes, Ian Hunter—I picked this up in place of a current attraction and while it is a good enough picture, it set an all time low record for two-day run. More of a woman's show and really not as good as I thought it was going to be.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

COUNTY CHAIRMAN (reissue): Will Rogers, Mickey Rooney, Kent Taylor, Evelyn Venable, Louise Dresser—Well, here's a picture that keeps the wolf from the door. Did some unexpected business on this one. Rogers' pictures still seem to please and what pleases us most, a lot of satisfied customers. Running time, 78 minutes. Played February 24.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town patronage.

DOWN ON THE FARM: Jed Prouty, Spring Byington, Louise Fazenda—Above average Jones Family feature, especially adaptable to rural communities. Running time, 61 minutes. Played March 1-2.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

IN OLD CHICAGO: Alice Faye, Don Ameche, Tyrone Power, Alice Brady—Played this very late. A splendid production that was ruined for us by a very poor print. So badly cut up the dialogue was ruined. Personally thought this much superior to "Alexander's Ragtime Band." Much better story and far more interesting. Had quite a few complaints about the fire scenes being too dark. Running time, 110 minutes. Played February 10.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott, Henry Hull—What a picture! What crowds! What a fool I was to play it three days instead of five. My hat's off to Fox for this greatest money maker in years. This makes two bell ringers in a row for the number one company. People who have never been in our theatre before came out see Jesse and they were not disappointed. This picture will please every type of patron and it won't be hard to get them in to see it. Every member of the cast turned in fine performances with Henry Hull and Henry Fonda almost stealing the picture. It is certainly a joy to play one like this as you not only make some money but new friends as well. You can forget all the records you have when you play "Jesse James." I would like to shake the hand of Darryl F. Zanuck for this great picture and I extend congratulations to Mr. Zanuck and everyone connected with the making of this fine production.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott, Henry Hull—A grand, grand picture. Give this all the time you can and step on it for she clicks all the way everywhere. Running time, 105 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

JUST AROUND THE CORNER: Shirley Temple, Joan Davis, Charles Farrell, Armanda Duff, Bert Lahr, Bill Robinson—Better than "Little Miss Broadway." In fact, nothing wrong with it at all. The business was terrible, partly due to a mild epidemic of flu. Did not gross film rental. Expect to bring it back for one night and recoup part of my loss.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

JUST AROUND THE CORNER: Shirley Temple, Joan Davis, Charles Farrell, Armanda Duff, Bert Lahr, Bill Robinson—This little lady is still good and still does business. Running time, 71 minutes.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

KEEP SMILING: Jane Withers, Gloria Stuart, Henry Wilcoxon, Helen Westley—Our audience reaction was favorable. Fair business only as people had to struggle to reach theatre because of blizzard. Played January 2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

KENTUCKY: Richard Greene, Loretta Young, Walter Brennan—One of the finest pictures it has been our pleasure to play. Walter Brennan outstanding in one of the greatest roles of his career. You can't say too much for "Kentucky," as it has everything that goes to make up a fine picture. Again the number one company delivers a top money maker that makes you glad you're in this business.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—Very good. The story is human and intensely interesting. Walter Brennan tops the cast but that is no deterrent for they all were good in their roles but as the crotchety old retainer he stood out above the rest. It is mass entertainment at its best. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

KIDNAPPED: Warner Baxter, Freddie Bartholomew, Arleen Whelan, C. Aubrey Smith—We thought this a wonderful picture. No business.—Sammie Jackson, Jackson Theatre. Flomaton, Ala. General patronage.

LIFE BEGINS IN COLLEGE: Ritz Brothers, Joan Davis, Tony Martin, Gloria Stuart, Fred Stone, Nat Pendleton—Very good with the Ritz Bros. at their best. Nat Pendleton can't be beat. Let's see him more often in big roles.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Arthur Treacher—I had the pleasure of seeing this fine picture at a screening and personally consider it one of the best pictures I have ever seen. I urge every exhibitor to see it before playing it. This is a different Temple picture, and the little girl certainly puts it over. See it and call my hand if I am wrong.—L. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

MYSTERIOUS MR. MOTO: Peter Lorre, Mary Maguire—Interesting story but terrible at the box. office. It's just another of those "quickies" for dual billing. When, oh when, will the producers start making pictures which are not intended for fillers like shorts? Running time, 62 minutes. Played February 22-23.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RASCALS: Jane Withers, Robert Wilcox, Robert Kent, Borrah Minevitch's Gang—I would call this a good Jane Withers picture. To call this a Jane Withers picture is not quite telling it all. It as as much Borrah Minevitch and his gang's picture as it is Jane Withers'. Without Borrah Minevitch and his gang this picture would not be quite the same. They are a clever, talented group and could be used to advantage in other pictures. The picture pleased and drew better than average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SAFETY IN NUMBERS: Jed Prouty, Shirley Deane, Spring Byington—As usual the Jones Family pleased. Business was normal. Played January 14.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

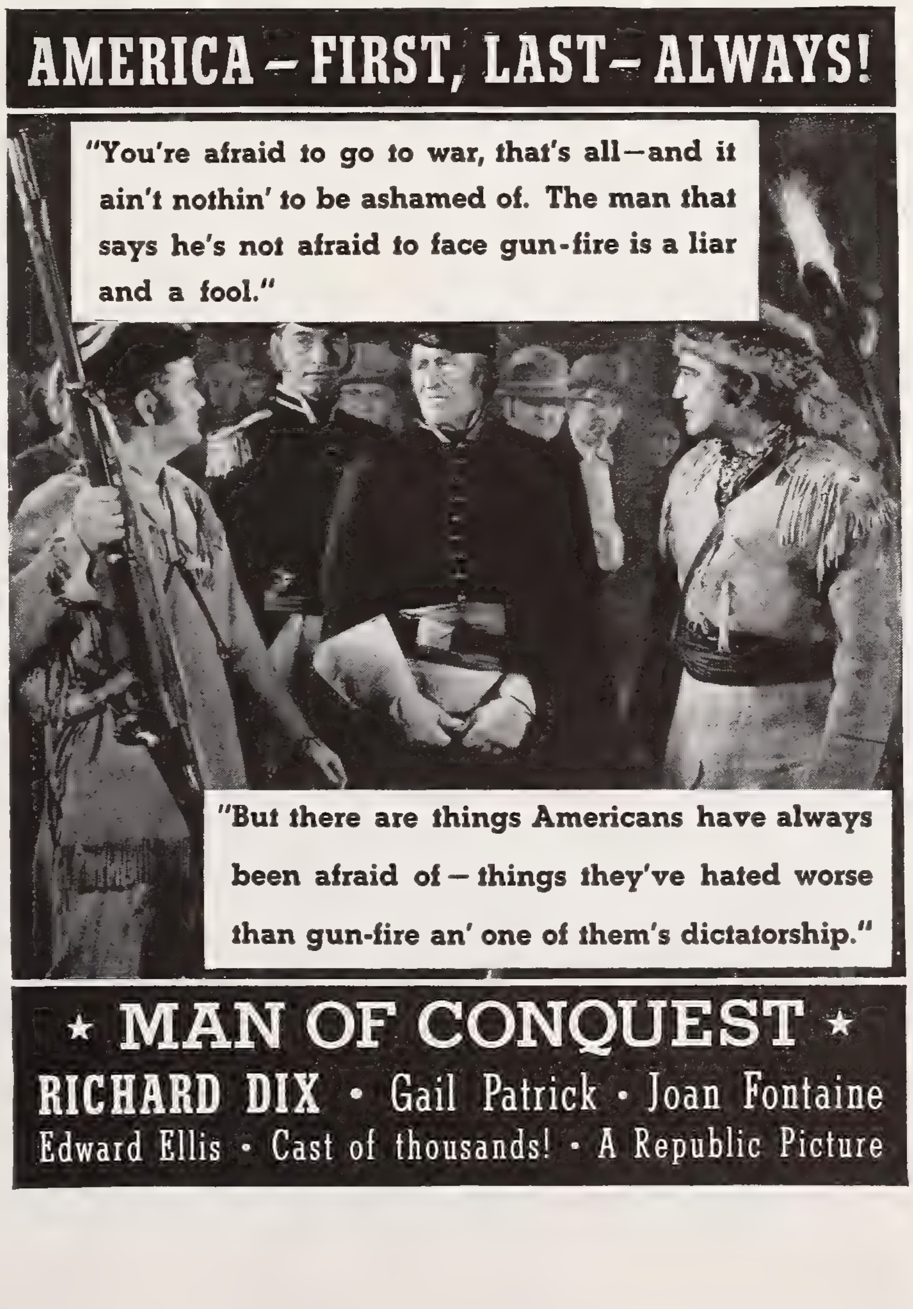
SLAVE SHIP: Warner Baxter, Wallace Beery, Mickey Rooney, Elizabeth Allan—Another old timer we thought would do some business judging by some of the rave reports but it sure was a disappointment. Title seemed to scare off the women, and the men that saw it didn't seem to be very enthused either. The print wasn't in very good shape. Running time, 93 minutes. Played February 3.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town patronage.

STRAIGHT, PLACE AND SHOW: Ritz Bros., Ethel Merman, Richard Arlen—Pass this one up. No business. We notice most reports on this have been the same, no business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft—A good picture for any time. Business good. Running time, 95 minutes.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—A high class attraction to the lowest Sunday business on record. 20th Century's box office hits are certainly a long ways apart this season. Will have to do phe-

(*Continued on following page*)


AMERICA – FIRST, LAST – ALWAYS!
"You're afraid to go to war, that's all—and it ain't nothin' to be ashamed of. The man that says he's not afraid to face gun-fire is a liar and a fool."
"But there are things Americans have always been afraid of — things they've hated worse than gun-fire an' one of them's dictatorship."
★ MAN OF CONQUEST ★
RICHARD DIX • Gail Patrick • Joan Fontaine
Edward Ellis • Cast of thousands! • A Republic Picture

(*Continued from preceding page*)

nomenal business on "Jesse James" to come out on their contract. This picture and "Marie Antoinette" tend to prove that Tyrone Power is not a box office champion, certainly not in the smaller situations.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—A fine picture which hit a blizzard and naturally the box office suffered. Think Annabella stole this picture. Give us more of her pictures. Running time, 104 minutes. Played February 19-20.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TAIL SPIN: Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell—Plenty of thrills and excitement. Good for small towns and big enough to stand alone on your best nights. Nancy Kelly steals the honors but the girls were all okay. Running time, 84 minutes. Played February 27-28.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

UP THE RIVER: Tony Martin, Phyllis Brooks, Preston Foster, Arthur Treacher—This was a good Saturday night show and did above average business. Running time, 75 minutes.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

United Artists

ALGIERS: Charles Boyer, Hedy Lamarr, Sigrid Gurie, Joseph Calleia, Alan Hale, Gene Lockhart—One of the best "unusual type" of motion picture that it has been my pleasure to see for quite some time. My audience reacted to this one very favorably. It has a surprise ending, too. Splendid acting by Charles Boyer, Sigrid Gurie and Hedy Lamarr. I think you all deserve to take a bow and the applause of the whole country. Running time, 96 minutes. Played March 2-3.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

ALGIERS: Charles Boyer, Hedy Lamarr, Sigrid Gurie, Joseph Calleia, Alan Hale, Gene Lockhart—Comments were mostly very good but weather conditions were only fair and business was terrible. Hardly grossed film rental.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

BLOCKADE: Madeleine Carroll, Henry Fonda, Leo Carrillo, John Halliday—Do not believe this deserved the somewhat numerous kicks it received in these columns. We played it on Friday-Saturday change and not a single squawk. Several remarked that it was very good and we thought the same. Contrary to reports, the story is not hard to follow and it is very timely now. Good entertainment all the way with a smash finish.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

BLOCKADE: Madeleine Carroll, Henry Fonda, Leo Carrillo, John Halliday—Very fine picture. Does not have the popular appeal for a small town like mine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DRUMS: Sabu, Raymond Massey, Raymond Livesey, Valerie Hobson—More kicks on this than anything we have run for many months. Too English. The third night's business set a new house record, less than $5 gross! The word-of-mouth advertising must have been pretty bad. A very few said it was OK.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

NEW CONTRIBUTOR JOINS REPORTERS

One new contributor and three others who have not made reports in some time are among exhibitors whose opinions appear in these columns. The newcomer is

J. F. HEARD, JR., Strand Theatre, Washington, Ga.

The three prodigal contributors are:

LEW BREWERTON, Capitol Theatre, Rayond, Alberta, Canada

J. A. FAIR, Elite Theatre, Laurens, Iowa

E. F. INGRAM, Ashland Theatre, Ashland, Ala.

Mr. Brewerton's reports appeared last week. The others are listed in these pages.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette—The title must have kept them away, as the picture was very good and weather conditions the best this winter. Receipts were the second lowest mid-week total we have had in the 18 months we have run here.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

TRADE WINDS: Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern—This pleased just about 100% and had many comments all of the type we like to hear. The best from U. A. so far this season. Ralph Bellamy is especially good in the part of the police inspector. The story is heavily coated with comedy and that is what most everyone goes for nowdays.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

TRADE WINDS: Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern—Your patrons will like this picture. Played it day and date with Des Moines. They all went away pleased. A mighty good Sunday picture. Running time, 95 minutes. Played February 26-27.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

YOUNG IN HEART, THE: Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Roland Young, Billie Burke—Here is one of the season's most satisfactory pictures to screen. But the gross was far from satisfactory. Swell cast, swell story and first class production throughout, but we could not get our patrons interested. Paulette Goddard is a welcome addition to the screen and should develop a valuable following. Running time, 90 minutes. Played February 19-20.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

Universal

BLACK BANDIT: Bob Baker, Marjorie Reynolds—Although the weather was not unseasonable, we fell way down at the box office on this. Played February 11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

DANGER ON THE AIR: Nan Grey, Donald Woods, William Lundigan—The title misled our patrons and business was below normal. Played January 28.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

GHOST TOWN RIDERS: Bob Bayer, Fay Shannon—The first and last Bob Baker we ever hope to play. If we could have set in another picture on short booking would have done so. Running time, 54 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HIS EXCITING NIGHT: Charles Ruggles, Ona Munson—Unusual to say the least. In fact, a little bit too unusual. My patrons thought this picture a bit too silly and lacking a real good plot. Sorry to say we had a few complaints and walkouts on this one. Can't honestly recommend this picture as being good. Running time, 61 minutes. Played March 2-3.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

LAST EXPRESS, THE: Kent Taylor, Dorothea Kent—A fair "B" picture. It passes by an hour of fairly good entertainment. Especially good for those Saturday night audiences. Running time, 63 minutes. Played March 4.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

LAST WARNING, THE: Preston Foster, Frank Jenks, Frances Robinson—O. K. film fare. Used as surprise feature, it pleased. Nothing outstanding but will entertain generally. Running time, 63 minutes. Played February 17-18.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RAGE OF PARIS, THE: Danielle Darrieux, Douglas Fairbanks, Jr., Mischa Auer, Helen Broderick—Just fair to small houses. Very little entertainment. Hardly pleased. Running time, 72 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STATE POLICE: John King, Constance Moore—With fine weather we drew somewhat better than normal for this action picture. Played February 4.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, John Halliday, Irene Rich, Nancy Carroll—I can only add my portion of praise to this delightful picture and it is every bit as good as they say it is but the drawing power for us was not quite so good. Perhaps, due to the flu epidemic which was given much publicity, so let us blame this rather than the picture.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, John Halliday, Irene Rich, Nancy Carroll—Very, very good. This picture is a credit to Deanna Durbin and Universal both. And Deanna Durbin is a credit to the picture and Universal. Our hat is off to you both. With more such splendid pictures, actresses and producers, this theatre business would be a much pleasanter one. Play it by all means. Running time, 101 minutes. Played February 28-March 1.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, John Halliday, Irene Rich, Nancy Carroll—Played this late. Good material is so scarce. Good B product didn't stand extended run but entertaining all the way. Running time, 100 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Warner Brothers

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins—Did not pull in the proportion it pleased. A dandy comedy that deserved a better box office showing than it received locally. Those who came were well repaid and comments were all to the good. Running time, 79 minutes. Played February 17-18.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins—Just an average picture to small business. Miss de Havilland never was more attractive than in this role. Charles Winninger always gives a good performance and Dick Powell is well liked but this story is a little weak for such a good cast. Running time, 79 minutes. Played Febrary 24-25.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

Box Office HITS—A MILE HIGH?

Check! They're flying day and night by AIR EXPRESS to exhibitors throughout the nation. Shorts, news-reels, feature displays—most everything that needs speed—whiz-z-z 3 miles a minute by AIR EXPRESS—2500 miles overnight. Low cost, big profits. Direct service to 232 distributing cities in U. S. and Canada with fast air-rail connections to off-airline points. Also by air to Latin America, Hawaii and the Far East. For action, just phone RAILWAY EXPRESS—AIR EXPRESS Division.

◆

FREE booklet, "How to Profit with Air Express." It tells *you* how! Write Department 8, Air Express Division, Railway Express Agency, 230 Park Avenue, New York, N. Y.

AIR EXPRESS

HEART OF THE NORTH: Dick Foran, Gloria Dickson, Gale Page, Janet Chapman, Allen Jenkins—An answer to a showman's prayer. A beautiful picture crammed full of action that brings them in and sends them out satisfied. Good any day of the week. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HEART OF THE NORTH: Dick Foran, Gale Page, Gloria Dickson, Janet Chapman, Allen Jenkins—Very good action drama photographed in color which adds much to the picture's effectiveness. Pleased the patrons and pulled extra business. Running time, 84 minutes. Played February 24-25.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

KING OF THE UNDERWORLD: Kay Francis, Humphrey Bogart—Another gangster picture to add to the list of many that have come through this season. I hope they get them all killed off. It's getting so that when you have one of another subject, you have to advertise not a gangster picture or they figure that you are slipping one in on them. Warners have done a swell job of killing off Kay Francis and this one won't help her any.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NANCY DREW, DETECTIVE: Bonita Granville, John Litel, Frankie Thomas—Used as a surprise prevue feature, this gave splendid results. These two youngsters gave the patrons many hearty laughs and a few thrills. If the next of this series holds to the level of this, patrons will welcome the picture. Running time, 65 minutes. Played Febrary 24-25.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

OFF THE RECORD: Pat O'Brien, Joan Blondell, Bobby Jordan—The old hackneyed story of the girl and boy reporter. Ask me how many times it has been done? I wouldn't even guess. But I know well that it has been done too many times. When they run out of ideas they produce a newspaper story and the audience groans.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

OFF THE RECORD: Pat O'Brien, Joan Blondell, Bobby Jordan—Fairly good newspaper yarn which did only average business. No complaints. Played February 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OVER THE WALL: Dick Foran, John Litel, June Travis, Dick Purcell—Only fair. Warden Lawes reveals all (so advertisements state). Wonder what it was? We missed it. Just a fair program picture and nothing more.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, John Litel—Perfect entertainment but failed to do the business anticipated. Very disappointed.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

WINGS OF THE NAVY: George Brent, Olivia de Havilland, John Payne, Frank McHugh—Good. Will stand up. Aviation picture always click. Pleased generally. Running time, 89 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Short Features

Columbia

AUTO CLINIC: Krazy Kat Cartoon—Very clever.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

COMMUNITY SING, No. 1: College Songs—College songs for a college town.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

SCREEN SNAPSHOTS, No. 2—A very fine issue of this excellent series.—C. L. Niles, Niles Theatre, Anamost, Iowa. General patronage.

THREE MISSING LINKS: Three Stooges—One of the best for the Stooges. Kept patrons in an uproar. Running time, 17 minutes.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

Metro-Goldwyn-Mayer

CAPTAIN'S CHRISTMAS, THE: Captain and the Kids—These cartoons aren't so hot.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

DOUBLE DIVING: Pete Smith Specialties—Too long on one subject. It should have been divided and more diversified. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

ALL FAIR AT THE FAIR: Color Classics—It's a fairly fair short. Get it? Pun. Running time, eight minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

ALWAYS KICKIN': Color Classics—Good color cartoon which pleased the children.—E. M. Freiberger, Paramount Theatre, Dewey, Okla. Small town patronage.

BULLDOZING THE BULL: Popeye Cartoon—O.K. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

EASY ON THE ICE: Headliner—Dandy. Play it. Your audience will like it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

FROLICKING FROGS: Grantland Rice Sportlights—Very good one reeler on training frogs.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOONLAND: Popeye the Sailor—You will like one. Running time, 10 minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

HOUSE BUILDER-UPPER, THE: Popeye the Sailor—Good Popeye short. Created lots of laughs. Running time, eight minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town patronage.

RKO Radio

BLUE GRASS: RKO Pathe Sportscope—Splendid sport reel with some beautiful shots of the turf's outstanding horseflesh. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

CAFE RENDEZVOUS: Nu-Atlas Productions—Just another short. Nothing much to recommend it. Neither bad nor good. Running time, 10 minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town patronage.

CLEAN SWEEP, A: Edgar Kennedy Comedies—One long laugh from start to finish. Better than average comedy. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Twentieth Century-Fox

GANDY THE GOOSE IN DOOMSDAY; Terry-Toons—Quite an improvement over other 20th Century-Fox short subjects. Running time, eight minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town patronage.

GOOSE FLIES HIGH, THE: Terry-Toons—Not so hot! Running time, eight minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town patronage.

ONE GUN GARY IN THE NICK OF TIME: Terry-Toons—Good enough black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Vitaphone

CAMPUS CINDERELLA: Johnnie Davis—Good two-reel musical in color with basketball background. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CLEANING UP: Cross and Dunn—A fair comedy with excellent vaudeville acts that pleased all. Do not be afraid of this one. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOLD RUSH DAZE: Merrie Melodies—An excellent cartoon. Enjoyed by all. Lots of laughs. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HAPPY FELTON AND HIS ORCHESTRA: Melody Masters—When a big, fat man tries to dance and his trousers are too short when in full dress the reaction to such a reel is bad no matter how good the music is. The eye reaction spoilt the entire reel due to these two faults. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NATURE'S MIMICS: Color Parade—The animals are good but the color bad. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

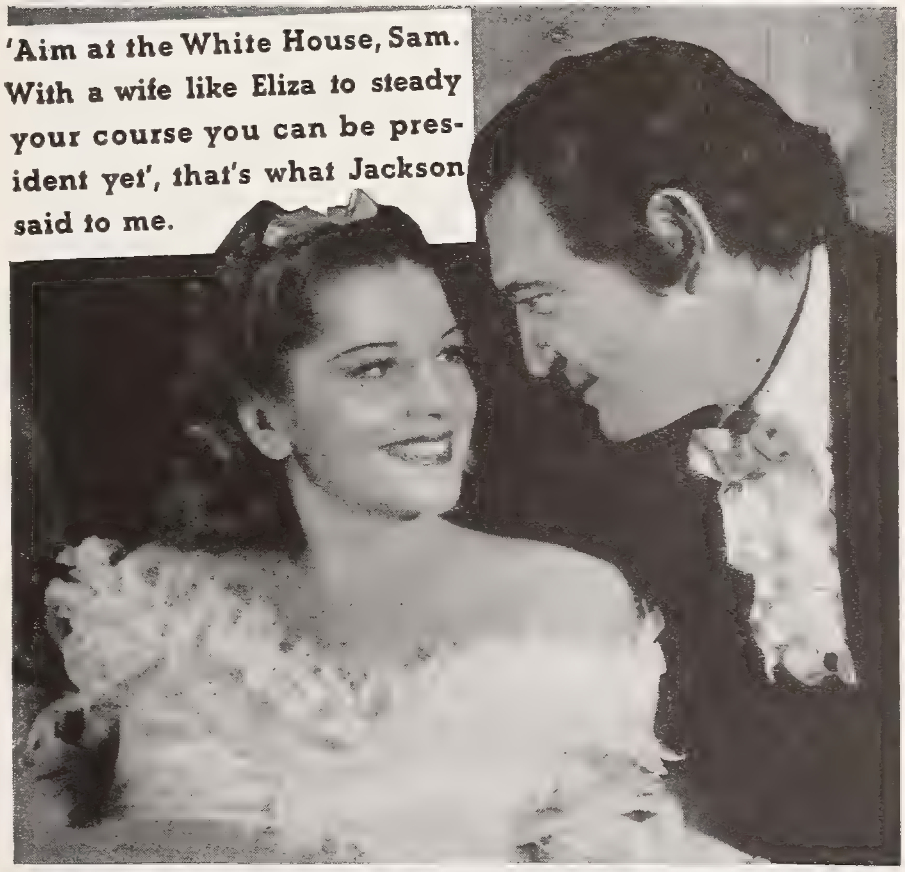
NOW THAT SUMMER IS GONE: Merrie Melodies—Average colored cartoon—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TREACHEROUS WATERS: Floyd Gibbons' "Your True Adventure"—The first poor Gibbons we have ever played. Nothing thrilling about it. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Serial

Columbia

FLYING G-MEN: No. 3—James Craig, Lorna Gray—A good serial with a number of good tie-ups that is well worth the time you spend on them. And audiences seem to enjoy this serial very much. If you play serials try this one.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.



AMERICA – FIRST, LAST – ALWAYS!

'Aim at the White House, Sam. With a wife like Eliza to steady your course you can be president yet', that's what Jackson said to me.

★ MAN OF CONQUEST ★
RICHARD DIX • Gail Patrick • Joan Fontaine
Edward Ellis • Cast of thousands! • A Republic Picture

In Which Jaysee Finds Theatre Is Best Map Builder

Neligh, Nebraska

To the Editor of the Herald:

A friend came around to the hotel today and took me for a ride up to O'Neill, where I had a nice visit with Georgia Racely, who operates the Royal theatre. There I learned two things that pleased me very much, one that she is likely soon to have a new theatre and the other that she is playing "Angels with Dirty Faces." But then, Georgia put O'Neill on the map a long time ago.

▽

A few nights ago I saw the Jones family in "Down on the Farm," a picture that pleased me very much for two reasons, one being that it was a very pleasing comedy of farm life and the other that Louise Fazenda appeared in it, and when Louise appears in a picture one can always expect some funny comedy, and seeing her in this picture I was reminded of the two times I called at her home in Van Nuys, Cal., last winter to see her, and was advised she was not at home, which was not much comedy for me. If it were permissible for me to offer her a bit of advice I would suggest that she try and teach her cast husband, Cy, the difference between a jug of apple cider and a jug of corn licker, as Cy seemed to fail to appreciate the difference until it was too late. Then too, she should learn to hold a gun tight to her shoulder when she fired it, so it wouldn't kick her over. Mary Walthall could give her some valuable instructions.

▽

Almost every mail brings me letters of greetings from the boys from all over the country, from Ohio to the Pacific, from Spokane, Wash., to Tombstone, Ariz. The regrettable thing about it is that I can't answer them personally, and all I can do is to say here, thank you, boys, thank you.

Auf wieder sehen,

J. C. JENKINS

Refugee Benefit in St. Louis

Tent No. 4 of the Variety Club of St. Louis last week held a dinner-dance at the Coronado hotel at $5 a person and a benefit performance at the Fanchon and Marco Fox theatre, the entire proceeds being donated to aid German refugee children regardless of race or creed. More than 700 attended the dinner and the theatre attendance was recorded at 6,000. Paul Whiteman and his orchestra, Joan Edwards, Clark Dennis and the Modernaires appeared at both functions. General admission at the theatre was $1.

Cahill Returns East

Edward C. Cahill, RCA service manager returned to the home office in Camden, N. J., this week after attending the Hollywood showing of the new line of RCA Photophone sound reproducing equipment to directors, exhibitors and projectionists.

AMERICA—FIRST, LAST—ALWAYS!

"You can't die—there's bloodier battles ahead and you're the breed of cat I got to have."

★ MAN OF CONQUEST ★

RICHARD DIX • Gail Patrick • Joan Fontaine

Edward Ellis • Cast of thousands! • A Republic Picture

Patriotic Pictures Must Prove Their Value, Says Scully

William ("Bill") Scully, general sales manager for Universal Pictures, will have to have "proved" to him the efficacy of patriotic films at the boxoffice, he said after his arrival in New York Friday from the coast, where he was in conference with studio officials on 1939-40 product plans.

"We have no program set for any one definite type of product," he said, "patriotic films or any other." Stressing the flexibility of the new Universal product, in a press conference on Monday, Mr. Scully quoted a remark made last year by Nate Blumberg, president, to this effect, "What's the use of making doughnuts when they want ice cream?"

With his conversation implying a desire of the Universal management to avoid controversy on the screen, Mr. Scully emphasized his position by saying "We're in the show business." And further, "If they (the exhibitors) get good pictures, business will be good," and "This company has no 'trends.' The truth is, we are going to make what the public wants, or at least what we think the public wants. I'd like to meet the guy who can tell me what the public prefers in any given period."

With 18 sound stages now in Universal City, Mr. Scully said there would be an increase in the Universal budget over last year's. With results to date most heartening, he said, on four current films, Deanna Durbin's "Three Smart Girls Grow Up," Crosby's "East Side of Heaven," "You Can't Cheat an Honest Man," and "The Mikado," the company is trying to add new names. "The Mikado" will open at the New York Astor next month, following the run of "Pygmalion," and will be set on the same basis of a continuous run at popular prices.

Universal will hold regional sales meetings next month, with one in an as yet undesignated eastern city, and the other two probably in Chicago and San Francisco.

With 14 pictures to release in addition to the 26 already released on this year's schedule, Universal's new season program calls for 43 features, of which three will be made by producer Harry Edington; and 14 westerns, of which half will star Johnny Mack Brown and half Richard Arlen and Andy Devine. As for shorts: there will be 52 one-reel subjects, 13 two-reel musicals, which have been substituted for the Mentone subjects, and one three-reel "Americanism" subject, the "March of Freedom." Mr. Scully said that he believed there still was a market for "class shorts."

The Universal executive will remain in New York for several weeks, preparatory to a swing around the company's territories.

Alfred Hitchcock Wants Political Film Subjects

Alfred Hitchcock, British director of such pictures as "The Lady Vanishes," "The 39 Steps" and the recently completed "Jamaica Inn," said that Hollywood might well deal with political themes, considering the public importance of world politics today. Mr. Hitchcock, who arrived in New York last Thursday, will direct "Rebecca" for Selznick-International in Hollywood.

Last Friday Mr. Hitchcock lectured on "The Making of Melodrama and the Creation of Suspense" at the Yale School of Drama. He characterized the trend in films as "toward blending character into action melodrama," which he said was a difficult problem because "character is delineated through dialogue, which tends to slow up the pace."

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor

"Fair-minded" Showmanship Is Called For

Whether or not every Round Tabler realizes it, the "most colossal" showmanship jobs done this year are to be credited to the San Francisco and New York World's Fairs. Pick up most any newspaper or magazine and it's a poor publication indeed that has not beaten loudly and continuously in advance for the benefit of one or both expositions.

Nations the world over vie with fabulous exhibits. Advertisers and concessionaires are using every trick of unique construction and streamlined ballyhoo to bedazzle and beguile. On the widest scale ever attempted, the country's appetite for entertainment and edification is being sharpened by the promise of a gargantuan feast of fun, frolic and fable. From early reports, it appears that everyone from everywhere who can dig up the dough is set to visit at least one of the seaboards to satisfy that newly awakened hunger. And with the bargain travel rates established by railroad, bus and boat lines, plus the numerously inexpensive all-expense trips, that gnawing hunger is not going to be so difficult to appease.

All of which means what to theatres miles away from either spot? It means that both Fairs are setting a new high in showmanship that will profit theatremen who realize it and react adversely where the fact is not recognized.

Where there is no startling comparison with similar enterprises, the home town theatre and showmanship employed to exploit it may be tops in the opinion of the average patron. But whether the opinion remains after a World's Fair trip is something else again. It is entirely possible, back home and still bewildered by the Arabian Nights come to life, that Mr. and Mrs. Local will not be as impressed.

What, then, is the theatreman to do? Well, he just has to go "World's Fair" himself to keep his prestige intact. To invest his undertakings with as much Fair atmosphere as is called for, an immediate check-up of operation is in order. The theatreman must get in line with a physical brush-up for the house and a mental shake-up of his advertising procedure.

That does not mean a bankroll for decorative doodads and gingerbread, nor does it mean running hog-wild on advertising. It does point out the advantage of refurbishing the theatre colorfully. And, more important, the tone and quality of festive showmanship is to be adjusted in keeping if there is to be no letdown when the home folks return.

Theatre business being what it is, there is no point here in emphasizing any of the weaknesses in operation and presentation that may not appear too glaring in the ordinary routine of exhibition. But the theatreman with his ear to the ground will go about the business of strengthening these weaknesses by welcoming the higher standards created by the World's Fairs and adapting them to his own immediate uses.

▽ ▽ ▽

AN OBVIOUS ADVANTAGE

While the procedure may not be general in every situation, there are managers who encourage with evident pleasure whatever budding talent is shown by lesser members of the staff. Only a few weeks back, the photo pages carried a shot of Harry Unterfort congratulating one of his ushers on the construction of a "Frankenstein" plaster head used by the theatreman for lobby display at Keith's, Syracuse. And in this section is reproduced a life-size figure of Charlie McCarthy, the work of an usher at the Murphy, Wilmington, Ohio, and accepted for exploitation by Manager Bill Nasses, who tells the story.

The participation of the house personnel in advertising conferences and campaigns is an advantage that more managers should enjoy. Exploitation ideas of merit have often come from these unexpected sources and the staff goodwill to be obtained from such cooperation is hardly to be discounted.

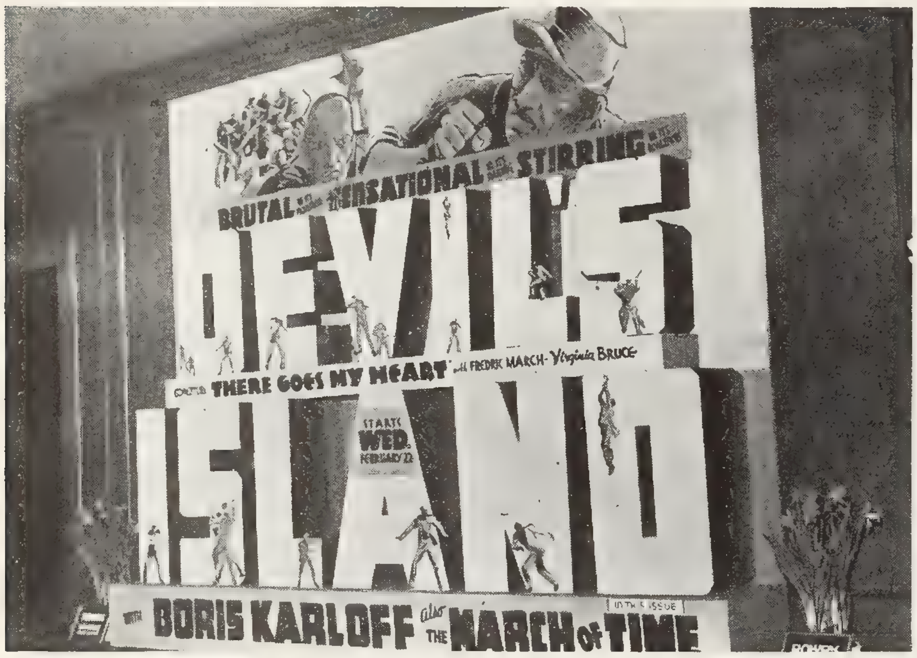
It's an oft-repeated truism that a captain builds up his own reputation while building up those of his lieutenants.

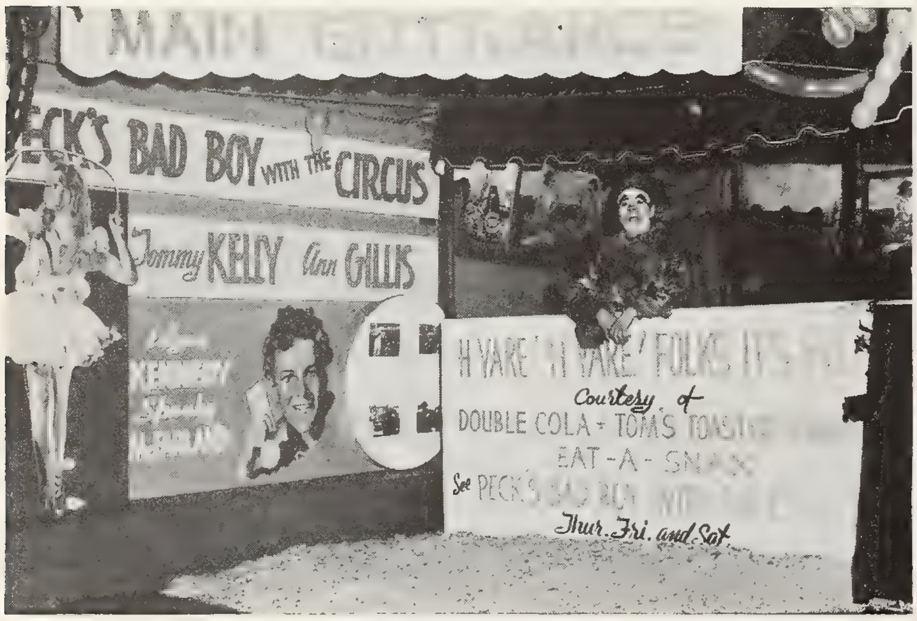
▽ ▽ ▽

In official greeting to Spring just a few days away, your Round Table sets down, on following pages, promotional ideas and suchlike to bow in the Easter season.

A-Mike Vogel

Round Table In Pictures



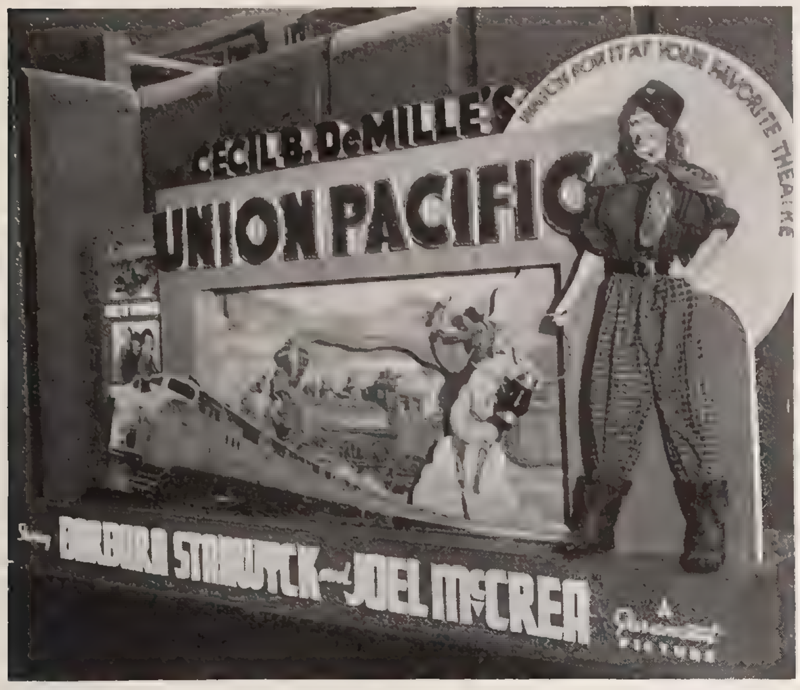

MAIN ENTRANCE
PECK'S BAD BOY WITH THE CIRCUS
Tommy KELLY Ann GILLIS
H YARE' H YARE' FOLKS IT'S
Courtesy of
DOUBLE COLA + TOM'S TOASTED
EAT-A-SNACK
See PECK'S BAD BOY WITH THE
Thur. Fri. and Sat.

Discovering that one of his ushers was talented in wood modeling, Manager Bill Nasses, Murphy, Wilmington, Ohio, had the youth turn out an image of Charlie McCarthy large enough for a boy to be planted inside, the dummy then placed out front to plug "Huckleberry Finn". As passersby would stop to gaze, the hidden youngster would say, "I'll mow you down if you don't fall in love with Mickey Rooney in 'Huckleberry Finn'."

Hear ye! Hear ye! Thus called the Town Crier sent out on the streets of Evansville, Ind., to exploit pictures put over by Jack Mercer, manager of the Majestic Theatre. Lad stopped passersby and handed them pink cards with copy reading "Don't let the season pass without seeing—", etc., etc., this as part of City Manager Bob Suits' campaign to sell the theatre's forthcoming attractions.

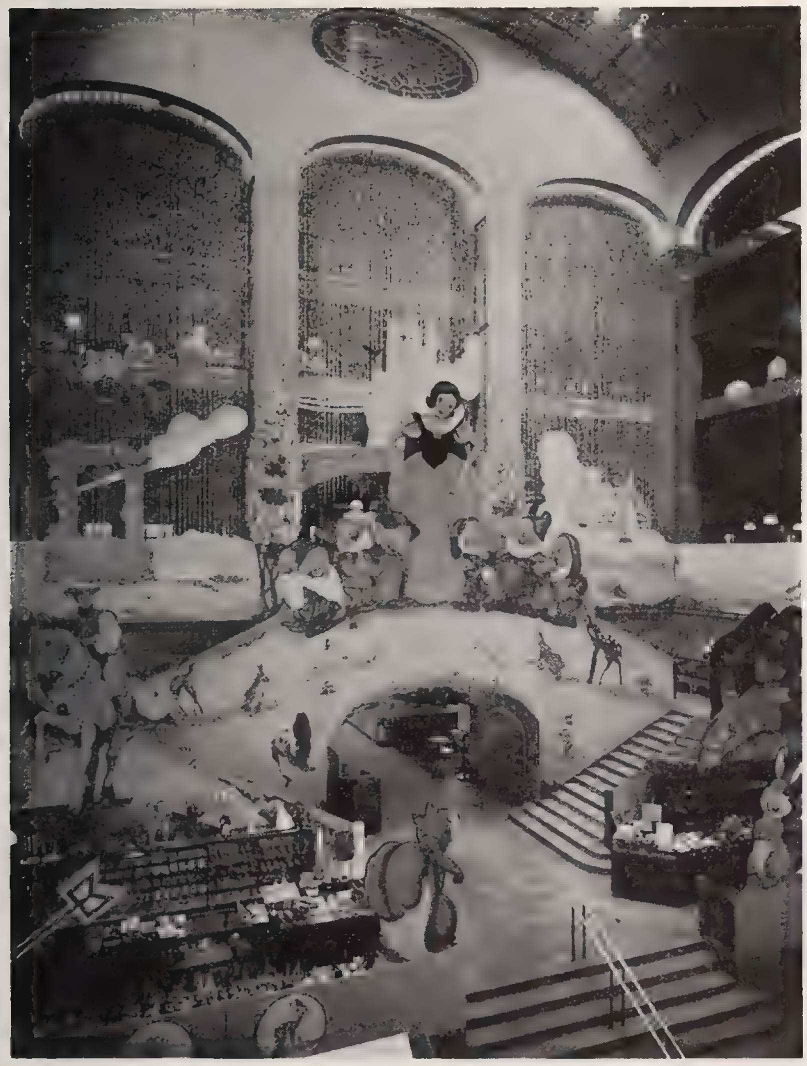
For "Devil's Island" engagement at the Paramount Theatre, Salem, Mass., Manager James A. Field forwards photo shown above, left, of lobby display constructed by theatre artist, Leo Auger, and posted one week in advance of playdate. Additional miniature silhouette cutout figures were placed on title letters to highlight the action.

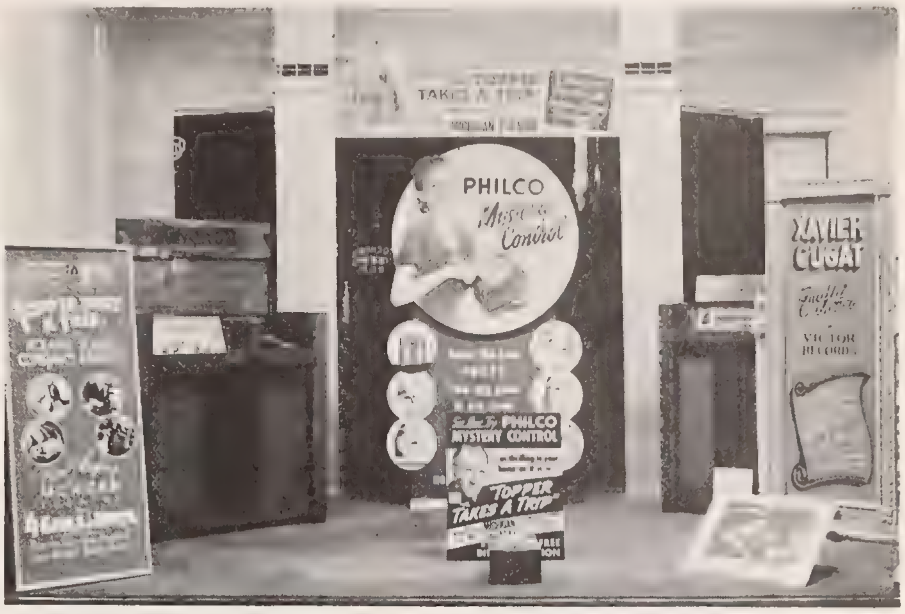
Peanuts, popcorn and pink lemonade were made available to patrons of the Princess Theatre, Nashville, Tenn., according to Assistant Ben F. Sweeney, during run of "Peck's Bad Boy with the Circus". Stationed under Big Top, clown dispensed the free drinks while amplified phonograph played "The Merry-Go-Round Broke Down"


CECIL B. DeMILLE'S
UNION PACIFIC
WATCH FOR IT AT YOUR FAVORITE THEATRE
BARBARA STANWYCK—JOEL McCREA
Paramount Picture

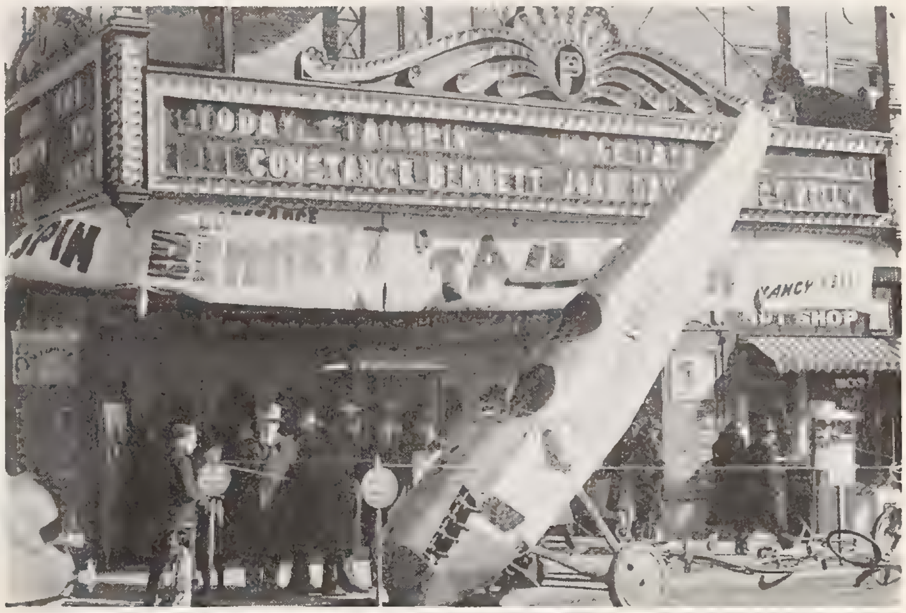
Spectacular animated displays advertising Cecil B. DeMille's "Union Pacific" have been completed for showing in ten key cities where they will be placed in downtown ticket offices of the Union Pacific. They are the work of Duke Wellington, formerly of the art staff of the Paramount Theatre in New York City, working under direction of Cliff Lewis, head of Paramount's West Coast ad forces.

Carl Wallman, RKO Radio general manager for the Scandinavian countries, forwards photo below as sample of the type of exploitation given "Snow White and the Seven Dwarfs". Shown is main floor of Nordiska Kompaniet, largest department store in Stockholm, which featured a giant display. All the figures revolved and various colored lights were centered upon their movements. "Snow White" measures approximately 15 feet in height, while the other figures are about 8 feet high.

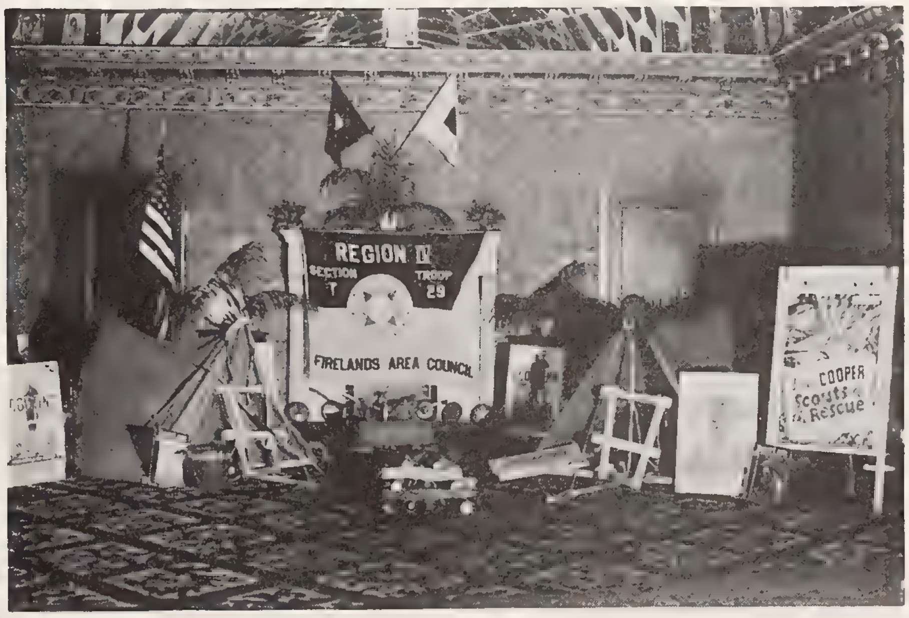




For "Topper Takes a Trip" at the Michigan, Detroit, Manager Robert Corbin and Art Catlin, United Artists exploiteer, landed a display in downtown music store window rarely given over for outside exploitation, according to Earl J. Hudson, United Detroit Theatres ad head.



Week ahead and during run of "Tail Spin" at the Paramount Theatre, Anderson, Ind., Manager Harry Van Noy planted plane shown on photo above in front of his theatre. Playdates and cost were printed on banners placed on either side of ship. That's Van Noy, himself, standing at left of plane.



Reported in local dailies as one of the best Scout displays put on locally in connection with recent Boy Scout week in Lorain, Ohio, was Louie Lamm's lobby at Warner's Palace Theatre. Promoted from the Scouts' organization was paraphernalia shown.

"Fortnighter" Appointments Reach New High in Awards

The third Preliminary period of the 1939 Quigley Awards marks the highest number of Fortnighters yet appointed as 12 theatremen are selected for their effective handling of the various single promotions briefly described below under names and situations of winners. Details of the exploitations selected in addition to any described in this issue will be published next week. To be noted here is that so far no winner in any of the previous Preliminaries has repeated, all names in the current Fortnight landing for the first time.

JOHN BURHORN
Manager, Gayety, South Chicago, Ill.
Civic Tieup: On subsequent-run of "Sons of Legion" sold Veterans chapter on idea of renting theatre for two-day campaign to raise funds in annual drive.

▽

FRANCIS DEERING
Manager, Loew's, Houston, Tex.
Newspaper Contest: Tied in local daily and leading hotel to aid in sponsoring contest for six most popular working girls on "Pygmalion".

▽

MERLE H. EAGLE
Manager, Palace, Peoria, Ill.
Street Float: Conceived street bally of giant reclining animated figure for "Frankenstein" on float with sound mechanism operated by boy working lift which raised and lowered figure.

▽

WARD FARRAR
Manager, Loew's Palace, Indianapolis, Ind.
Club Tiein: Promoted Bachelors' Club, leading local society playboy organization, to sponsor coming-out party for local working girl at Cinderella Ball on tiein for "Pygmalion".

▽

FRANCIS GOOCH
Manager, Uptown, Bath, Maine
Personal Appearance: Executed big publicity campaign on visit to Bath of local girl now under contract to Twentieth Century-Fox, and who recently participated in national "Tail Spin" air tour.

▽

THOR HAUSCHILD
Manager, Paramount, Marion, Ind.
Banner Promotion: First-time permission obtained from local school heads to plant giant banner on "Wings of the Navy" in athletic auditorium at important basketball game attended by over 5,000.

C. L. HOLLISTER
Manager, Babcock, Wellsville, N. Y.
"Short" Promotion: On "Lincoln in the White House", promoted Western Union for elaborate window display tying in still showing Lincoln receiving wire printed on Western Union blank.

▽

MILLARD LEE
Manager, Delta, Opelousas, La.
Proclamation: Persuaded Mayor to issue proclamation setting aside special day in honor of "Sweethearts".

▽

BILL McCOLLISTER
Manager, Chakeres State, Greenville, Ohio
Chamber of Commerce Tieup: Promoted local Chamber for first time to back special showing of locally made short sponsored by 45 leading merchants.

▽

LES POLLOCK
Manager, Loew's, Rochester, N. Y.
Hollywood Premiere: For reserved seat opening on "Pygmalion" sponsored elaborate and colorful premiere reported as local social highlight of the week.

▽

JOE RUDDICK
Manager, Gillioz, Springfield, Mo.
Lobby Display: For "Kentucky", in lobby constructed racetrack betting scene to duplicate regular establishment of this kind.

▽

CHARLES V. TAYLOR
Ad Head, Buffalo Theatres, Buffalo, N. Y.
Feature Story: Secured loan of original Mark Twain manuscript on "Huckleberry Finn" in possession of Public Library for newspaper reproduction and follow-up story to break opposite drama page on opening day.

The current two-week Preliminary period, now in progress, ends on April 3rd, when the final Fortnighters for the First Quuarter will be chosen. Then entries of all those holding Fortnighter Appointments voted during the initial Quarter will be judged for the Quarterly Plaques and other distinctions. Previous winners of Fortnight Appointments are invited to compete in the final two-week Preliminary for further honors.

Official Welcome Arranged by Gooch for Local Starlet

The "local girl makes good" angle was used effectively by Manager Francis J. Gooch, at the Uptown, Bath, Maine, on the recent visit to her home town of Iva Stewart, former "Chesterfield girl" now under contract to 20th Century-Fox. Learning of the visit from the starlet's family, Gooch planted sufficient advance publicity to bring a crowd to the station where the Round Tabler was on hand with newspaper reporters to supervise the arrival.

First public appearance arranged by Francis was meeting with the Mayor who presented the key to the city. At this time Miss Stewart was interviewed by representatives of out-of-town newspapers, following which she visited local five and ten cent store to meet former fellow-workers. Highlight of trip was reception on stage of the Uptown where representative of the Governor officially welcomed the starlet. This was followed by a personal interview conducted by Gooch in which 20th Century-Fox and coming attractions were adequately mentioned. Gooch also found the interview slant effective the following day during a visit to the high school where as guests of the drama club, a question and answer program was conducted with Francis as master of ceremonies.

Starlet Meets Governor

Later in the week the theatreman presented Miss Stewart to the Governor at the State Capitol where pictures for the press were posed and presentation arranged to meet leading legislators. Special luncheon was given in honor of the visitor. The various wire services carried details of the ceremonies run by leading dailies in Portland, Maine and Boston in addition to other papers in leading Maine cities. Visit finished with shopping tour arranged by Gooch on a Saturday night, stops being made at leading stores in Bath, with much publicity accruing. In all of her public appearances Miss Stewart wore the costume in which she appeared on her cross-country tour with the other starlets exploiting the 20th Century picture "Tail Spin." In addition, Gooch reports the low-cost campaign effective in building up much interest in her coming attractions.

"LET'S HEAR FROM YOU"

Flies "Dawn Patrol" Print to Airport

Played up in local papers as a tribute to a fine aviation film, City Manager Seymour L. Morris for the date of "Dawn Patrol" at the State, Cortland, N. Y., arranged to have the film flown from the Buffalo Exchange to the local airport. To safeguard the prompt delivery of the print, a $50,000 insurance policy was taken out with local insurance firm, who took a large ad in paper announcing their pride in being chosen for the policy. Local Texaco distributor also came through with sizeable ad, stressing fact that their gas was used in flying the plane. City officials, including Chamber of Commerce, were on hand to greet the flyer on arrival at the airport.

THEATREMEN MARK SPRING SEASON WITH PROMOTIONS FOR EASTERTIDE

Style Shows, Egg Hunts and Contests Among Campaigns Planned by Theatremen to Tiein with Local Merchants

On the threshold of Spring, theatremen everywhere are prepared to launch their seasonal activities marking the Easter time as the official stepping-off point. With this in mind a listing of the most effective exploitations used last year are here set down. Egg hunts and coloring contests, spring fashion shows, bunny displays and giveaways, special Easter kid shows, lobby displays and other angles were all given attention. Many of these campaigns will be repeated or adapted for further use in the coming weeks.

The always reliable egg coloring contest is an annual tiein made by Johnny Newkirk, at Loew's Granada, Cleveland, tiein made with his local community paper, which breaks page one for the event. Cash and ticket prizes are offered and entries placed on display in lobby week ahead. At the Fox Carmel, in Hollywood, Dick Moss introduced a new serial at his Easter Saturday matinee that included a special seasonal revue staged by well-known neighborhood dancing school and so advertised. Paul Kleinerman's Easter Saturday show was a Charlie McCarthy party made up of a two-hour cartoon and comedy show plus gifts of dummy dolls, eggs baskets and plush bunnies.

Egg Rolling Found Popular

Downtown Cleveland Loew theatres also tiein the egg contest with the Cleveland *Press* with egg entries sent to the paper's promotion departments and later displayed in windows of leading department store. The Loewmen also go for the annual egg hunt put on with one of the dailies in city park. Prizes are promoted from participating merchants. And another egg stunt that stands up is the one put on by the Boston Loew theatres. Joe Di Pesa reports last year's egg rolling contest for promoted prizes, from the steps of the State House to the bandstand in the Commons, the city park. Papers go for this in a big way.

In Cleburne, Texas, last year, George Limerick, now in Enid, Okla., put on his annual live bunny Saturday morning matinee with 30 of the bunnies given away on a lucky number idea. In addition every child attending received candy, toys or other prizes. Show was widely advertised with the rabbits displayed out front a week ahead.

Live Bunnies Dress Lobby

Ed McBride had a lot of success in Syracuse with the egg rolling and coloring contests and no doubt will work something as effective in Providence, for Loew's, his present situation. McBride also created a distinctive lobby attraction with a live bunny house on a platform with fence around. The house was centered with entrances for the rabbits. Easter flowers, cutout bunnies and eggs heightened the display.

MGM "SHORTS" CONTEST EXTENDED TO MARCH 15

To give late-comers a chance to get in on the contest sponsored by MGM's "Shortstory", the deadline previously announced as of March 1 has now been extended to March 15, according to an announcement in the February issue. Entries, plus the usual "evidence", must be received by "Shortstory", at 1540 Broadway, no later than that time.

Prizes, for the best execution of any single idea that has appeared in any issue of the magazine on any given short, are American Airlines all-expense trip to the studios or to the New York World's Fair and, second, all-expense trip to Bermuda.

Spring style shows of course will not be neglected and different ideas are being planned. In Boston, Jack Granara, RKO theatres' ad head, tied in with local furrier for newsreel pictures of the latest styles. Society debs and other models were used with the merchant sponsoring the cost in addition to store displays and newspaper ads.

In Cleveland, a section of the spacious State theatre lobby was used for a twice-daily fashion show, presented at three and at nine, models and all apparel to be shown furnished by cooperating store and the roped-off section colorfully lighted and decorated. On a tieup with local florist association, last year Easter roses and lilies were distributed at the State and other Loew houses to women patrons.

Bonnet Contest Attracts

An old-fashioned Easter bonnet contest has always proved a winner in the Cleveland Warner theatre district, according to Dick Wright. Tiein is made with local stores where contestants bring their entries to be registered. About a week ahead, a committee selects the 12 best entries, which are given display in prominent window. Public is invited to select the funniest, selections to be accompanied with a short statement giving their reasons why. Few days ahead of Easter prizes are presented from the stage. Stores advertise the tiein in various ways and awards prizes of new Easter clothes.

Another bonnet idea suggested by Wright is presentation of drawing of some prominent woman star in coming attraction, with entrants asked to design a hat most fitting to the star. Contest of this nature is tied in with newspapers as well as participating store.

The Boston Loew houses also find the style show a decided draw. Style parade is held on stage with audience invited to choose the individual model they favor. Extensive drive to put this over is aided by newspaper tiein plus merchant buildup.

Style show on Easter Sunday put on at matinee and night works out well for Louie Charninsky, at the Capitol, Dallas. Last year, Louie invited men as well as women to parade in their Easter ensembles with prizes promoted from the stores. Unique showing obtained generous newspaper support, as did a Spring wedding for the same theatreman. Young couple married on the stage were given complete housekeeping equipment, all of which was promoted.

In Hot Springs, Ark., Clyde Smith used the male-and female style show slant by rounding up local socialites of both sexes to model. Smith leaves nothing uncovered to make this an important event from the tieins with leading stores, promotion of orchestra, wide newspaper publicity, co-op ads, etc.

Flower Shows Favored

Horticultural lobby exhibit in conjunction with local Garden Club also works well for Smith, as does children's Easter revue put on with leading dancing schools. This last also obtains support of costumers, florists and other interested merchants who advertise the showing.

Egg hunts are stand-out events for Matt Saunders, at the Poli, Bridgeport, Conn., and for Les Pollock, at Loew's, Rochester. One of Saunders' most effective tieins included burying of papier mâché eggs in city park, each egg containing guest ticket. Other eggs hold new pennies and much is made of the event with the local press.

In Rochester, Pollock requires children to fill out coupon in cooperating paper to be brought to the scene of the hunt. Entrants are given official hunt tag which must be worn in order to receive consideration for prizes, the first of which is given to youngster locating the "golden egg."

Colorful setpieces for lobby display are included in most every Easter campaign and in New Orleans, Rodney Toups, at Loew's State, created a giant egg, constructed of plaster, highlighted and spotted with metallics. Center of egg was opened to show a number of small chicks emerging carrying cards plugging the Easter attraction and wishing patrons compliments of the season.

At the Erie, in Hugo, Okla., J. Galy Varnell also used the giant cutout egg idea which carried plugs for the current attractions as well as Easter greetings. Alongside, holding egg, was giant cutout bunny, dressed in holiday attire.

"Go to Church" Drive Clicks

Found highly acceptable last year in Wilkes-Barre, Pa., was Al Cox's campaign for a "go to church on Easter Sunday" which received the full cooperation of community heads and leading merchants who ran the line in all newspaper ads, the theatre carrying out the same thought in a brief trailer. Parking lots extended free courtesies during the time of service and street cars offered special fares to those attending church. Participation of leading church choirs in festivities in the Public Square was also listed to tie in with the

(*Continued on following page, column 3*)

"April Fool's Prevue" Found Boxoffice Draw

Limerick Reports Ideas Planned for Annual Event

In Texas and Oklahoma the Griffith theatremen have exploited with considerable success an annual "April Fool's Prevue" which takes place midnight March 31, details of which have been done in former years have been carried in these pages. Usually, name of feature attraction is not revealed. Now George Limerick, City manager, End, Okla., sets down some ideas he has used before with great success and intends incorporating again in his campaign this year.

For instance, two weeks in advance doormen were dressed in girl's clothes and girl employees as boys. Limerick reports this a natural for laughs among patrons in similar towns, since the theatre personnel is well known to all. In addition each employee carried small cards plugging the event.

Gag Novelties Offered

Newspaper and lobby advertising copy plugged free novelty coat hanger and cigarette lighter to be given everyone attending the Prevue. The novelties proved to be nothing more than the old-time gag of a nail and a match which were prepared in advance in imprinted coin envelopes. Copy for newspaper ads and novelty handbills a week in advance ran as follows:

"Yes, it's true, the entire staff of the Aztec Theatre is going nuts April Fool's Eve at the annual Prevue just to show you a good time. Anything is liable to happen and probably will happen. The manager may even try to buy a ticket from you. The usher will probably ask you to show him a seat. There will be a big special stage attraction. Fun for all, all for fun. The picture—well, that's the secret. The stars—well, that's our secret, too, but we promise you that you'll have the time of your life when you attend this big April Fool's Eve Prevue."

Copy was ilustrated with cut of monkey in reverse followed by manager's signature cut at the bottom. All lettering on the changeable sign and marquee was upside down, leaving patrons to guess as to what the feature picture would be.

Silly copy of all kinds was stressed in window cards using a large border of nuts and screws broken with "Foo and Goo" dialect as has recently become popular in the comic strip "Smoky Stover." In addition to the newspaper and outdoor advertising, George also found profitable, buildup on classified page.

Street Stunts Attract

Special stage attraction was advertised for the "Prevue" which took the form of an old-fashioned victrola on a chair placed in center of stage, victrola being started when the grand drape was raised.

Street stunts were numerous including bally with man in reversed clothing selling nuts, bolts and screws with back banner to the effect that he was in town to catch the Prevue. Old bill folds and purses that had accumulated around the theatres in the past year were purposely "lost" at random on city streets. Heralds inserted offered free admission to finders.

One week in advance, doorman, cashiers and ushers were equipped with breast bands, large papier mache ears and artificial hands with hand-shake buzzers.

For added excitement, night of the show, Limerick purchased large punch board, with everyone entitled to a punch. All punch numbers ending in the letter "o" entitled holders to free admissions. All paper in frames for the coming attractions was turned upside down, and the water fountain adjusted for a surprise spray.

Manager Sells Peanuts

Ushers used lanterns to show people to their seats, manager and assistant sold peanuts and popcorn up and down the aisles and manager was equipped with a small baby lace cap tied under his chin and completed the picture by smoking a huge black cigar. For added laughs during the show the help rode bicycles up and down the aisles.

Before the feature, cartoon was run upside down with the dialogue in reverse. While this was going in one machine, a newsreel was run off on the other and to add to the confusion, slide was run to the effect that the operator was calling his wife. The follow up on this was that the public address system was set so that audience could hear the conversation.

"LET'S HEAR FROM YOU"

Merchants Aid Egan On "Kentucky" Date

Innumerable window tieups were effected by Pete Egan, Palace Theatre, Calgary, as buildup for opening of "Kentucky," which included riding togs, florist display stressing the technicolor and showing the natural beauty of flowers as compared with the beauty of natural colored technicolor. Drug store also featured a display of cameras and kodachrome film for taking natural color prints, tiein cards were used in all windows. All ads week ahead carried line calling attention to the fact that Smoky Saunders, Calgary born jockey, appeared in picture.

For "Brother Rat," Egan, through cooperation of leading cafe formed a club, and every person sitting at a certain table had to wear a "Brother Rat" hat during his meal. All shoe shiners at store also wore these hats, as did newsboys and entire theatre staff, which greeted patrons by title.

Local hockey stars went in parade for a group of Calgary sportsmen, when a special screening of "Duke of West Point" was presented at the Film Exchange building. With the story built around the annual hockey game between Royal Military College and West Point, much publicity was garnered for the date in local papers.

Stage Style Shows Feature Campaigns For Easter Tieins

(Continued from preceding page)

usual fashion parade. Newsreel shots were taken of prominent residents arriving at the churches and strolling in the Easter parade, the reel shown at the theatre during the next week.

Going further back in the Easter files discloses details of the annual Cotton Fashion Show put on by George Limerick, in Texas, showing bathing suit styles and beach apparel. Also noteworthy was Dave Dallas' fashion show at the Grand, Holdenville, Okla., each model carrying cards advertising a coming attraction.

Merchants Tied to Opening

A Formal Spring Opening was contributed by Herb Grove, at the Fort, Rock Island, Ill., wherein merchants cooperated on a window-shopping contest the night previous to the opening. All the new fashions were displayed at one time, each window containing a star photo or scene still from some coming attraction. The public was invited to list names of stars and picture in which they appeared, were to appear and to name the picture from which the scene stills were taken. Answers were brought to the theatre and prizes were contributed by the merchants.

Mike Guttman put on a style show at the Colonial, Watertown, S. D., for which he created a unique and inexpensive idea. In building a runway, he used a turntable in the center made of an old truck wheel covered with flooring and run by small motor. As each model stepped upon and posed on the turntable, the wheel revolved slowly for a smart effect.

In Washington, D. C., Warner ad head Frank La Falce, created an attractive stage setting for an Easter style show with a huge book, the pages turning as each model stepped out from the book. Covers duplicating the fashion magazines were used for a closer tiein.

Exton Plugs March Dates

Out in Kenosha, Wis., Bill Exton officially announced the Spring season with a "March Parade of March Hits." Campaign started with trailers selling March as an outstanding month of hit pictures, the various attractions booked also included. Entire house, interior and outside, was decorated in keeping with the personnel wearing imprinted label ribbons as a follow-up. Merchants were tied in to plug the month, ads carrying "we join hands with the Kenosha," copy.

An Easter organ novelty that clicked for Guy Martin, in South Bend, Ind., had the instrument decorated with artificial flowers tied together with small branches gathered from the fields and silvered. Atop the console was placed a coop with baby chicks. First slide announced Easter greetings from the "company" and the second read, "Meet the Company" as amber spot was thrown upon the chicks. Slides were projected through Brenkert effect of huge church window for the community sing that followed.

YOU ARE INVITED TO JOIN UP

FRED W. REID
started at the State Theatre in Spartanburg, S. C. in 1934, as an usher. He went the straight path working his way up from doorman and chief of service to that of assistant manager, next realizing the job of manager at the Criterion in Spartanburg. He also acted as relief manager of the Center in Mount Airy, N. C. and Paramount in Concord, N. C. Upon arriving back to the post at the Criterion he learned of his next transfer to the State in Hendersonville, where he now is holding forth the managerial reins.

JOSEPH D. NEVISON
entered the picture industry about seven years ago, working at the Fox Theatre in Philadelphia, Penna. When he left this house he took down the position of treasurer at the Locust Street Theatre, operated by A. R. Boyd for roadshow pictures. Joe also held the treasurer's job at the Fox until Warners stepped in, at which time he became assistant manager. His present job is at the Grange Theatre in Philly, doing a good managerial job.

JOE F. WRIGHT
began his career in show business in 1935 when he obtained a job at the Princess Theatre in Cedartown, Georgia, to act as relief doorman. A year later he became the regular doorman at this house and a while after was transferred to this same duty at the Cedar Theatre. It didn't take him long to learn the ins and outs of a house and in 1937 was promoted to manage both the Cedar and Princess Theatres, from where he now communicates.

TED SHANK
acts as the assistant manager of the Strand Theatre in Van Wert, Ohio, which belongs to Schine's circuit. We invite you to report to us, and at not too infrequent intervals, on what you are doing to push the grosses up at the box office of the Strand, Ted, for undoubtedly much of what you can inform us would be of interest to our other members.

JEROME GREENEBAUM
hails from Clinton, Iowa, where he manages the Rialto Theatre, one of the houses belonging to Central States Theatres Corporation. At the time Jerry joined our Round Table he was also temporarily engaged in managing the Rialto in Fort Dodge, Iowa, while the regular manager was ill. Please keep us informed of your activities, and the more often the better.

JOHNNY CUMMINS
started with Paramount in 1930 as shipper, then assistant booker and finally booking manager. He resigned in 1935 to accept a booking job with RKO and a year later was made salesman. In 1937 he came on to Beaumont, Texas, and secured a managerial position at the Peoples Theatre, one of the theatres of the Jefferson Amusement Company circuit. Let's hear from you, Johnny.

What members do in their spare time, if any, or during those few moments snatched from the daily grind, is here depicted by Round Tabler Robert Marhenke, Broadway, Baltimore, enjoying what he reports as one of his weekly highlights.

Birthday Greetings

Sam Abrams
Vern Austin
Jack T. Beachler
Les Bowser
Edward L. Bissler
Charlie Boreman
Ralph W. Braswell, Jr.
Austin C. Bray
Stanley Bridges
Albert E. Brown
Johnnie Burreel
William B. Busay
Jack C. Cleland
Cecil W. Curtis
Joseph Dondis
J. M. Ensor
Sidney C. J. Feder
Charles E. Fish
Stanley Foreman
George Foster
Emanuel Friedman
Victor G. Geisel
Louis Gianazza
Louis D. Glinner
Jerome Gordon
Charles B. Hann, Jr.
Sam Harris, Jr.
Sim E. Heller
S. H. Horowitz
Edward A. Hussong
Charles Lee Hyde
William E. Keating
R. T. Kemper
Phil Kielpinski
James T. Lackey
Julius Lamm
Ed Lamoureux
Kenneth C. Mead
Lloyd Muller
Bob Murray
Lester Neely
Rockey T. Newton
William F. O'Brien
R. H. Ouellette
Dallas R. Page
Robert Parker
Joseph L. Parrott
Roy Patience
Sidney W. Pink
Burton L. Prince
Leo Raelson
Fred W. Reid
Charles Rind
Carl J. Rindcen
Dave Schiller
J. P. Schnitzer
John B. Shearer
C. H. Simpson
Henry Spiegel
Samuel Sposato
Harold C. Stanzler
Don R. Stevenson
J. E. Stribling, Jr.
Jonas F. Thomas
Al Unger
Emory T. Warner
Clarence E. Watson
S. D. Weinberg
Alfred G. Wertin
John R. Willardsen
F. A. Williams
Jack Wright
Joe F. Wright
Al Zimbalist

GEORGE ROLAND CARTER
manages E. M. Loew's Winchester Theatre in Winchester, Mass. He started in picture business at the distributing end and was office manager of World Film. Among his following jobs we find he acted as branch manager of First National Pictures, New York Exchange and was salesman for MGM. Blue Bird Pictures of Newark, N. J., was managed by him, as was the Strand Theatre in Rochester, N. Y. He joined E. M. Loew's circuit in a managerial post at the Embassy in Rochester and then switched to his present job.

EDMUND HARRISON
is the assistant manager and projectionist of the Strand Theatre in Clarksville, Arkansas, belonging to the Malco Circuit. He began working at this theatre in 1935 and for two years served in the projectionist's booth. Malco changed managers and Edmund was made assistant manager, intermittently doing duty as manager while the manager is away.

MARION B. STOUT
started as projectionist in the Coliseum Theatre, Petersburg, Alaska, in 1934, and three years later became projectionist and then assistant manager of the Variety Theatre in the same location. He returned to the Coliseum as projectionist and assistant manager and during the absence of the manager takes over. We are interested in showmanship from far-away places, Marion, so be sure to keep us informed of your activities.

HOWARD HILDERBRANDT
is the assistant manager of the Crescent Theatre in Astoria, Long Island, New York, which is one of the houses of Skouras Circuit. About five years ago he secured his first position in the movie field when he got an usher's job at the Broadway Theatre, also in Astoria. His present spot is just over the river from Round Table headquarters and we look forward to an early visit.

CECIL A. SMITH
is the manager of the Patricia Theatre, one of the houses of Hanson Theatres Corp., Ltd., and is situated in London, Ontario, Canada. In 1929, coming down east from Medicine Hat in Alberta, Cecil drove a delivery truck in the daytime and apprenticed himself in the evening for a projectionist's license. Previous studies in optics and electricity at Alberta University aided him to get through in a short time. He worked as a relief operator for three years, then secured a steady job for a couple of years until the opportunity of managing a theatre came his way.

ARLO R. CLAUSEN
began his career in show business with the Adler Circuit as an operator at the Waupaca Theatre, Waupaca, Wisconsin. He held this job for three years when the circuit took over the Palace house, in the same town. Arlo was made head operator of both houses and was then promoted to manage them. We anticipate hearing from you often, Arlo, so keep 'em coming.

IN COURTS

Actress Awarded $17,500 Against MGM British

Elizabeth Allan has been awarded damages of $17,500 against Metro-Goldwyn-Mayer British. She had claimed breach of contract, contending she had been engaged originally to star in "The Citadel." The damages were sought for alleged loss of salary and opportunities.

MGM British is expected to appeal the verdict. A stay of execution already has been granted the company.

Appeal Allowed on Fox Theatres Plan

An appeal from the decision of former Circuit Judge Martin T. Manton which approved Milton C. Weisman's play for liquidation of Fox Theatres Corporation, has been allowed by William Bondy, federal judge, to the Trust Company of Georgia, $400,000 creditors of Fox Theatres.

The Trust Company is appealing because, the notice of appeal stated, the plan failed to treat their claim, which is based on theatre rentals, as a priority.

Appoint Steuer, Pomerantz RCA Stockholder Counsel

Max D. Steuer has been appointed special trial counsel and Abraham L. Pomerantz general counsel for stockholders by Aaron J. Levy, New York supreme court justice, who granted the application of Radio Corporation of America to consolidate five separate suits brought against it. Other defendants are General Electric Company, Westinghouse Electric and Manufacturing Company, American Telephone and Telegraph Company and some 30 directors and individuals.

The suit charges waste and mismanagement by directors, the transfer of a large block of RCA stock to General Electric and Westinghouse, and the loss of over $7,000,000 in allegedly underwriting an $11,600,000 RKO bond floture. An accounting, damages, return of the stock and the appointment of a receiver for RCA are asked.

Two Indicted in Chicago

Indictments have been returned by a Chicago grand jury against R. R. Gregg and Barney Gold on charges of making "dupe" prints and selling them abroad. The indictments charge violation of the copyright laws and conspiracy. One of the films reported copied was "The Cat's Canary," a Van Beuren production. United States Attorney Martin Ward obtained the indictments.

Dismiss Phelan Suit

The suit of H. W. Phelan for $25,625 damages against Famous Players Canadian Corporation has been dismissed by Justice Urquhart in the Ontario supreme court, with costs. The court declared there were no grounds for a charge of misrepresentation in the 1930 exchange of Famous Players common stock for that of Paramount Publix.

Sues Over House Lease

Charging fraud, deceit and misrepresentation, Frank Ford, Evanston, Ill., exhibitor, has filed suit against Leo Solomon and the Lemar Building Corporation for $150,000 damages. Mr. Ford leased the Stadium theatre in Evanston from Mr. Solomon some months ago.

Order Universal Testimony

Universal Pictures Company, Inc., has been ordered by Charles B. McLaughlin, New York supreme court justice, to testify before trial in the suit of Boris Demitroff, who charges infection of the neck caused in a newsreel scene.

IN NEWSREELS

MOVIETONE NEWS—No. 52, Vol. 21.—Labor peace parley begins....Japanese seize Hainan Island....Hold Rio de Janeiro carnival....Kasper quadruplets take a plane ride....George Washington tower at New York Fair completed...."Miss Florida" chosen....New chemical "Aerosol OT," developed....Baseball....Polo....Golden Gloves bouts.

MOVIETONE NEWS—No. 53, Vol. 21.—Britain's submarine fleet in maneuvers....Freight train wrecked in Massachusetts....Test stratosphere oxygen masks....Mountain moving in California....Ambassador Bullitt....Marshal Petain....King and Queen of England....Duke and Duchess of Windsor....Lew Lehr....Colorado tunnel bored....Golf....Bobsledding....Bowling....Baseball.

NEWS OF THE DAY—No. 250, Vol. 10.—Future pilots train at Miami University....Japan seizes Hainan Island....Labor peace parley opens....Develop new chemical....Queen Elizabeth sees Easter styles...."Miss Florida" chosen....Roller skate marathon in Chicago....Golden Gloves bouts held in New York.

NEWS OF THE DAY—No. 251, Vol. 10.—Moving mountain in California....Freak train wreck in blizzard....Government feeds elk herd....Treasury agents smash counterfeit ring....Concrete moorings dropped in place....British rulers inspect air defenses....Golf....Bowling....Wrestling....Baseball.

PARAMOUNT NEWS—No. 63. — Government purchases timber felled by storm....Chefs convention in Portland, Me.....George Washington statue at New York Fair completed....Festival held in Rio de Janeiro....Peace parley on labor opens....Polo....Baseball....Boxing....Rome hails new Pope.

PARAMOUNT NEWS—No. 64.—Mountain moving in California....Duke and Duchess of Windsor....Air-raid shelters in London....Flower show in New York....Scholastic press holds convention in New York....Bowling....Joe Louis trains for bout....Roper says he'll upset Louis....Fordham football team active....Bob Burns turns farmer.

RKO PATHE NEWS—No. 67, Vol. 10.—AFL and CIO seek labor peace pact....Giant falls found in British Guiana....Massachusetts finally ratifies Bill of Rights....Britain's M.P.'s view armament....Fiesta held in Rio de Janeiro....Colonel Watson appointed President's secretary....Golden Gloves bouts held.

RKO PATHE NEWS—No. 68, Vol. 10.—Pope greets throng in Rome....Paris rips up parks for trenches....Flower show in New York....Labor and capital shake hands!....Cunningham loses to Borican in track race....Moving mountain crushes coast area....Budge downs Perry in professional tennis....Baseball training season.

UNIVERSAL NEWSREEL—No. 752, Vol. 11.—Labor heads meet to seek peace pact....Carnival held in Rio de Janeiro...."Miss Florida" chosen....New "safety" liner launched....Submarine stranded by gale....Freight cars in freak wreck....Coast poloists beat British....Anglers open trout season....Baseball....Golden Gloves bouts....Roller skating derby in Chicago.

UNIVERSAL NEWSREEL—No. 753, Vol. 11.—Britain prepares for air raids....Recruits join Czech army....Strato-mask tried in plane....Huge mountain on the march....French recognize Franco....Flower show....Fordham football....Girls start softball practice....Bowling....Track meet....Tennis.

Extras' Work Hours Drop

Placements of extras for nine major studios for 1938 reached a total of 264,268 days of work, compared with 294,307 for 1937, according to Central Casting Corporation in Hollywood. The total amount spent by the nine studios was $2,848,445.68, as compared with $2,986,372.89 for 1937. The average daily wage for 1938 was $10.78, a rise of .75 over 1937.

New Film Competition

Philadelphia motion picture theatre operators have encountered additional competition from legitimate theatres, two of which recently have adopted a $1 top policy all over the house, selling the seats on a first come, first served basis.

Orders Plant Inspection

Aaron J. Levy, New York supreme court justice, this week directed Twentieth Century-Fox Film Corporation to open its film storage plant at Little Ferry, N. J., for an inspection for Anna Greeve and George Greeve, in connection with a $60,000 damage suit against Twentieth Century-Fox on a claim that the defendant had negligently caused a fire in the plant on July 9, 1937.

OBITUARIES

Frank V. Storrs Dies; Founded Theatre Circuit

Frank Vance Storrs, 76, wellknown in the field of theatrical advertising and at one time owner of a theatre circuit, died March 8th at the Good Samaritan Hospital in West Palm Beach, Fla. He was born Frank Vance Strauss but changed his surname in the World War.

When he was 18 Mr. Storrs founded the theatre program business now known as the New York Theatre Program Corporation, which supplies programs to many of New York theatres. With the rise of the motion picture industry Mr. Storrs began building theatres in New Jersey and upper New York State and at one time owned or controlled 25 theatres. After the turn of the century he also became active in the poster advertising business.

Mr. Storrs made charitable bequests totaling $41,500 in his will.

Harry Weber Dead; Agent and Showman

Harry Weber, actors' agent and showman, died March 8th at his home in Hollywood after an illness of two years. He was 59.

Mr. Weber, who operated one of New York's largest agencies before going to Hollywood in 1926, started many well known screen stars to fame, among them Marjorie Rambeau, Mickey Rooney and Clara Kimball Young.

Charles Porter Dies

Charles William Porter, long identified with Detroit theatres, died March 8th in Grace Hospital there. He was 71. In 1929 he became owner-manager of the Majestic and Forest theatres, and last year was associated with the United Detroit Theatres.

Gerald Marshall

Gerald F. Marshall, 46, a member of the business staffs of *Radio Guide* and *Screen Guide*, died March 5th at his home in Manhasset, Long Island. A native of New York, Mr. Marshall formerly was a reporter for the New York *Times*.

Victor Baravalle

Victor Baravalle, 53, who had conducted orchestras for many Dillingham, Ziegfeld and Shubert productions, and in recent years had been a musical director for RKO and Metro-Goldwyn-Mayer, died March 11th in Los Angeles.

George Payette

Dr. George N. Payette, 79, father of John J. Payette, Warner Brothers Theatres general zone manager, died March 9th at Garfield Hospital in Washington.

Mrs. Fred Hall

Mrs. Fred M. Hall, wife of Fred M. Hall, vice-president of Bell and Howell, died March 14th at her home in Port Washington, Long Island.

Gladys Frazin Banks

Gladys Frazin Banks, actress and former wife of Monty Banks, died March 9th in New York when she leaped from her sixth floor apartment. She appeared on the New York stage in many plays and was with the Comedie Francaise in Paris about 15 years ago. She also made a series of motion pictures in France.

Albert Goldman

Albert Goldman, 57, salesman for Imperial Film Exchange, Chicago, died in Cincinnati March 9th from heart disease.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com.-Mel.; Musical by Mus.; Musical Comedy by Mus.-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Col-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel..........Col
Adventure in Sahara, Mel..........Col
Adventure of Giacomo Casanova, Mel ....Amerital
Adventures of Huckleberry Finn, The, Com-Mel ....MGM
Adventures of Jane Arden, Mel....WB
Affairs of Annabel, Com..........RKO
Alexander's Ragtime Band, Mus. 20th-Fox
Alf's Button Afloat, Com.......Foreign
Algiers, Mel..........UA
All This and Heaven Too, Mel....WB
Almost a Gentleman, Mel..........RKO
Always Goodbye, Mel..........20th-Fox
Amazing Dr. Clitterhouse, Mel......FN
Ambush, Mel..........Para
Angels With Dirty Faces, Mel......FN
Annabel Takes a Tour, Com......RKO
Annie Laurie, Mel..........Foreign
Arkansas Traveler, Com..........Para
Arrest Bulldog Drummond, Mel. Para
Arizona Legion, West..........RKO
Arizona Wildcat, Com..........20th-Fox
Army Girl, Mel..........Rep
Artists and Models Abroad, Com. Para
Avocate d'Amour, Com-Mel....Foreign

B

Back Door to Heaven, Mel........Para
Ballerina, Mel..........Foreign
Barefoot Boy, Mel..........Mono
Battle of City Hall, Mel..........WB
Beachcomber, The, Mel..........Para
Beau Geste, Mel..........Para
Beauty for the Asking, Com.....RKO
Big Fella, Mus..........Foreign
Big Town Czar, Mel..........Univ.
Billy the Kid Returns, West.......Rep
Black Bandit, West..........Univ
Blackwell's Island, Mel..........WB
Blind Alley, Mel..........Col
Blockheads, Com..........MGM
"Blondie," Com..........Col
Blondie Meets the Boss, Com.......Col
Booloo, Mel..........Para
Border G-Man, West..........RKO
Bouquets from Nicholas, Com..Foreign
Boy Meets Girl, Com..........WB
Boy's Reformatory, Mel..........Mono
Boy Slaves, Mel..........RKO
Boy Trouble, Mel..........Para
Boys Town, Mel..........MGM
Breaking the Ice, Mus..........RKO
Broadway Musketeers, Mel..........FN
Broadway Serenade, Mus..........MGM
Bronze Buckaroo, Mel..........St. Rts.
Brother Orchid, Mel..........WB
Brother Rat, Com..........FN
Burn 'Em Up O'Connor, Com.-Mel. MGM
Bulldog Drummond in Africa, Mel..Para
Bulldog Drummond's Secret Police, Mel. ....Para

C

Cabira, Mel..........Foreign
Cafe Society, Mel..........Para
California Frontiers, West..........Col
Calling Dr. Kildare, Mel..........MGM
Campus Confessions, Com..........Para
Captain Fury, Mel..........UA
Captain Scorpiob, Com..........Foreign
Carefree, Mus.-Com..........RKO
Carnival in Flanders, Com.-Mel. Foreign
Charlie Chan in Honolulu, Mel. 20th-Fox
Charlie Chan in Reno, Mel.....20th-Fox
Chalked Out, Mel..........FN
Champ, The, Mel..........MGM
Champs Elysees, Com-Mel.......Foreign
Chicago Ben, Mel..........GB
Christmas Carol, Com.-Mel.......MGM
Cipher Bureau, Mel..........GN
Citadel, The, Mel..........MGM
Climbing High, Com..........Foreign
Code of the Cactus, West......St. Rts.
Code of the Fearless, West.....St. Rts.
Code of the Secret Service, Mel....WB
Code of the Streets, Mel..........Univ
College Girl, Mel..........Foreign
Colorado Trail, The, West..........Col
Comet Over Broadway, Mel..........WB
Convicted, Mel..........Col
Convict's Code, Mel..........Mono
Convicts at Large, Mel..........St..Rts.
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West..........Rep
Confessions of a Nazi Spy, Mel....WB
Coral Rocks, The, Mel..........Foreign
Cowboy and the Lady, Com..........UA
Cowboy from Brooklyn, Mus.......WB
Crashing Through, West..........GN
Crashing Through Danger, Mel..St. Rts.
Crime Over London, Mel..........GB
Crime Ring, Mel..........RKO
Crime Takes a Holiday, Mel..........Col
Crossroads, Mel..........Foreign
Crowd Roars, The, Com.-Mel.....MGM

D

Dangerous Cargo, Mel..........20th-Fox
Danger on the Air, Mel..........Univ
Dangerous Fingers..........Mono
Dark Eyes, Mel..........Foreign
Dark Rapture, Mel..........Univ
Dark Sands, Mel..........Foreign
Dark Victory, Mel..........WB
Dawn Patrol, Mel..........WB
Delinquent Parents, Mel..........St. Rts.
Desperate Adventure, Com.-Mel....Rep
Devil's Island, Mel..........WB
Disbarred, Mel..........Para
Divorce of Lady X, Com. (C)..........UA
Dock on the Havel, Mel..........Foreign
Dodge City, Mel..........WB
Down in "Arkansaw," Mus..........Rep
Down on the Farm, Com.......20th-Fox
Dramatic School, Mel..........MGM
Drifting Westward, West..........Mono
Drums, Mel. (C)..........UA
Duke of West Point, Mel..........UA
Duke Steps Out, Mel..........St. Rts.
Durango Valley Raiders, West.....Rep
Dybbuk, The, Mel..........Foreign

E

Each Dawn I Die, Mel..........WB
East Side of Heaven, Mus.-Com...Univ
Edge of the World, Mel..........Foreign
Empire of the West, West..........GN
Empty World, Mel..........GB
Everybody's Baby, Com..........20th-Fox
Everything Happens to Ann, Com-Mel, GN
Exile Express, Mel..........GN
Exposed, Mel..........Univ

F

Family Next Door, Com..........Univ
Family Reunion, Mel..........WB
Fast and Loose, Mel..........MGM
Federal Man Hunt, Mel..........Rep
Federal Offense, Mel..........Para
Female Fugitive, Mel..........Mono
Feud of the Range, West.......St. Rts.
Fighting Thoroughbreds, West.....Rep
First Offenders, Mel..........Col
Fisherman's Wharf, Mus..........RKO
Five of a Kind, Mel..........20th-Fox
Fixer Dugan ....RKO
Flight at Midnight, Mel..........Rep
Flight Into Darkness, Mel.......Foreign
Flight to Fame, Mel..........Col
Flirting with Fate, Com.-Mel.....MGM
Flying Irishman, Mel..........RKO
Foggy Quay, Mel..........Foreign
Forged Passport, Mel..........Rep
For Love or Money, Mel..........Univ
40 Little Mothers, Mel..........Foreign
Four Daughters, Mel..........FN
Four Feathers, Mel..........UA
Four Girls in White, Mel..........MGM
Four's A Crowd, Com..........WB
Freshman Year, Com.-Mel..........Univ
Frog, The, Mel..........GB
Frontier Express, West..........Rep.
Frontiersman, West. ....Para
Frontiers of '49, West..........Col
Frontier Scout, West..........GN
Fugitives for a Night, Com..........RKO

G

Gambling Ship, Mel..........Univ
Gang, The, Mel..........St. Rts.
Gang Bullets, Mel..........Mono
Gang Smashers, Mel..........St. Rts.
Gangster's Boy, Mel..........Mono
Gantry the Great, Mel..........WB
Garden of the Moon, Mus.-Com.....FN
Gateway, Mel..........20th-Fox
G-Dog, Mel..........RKO
Ghost Town Riders, West..........Univ
Girl Downstairs, The, Com.-Mel..MGM
Girl from Mexico, Com-Mel.......RKO
Girl Must Live, Com..........GB
Girl Refuge, The, Mel..........Foreign
Girls on Probation, Mel..........FN
Girls' School, Mel..........Col
Give Me a Sailor, Com..........Para
Gladiator, The, Com..........Col
Glory of the Faith, Mel..........Foreign
Going Places, Com.-Mel..........FN
Gold Is Where You Find It, Mel. (C) FN
Gone Harlem, Mel..........St. Rts.
Goodbye, Mr. Chips, Com.-Mel...MGM
Good Girls Go to Paris, Com-Mel...Col
Gorilla, The, Com-Mel..........20th-Fox
Gracie Allen Murder Case, Com.-Mel. Para
Grand Illusion, Mel.....Foreign (World)
Grand Jury's Secrets, Mel..........Para
Great Enemy, Mel ....Para
Great Man Votes, Com..........RKO
Great Waltz, The, Mus..........MGM
Guilty Trails, West..........Univ
Gunga Din, Mel..........RKO
Gun Packer, West..........Mono
Gunsmoke Trail, West..........Mono

H

Hard to Get, Com.-Mel..........WB
Hardys Ride High, Com.-Mel.....MGM
Harlem Rides the Range, West..St. Rts.
Hatred, Mel..........Foreign
Heart of the North, Mel. (C)......WB
Heart of Paris, Mel..........Foreign
Hell Bound, Mel..........St. Rts.
Hell's Kitchen, Mel..........WB
Heritage of the Desert, Mel.......Para
Hero for a Day, Mel..........WB
Heroes of the Desert, West..........Rep.
Heroes of the Hills, West..........Rep
Hey! Hey! U. S. A., Com.....Foreign
His Exciting Night, Com..........Univ
Hold That Co-ed, Com..........20th-Fox
Hold That Kiss, Com..........MGM
Home on the Prairie, West..........Rep
Homicide Bureau, Mel..........Col
Honolulu, Mus.-Com..........MGM
Honor of the West, West..........Univ
Hotel Imperial, Mel..........Para
Hound of the Baskervilles, Mel...20-Fox

I

I Am a Criminal, Mel..........Mono
I Am the Law, Mel..........Col
Ice Follies of 1939, Com.-Mel.......MGM
I Demand Payment, Mel..........St. Rts.
Idiot's Delight, Com.-Mel..........MGM
If I Were King, Mel..........Para
Illegal Traffic, Mel..........Para
I'll Give a Million, Mel..........20th-Fox
I'm From Missouri, Com..........Para
I'm From the City, Com..........RKO
In Early Arizona, West..........Col
In Old Mexico, West..........Para
In Old Montana, West..........St. Rts.
Inside Story, Mel..........20th-Fox
Inspector Hornleigh, Mel..........20th-Fox
International Crime, Mel..........GN
Invitation to Happiness, Com-Mel..Para
I Stand Accused, Mel..........Rep
I Take This Woman, Com.-Mel...MGM
It's a Wonderful World, Mel......MGM
It's in the Air, Mel..........Foreign
Itto, Mel..........Foreign
I've Got a Horse, Mel..........Foreign
I Was Made a Convict, Mel.......Rep

J

Jesse James, Mel. (C)..........20th-Fox
Jones Family in Hollywood, Mel. 20th-Fox
Josette, Com..........20th-Fox
Juarez, Mel..........WB
Just Around the Corner, Mus.-Com. 20th-Fox
Juvenile Court, Mel..........Col

K

Keep Smiling, Com..........20th-Fox
Kentucky, Mel. (C)..........20th-Fox
Kentucky Moonshine, Com.....20th-Fox
Kid from Kokomo, The, Mel........WB
Kid from Texas, Mel..........MGM
Kidnapped, Mel..........20th-Fox
King of Chinatown, Mel..........Para
King of Alcatraz, Mel..........Para
King of the Turf, Mel..........UA
King of the Underworld, Mel.......WB
Knight and the Lady, Mel..........WB
Knights of the Plains, West....St. Rts.
Kreutzer Sonata, Mel..........Foreign

L

Lady and the Mob, The, Com.......Col
Lady's from Kentucky, The........Para
Lady Objects, The, Mel..........Col
Lady Vanishes, Mel..........GB
Land of Fighting Men, West......Mono
Last Express, Mel..........Univ
Last Warning, The, West..........Univ
La Vierge Folle, Mel..........Foreign
Law Comes to Texas, The, West....Col
Lawless Valley, West..........RKO
Law of the Texan, West..........Col
Law West of Tombstone, West....RKO
Let Freedom Ring, Mus..........MGM
Letter of Introduction, Com.-Mel..Univ
Let Us Live, Mel..........Col
Liebe Im ¾ Takt, Com..........Foreign
Lightning Carson Rides Again, West. Victory
Listen Darling, Mel..........MGM
Little Adventuress, The, Mel........Col
Little Flower of Jesus, Mel.....Foreign
Little Miss Broadway, Mus...20th-Fox
Little Mother, Mel..........RKO
Little Princess, The, Mel (C)...20th-Fox
Little Orphan Annie, Mel..........Para

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[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Little Tough Guy, Mel..............Univ
Little Tough Guys in Society, Mel..Univ
Lone Star Pioneers, West..........Col
Lone Wolf Spy Hunt, Mel..........Col
Long Shot, The, Mel.................GN
Lost Patrol, Mel....................RKO
Love Affair, Mel....................RKO
Lucky Night, Com.................MGM

M

Made for Each Other, Mel...........UA
Mad Miss Manton, Com...........RKO
Magnificent Fraud, The............Para
Maiden Voyage, Com.-Mel.........MGM
Mamele, Com.....................Foreign
Man About Town, Com.............Para
Man from Music Mountain, West..Rep
Man from Texas, West.............Mono
Man in the Iron Mask, Mel.........UA
Man's Country, West...............Mono
Man of Conquest, Mel..............Rep
Man to Remember, Mel............RKO
Man with 100 Faces, Mel...........GB
Marie Antoinette, Mel.............MGM
Marseillaise, Mel.................Foreign
Marusia, Mus.....................Foreign
Meet the Girls, Mel............20th-Fox
Meet the Mayor, Com...........St. Rts.
Men Are Such Fools, Com.-Mel....WB
Men With Wings, Mel. (C)........Para
Mexicali Kid, West................Mono
Mexicali Rose, West................Rep
Midnight, Mel........................Para
Mind of Mr. Reeder, The, Mel......GN
Mis Dos Amores, Mus.............Para
Missing Daughters, Mel.............Col.
Missing Guest, The, Mel...........Univ
Mr. and Mrs. Bulldog Drummond, Mel ....Para
Mr. Chump, Com....................WB
Mr. Doodle Kicks Off, Com........RKO
Mr. Moto in Terror Island, Mel..20-Fox
Mr. Moto's Last Warning, Mel..20-Fox
Mr. Moto Takes a Chance, Mel..20-Fox
Mr. Moto Takes a Vacation, Mel. 20th-Fox
Mr. Wong, Detective, Mel.........Mono
Mother Carey's Chickens, Com....RKO
Mothers of Today, Mel.............Apex
Murder in Solio, Mel............Foreign
Mutiny on the Bounty, Mel........MGM
My Bill, Mel..........................FN
My Lucky Star, Mus.-Com.....20th-Fox
My Song of Love, Mel..........Foreign
My Son Is a Criminal, Mel.........Col
Mysterious Miss X, Mel............Rep
Mysterious Mr. Moto, Mel.....20th-Fox
Mysterious Rider, West.............Para
Mystery of Mr. Wong, The, Mel..Mono
Mystery of the White Room, Mel..Univ
Mystery Plane, Mel................Mono
My Wife's Relatives, Com.-Mel.....Rep

N

Nancy Drew, Detective, Mel.......WB
Nancy Drew, Reporter, Mel.........WB
Nancy Drew, Trouble Shooter, Mel..WB
Naughty But Nice, Com.-Mel.......WB
Navy Secrets, Mel.................Mono
Never Say Die, Com................Para
Newsboy's Home, Mel.............Univ
News Is Made at Night, Mel...20th-Fox
Next Time I Marry, Com...........RKO
Night Hawk, Mel.....................Rep
Night in Ghost Town, A, West....RKO
Night on the Danube, Com-Mel..Foreign
90 Degrees South, Mel.........Foreign
North of Shanghai, Mel.............Col
North of Singapore, Mel...........Para
North of the Yukon, Mel............Col

O

Off the Record, Com.-Mel..........WB
Oklahoma Kid, Mel...................WB
Old Bones of the River, Com...Foreign
Old Maid, The, Mel..................WB
One Hundred to One, Mel.......MGM
One Third of a Nation, Mel.......Para
One Wild Night, Mel...........20th-Fox
Only Angels Have Wings, Mel.....Col
On Trial, Mel.........................WB
Orage, Mel.......................Foreign
Orphans of the Street, Mel.........Rep
Our Wife, Mel........................Col
Outside These Walls, Mel...........Col
Outlaw's Paradise, West........St. Rts.
Outsider, The, Mel..............Foreign
Out West with the Hardys, Com.-Mel. MGM
Overland Express, West............Col
Overland Stage Raiders, West.......Rep
Overland with Kit Carson, West....Col
Over the Moon, Mel. (C)............UA

P

Pacific Liner, Mel...................RKO
Painted Desert, West...............RKO
Pals of the Saddle, West...........Rep
Panama Patrol, Mel..................GN
Panamint's Bad Man, West....20th-Fox
Pardon Our Nerve, Mel........20th-Fox
Paris Honeymoon, Mus.-Com.....Para
Paroled from the Big House, Mel. St. Rts.
Passport Husband, Com.........20th-Fox
Peck's Bad Boy at the Circus, Com. RKO
Peg of Old Drury, Mel.........Foreign
Penny Paradise, Mel.............Foreign
Penrod's Double Trouble, Mel.......FN
Penthouse, Mel.....................MGM
Personal Secretary, Mel...........Univ
Persons in Hiding, Mel.............Para
Phantom Gold, West.................Col
Phantom Ranger, The, West.....Mono
Phantom Stage, West..............Univ
Pirates of the Skies, Mel...........Univ
Police School, Com-Mel.........20th-Fox
Policy Man, Mel.................St. Rts.
Port of Hate, Mel...............St. Rts.
Prairie Justice, West..............Univ
Prairie Nights, West.................Col
Pride of The Navy, Mel.............Rep
Prison Break, Mel..................Univ
Prison Nurse, Mel...................Rep
Prison Train, Mel...............St. Rts.
Prison Without Bars, Mel...........UA
Pygmalion, Com.-Mel..............MGM

Q

Q Planes, Mel.........................Col

R

Racket Busters, Mel.................WB
Radio Troubadour, Mus............Para
Rage of Paris, Com.................Univ
Real Glory, The, Mel..................UA
Rebellious Daughters, Mel.......St. Rts.
Red River Range, West............Rep
Refugiados en Madrid, Mel......Foreign
Religious Racketeer, Mel.........St. Rts.
Renegade Ranger, The, West.....RKO
Renegade Trail, West...............Para
Restless Age, The, Mel...............UA
Renfrew of the Royal Mounted Saves a Lady, West......................GN
Renfrew on the Great White Trail, West. ....GN
Return of the Cisco Kid, Mel. 20th-Fox
Return of the Frog, Mel.........Foreign
Rhythm of the Saddle, West........Rep
Rich Man, Poor Girl, Com.-Mel...MGM
Ride a Crooked Mile, Mel..........Para
Ride 'Em Cowgirl, West.............GN
Riders of the Rio Grande, West...Mono
Rio Grande, West.....................Col
Risky Business, Mel.................Univ
Road Demon, Mel..............20th-Fox
Road to Reno, Com.................Univ
Roaring Crowd, The, Mel...........WB
Roaring Nineties, The, Mel.........WB
Rolling Westward, West...........Mono
Romance of the Redwoods, Mel......Col
Room No. 111, Mel..............Foreign
Room Service, Com.................RKO
Rose Marie, Mus...................MGM
Rose of Tralee, Mel.............Foreign
Rose of Washington Square, Mus.-Com. 20th-Fox
Rothschild, Mel..................St. Rts.
Rough Riders Round-up, West.....Rep
Royal Divorce, Mel.................Para

S

Sacrifice d'Honneur, Mel........Foreign
Safety in Numbers, Com.......20th-Fox
Saint Strikes Back, Mel............RKO
St. Martin's Lane, Mel.........Foreign
St. Louis Blues, Mel...............Para
Santa Fe Stampede, West...........Rep
San Francisco, Mel.................MGM
Say It in French, Com.............Para
Scandal House, Mel............St. Rts.
School for Scandal, Com-Mel....Foreign
Second Shot, Mel....................RKO
Secret Service of the Air, Mel.......FN
Secrets of a Nurse, Mel............Univ
Secrets of an Actress, Mel...........FN
Sergeant Madden, Mel.............MGM
Service De Luxe, Com.............Univ
Shadows Over Shanghai, Mel........GN
Sharpshooters, Mel............20th-Fox
Shine On Harvest Moon, West.....Rep
Shining Hour, The, Mel...........MGM
Silver on the Sage, Mel............:Para
Sing, You Sinners, Mus............Para
Singing Blacksmith, Com-Mel...Foreign
Singing Cowgirl, The, West.........GN
Sin of Lena Rivers, Mel.........St. Rts.
Sisters, The, Mel....................WB
Six-Gun Rhythm, West..............GN
Six-Gun Trail, West............St. Rts.
Six Shootin' Sheriff, West...........GN
Sixty Glorious Years, Mel (C)....RKO
Sky Giant, Mel.......................RKO
Slalom, Mel......................Foreign
Slums of New York, Mel........Foreign
Smashing the Rackets, Mel.........RKO
Smashing the Spy Ring, Mel........Col
Society Smugglers, Mel............Univ
Some Like It Hot, Mus............Para
Song of the Buckaroo, West......Mono
Son of Frankenstein, Mel..........Univ
Sons of the Legion, Mel...........Para
Sorority House, Mel................RKO
So This Is London, Com........Foreign
South Riding, Mel...................UA
Spawn of the North, Mel...........Para
Speed to Burn, Mel............20th-Fox
Spirit of Culver, Mel...............Univ
Spring Madness, Com-Mel........MGM
Stablemates, Com-Mel.............MGM
Stagecoach, Mel......................UA
Stand Up and Fight, Com-Mel....MGM
Stanley and Livingstone, Mel..20th-Fox
Star of Midnight, Mel...............RKO
Starlight Over Texas, West.......Mono
Star Reporter, Mel.................Mono
Stolen Life, Mel.....................Para
Storm, The, Mel....................Univ
Storm Over Bengal, Mel............Rep
Story of a Cheat, Mel...........Foreign
Story of Alexander Graham Bell, The, Mel. 20th-Fox
Story of Vernon and Irene Castle, The, Mus..........................RKO
Straight, Place and Show, Com 20th-Fox
Strange Boarders, Mel..............GB
Strange Case of Dr. Meade, Mel....Col
Strange Faces, Com-Mel............Univ
Street of Missing Men, Mel........Rep
Street Without a Name, Mel....Foreign
Streets of New York, Mel.........Mono
Student Nurse, Mel..................WB
Submarine Patrol, Mel..........20th-Fox
Sudden Money, Com-Mel...........Para
Suez, Mel. 20th-Fox
Sundown on the Prairie, West....Mono
Sun Never Sets, Mel...............Univ
Sunset Murder Case, Mel...........GN
Sunset Trail, West..................Para
Susannah of the Mounties, Com-Mel, 20th-Fox
Sweepstake Winner, Com...........WB
Sweethearts, Mus. (C).............MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Mus.........Univ
Swing That Cheer, Mel............Univ
Swiss Miss, Com...................MGM

T

Tail Spin, Mel...................20th-Fox
Tarnished Angel, Mel...............RKO
Tarzan, Mel.........................MGM
Tenth Avenue Kid, Mel.............Rep
Terror of Tiny Town, Mel...........Col
Texans, The, Mel...................Para
Texas Stampede, West...............Col
Texas Wildcats, West...........St. Rts.
Thanks for Everything, Mus-Com. 20th-Fox
Thanks for the Memory, Com......Para
That Certain Age, Mus-Com......Univ
There Goes My Heart, Com........UA
There's That Woman Again, Com..Col
They Drive by Night, Mel.....Foreign
They Made Her a Spy, Mel........RKO
They Made Me a Criminal, Mel.....WB
This Man Is News, Mel...........Para
39 Steps, Mel.........................GB
Three Blind Mice, Mel..........20th-Fox
Three Loves Has Nancy, Com-Mel.MGM
Three Musketeers, Mus-Com..20th-Fox
3 Smart Girls Grow Up, Mus-Com.Univ
Three Texas Steers, West...........Rep
Thundering West, The, West........Col
Time Out for Murder, Mel......20th-Fox
Titans of the Deep, Mel............GN
Tom Sawyer, Detective, Mel........Para
Too Hot to Handle, Com-Mel......MGM
Topa Topa, Mel..................St. Rts.
Topper Takes a Trip, Com.........UA
Torchy Blane Runs for Mayor, Mel.WB
Torchy Gets Her Man, Mel.........WB
Torchy Blane in Chinatown, Mel...WB
Touchdown Army, Com.............Para
Tough Kid, Mel.....................Mono
Trade Winds, Com-Mel.............UA
Trapped in the Sky, Mel............Col
Trigger Pals, West..................GN
Trigger Smith, West...............Mono
Trouble Brewing, Com..........Foreign
Trouble in Sundown, West.........RKO
12 Crowded Hours, Mel...........RKO
Two Gun Justice, West...........Mono
Two Gun Troubador, West.....St. Rts.

U

Undercover Agent, Mel...........Mono
Under the Big Top, Mel...........Mono
Union Pacific, Mel..................Para
Unmarried ....Para
Up the River, Mel.............20th-Fox
Utah Trail, The, West..............GN

V

Vacation from Love, Com.........MGM
Valley of the Giants, Mel. (C)......WB
Volga Boatman, Mel.............Foreign

W

Wanted by the Police, Mel........Mono
Ware Case, Mel.................Foreign
Waterfront, Mel......................WB
Water Rustlers, West................GN
We Are Not Alone, Mel............WB
Wedad, Mel. ....Foreign
We're Going to Be Rich, Mus-Com. 20th-Fox
Western Jamboree, West............Rep
West of Cheyenne, West............Col
West of the Sante Fe, West.........Col
What a Man! Com...............Foreign
When the Husband Travels, Mus-Com, Foreign
Where the Buffalo Roam, West...Mono
While New York Sleeps, Mel...20th-Fox
Whispering Enemies, Mel............Col
Wife, Husband and Friend, Com. 20th-Fox
Wild Horse Canyon, West.........Mono
Wings of the Navy, Mel............WB
Winner Take All, Mus-Com....20th-Fox
Witch Night, Mel...............Foreign
With a Smile, Mus-Com.........Foreign
Within the Law, Mel...............MGM
Wizard of Oz, Mus. (C)............MGM
Wolf Call, Mel.....................Mono
Woman Doctor, Mel.................Rep
Women in the Wind, Mel..........WB
Wuthering Heights, Mel............UA

Y

Yellow Sands, Mel.........Assoc British
Yes, Madam?, Com.............Foreign
Yes, My Darling Daughter, Com..WB
You Can't Cheat an Honest Man, Com, Univ
You Can't Take It With You, Com.Col
Young Dr. Kildare, Com-Mel......MGM
Young Fugitives, Mel..............Univ
Young in Heart, Com-Mel..........UA

Z

Zenobia, Com........................UA
Zaza, Mel...........................Para

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
Blondie (G)	Penny Singleton - Arthur Lake - Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	*74	Feb. 25,'39
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neill-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Lone Wolf Spy Hunt (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'39†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57	
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54; Mar. 4,'39, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Alley	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner			
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	61	
Good Girls Go to Paris*	J. Blondell - M. Douglas - W. Connolly			
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	*65	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg			
Missing Daughters	R. Arlen-R. Hudson-M. Marsh			
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 23,'39†		
Only Angels Have Wings	Carey Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	Apr. 30,'39†		
Our Wife	Cary Grant-Loretta Young			
Outside These Walls	Dolores Costello - M. Whalan - Virginia Weidler			
Prairie Nights	Charles Starrett-Iris Meredith			
Q Planes* (G)	Larence Olivier-Valerie Hobson		82	Mar. 11,'39
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39†		
Trapped in the Sky (G)	Jack Holt-Katherine DeMille		*60	Feb. 18,'39
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES
(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frog, The 8011	Noah Beery-Gordon Harker	Nov. 15,'38†	78	
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Strange Boarders (A) 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	Nov. 26,'38
(Exploitation: Jan. 28,'39, p. 58.)				
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	79	Dec. 17,'38
Empty World	Nova Pilbeam			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Crashing Through 327	James Newill	Jan. 20,'39†		
Exile Express 301	Anna Sten-Alan Marshal	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	61	Sept. 17,'38
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Renfrew of the Royal Mounted Saves a Lady 328	James Newill	Feb. 10,'39†		
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	52	Jan. 21,'39
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Trigger Pals (G) WI-13	Art Jarrett, Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38	55	
(See "In the Cutting Room," July 2,'38.)				
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	54	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empire of the West	George Houston			
Everything Happens to Ann	Heather Angel-John King			
Mind of Mr. Reeder, The* (G)	Will Fyffe-Kay Wilson		77	Mar. 11,'39
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters		*70	Feb. 25,'39
Singing Cowgirl, The WI-3	Dorothy Page			
Six-Gun Rhythm WI-19 (G)	Tex Fletcher-Joan Barclay		*55	Feb. 18,'39

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'38, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Burn 'Em Up O'Connor (G) (919)	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	70	Jan. 14,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. [illegible]'38, p. 66; Dec. 10,'38, p. 62.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crowd Roars, The (G) 846	Robert Taylor-M. O'Sullivan-Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54: Nov. 5,'38, p. 51.)				
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82	Mar. 11,'39
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Let Freedom Ring (G) 926	N. Eddy - V. Bruce - L. Barrymore-E. Arnold-G. Kibbee-V. McLaglen	Feb. 24,'39†	87	Feb. 18,'39
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore-Robert Morley-Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; ct. 22,'38, p. 66; Nov. 5,'38, p. 53; Mar. 11,'39, p. 58.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70.)				
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Sergeant Madden	Wallace Beery-Marian Martin-Alan Curtis-Laraine Johnson	Mar. 17,'39†		
(See "In the Cutting Room," Feb. 11,'39.)				
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas-Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47.)				
Stand Up and Fight (G) 918	Robt. Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66.)				
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 10,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63; Jan. 21,'39, p. 53.)				
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Serenade	Jeanette MacDonald-Lew Ayres-Ian Hunter	Apr. 7,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Calling Dr. Kildare	Lionel Barrymore-Lew Ayres	Apr. 14,'39†		
Champ, The (reissue) (G) 201	W. Berry-J. Cooper-I. Rich			Oct. 17,'31
Goodbye, Mr. Chips	Robert Donat-Greer Garson	June 2,'39†		
Hardys Ride High, The	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	May 5,'39†		
(See "In the Cutting Room," Feb. 11,'39.)				
It's a Wonderful World	James Stewart-Claudette Colbert	May 19,'39†		
Kid from Texas, The 929	Dennis O'Keefe-Florence Rice	Mar. 31,'39†		
Lucky Night	Robert Taylor-Myrna Loy	Apr. 21,'39†		
Maiden Voyage	R. Young-Annabella-W. Connolly	Apr. 28,'39†		
(See "In the Cutting Room," Mar. 4,'39.)				
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone		133	Nov. 9,'35
One Hundred to One	Melvyn Douglas-Louise Platt	May 12,'39†		
Penthouse	W. Pidgeon-V. Bruce-L. Carrillo	May 26,'39†		
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy		103	Jan. 18,'36
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy		115	July 4,'36
Tarzan	J. Weismuller-M. O'Sullivan	June 16,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Within the Law 928	Ruth Hussey-Paul Kelly-John King-Lynne Carver	Mar. 24,'39†	65	
(See "In the Cutting Room," Mar. 4,'39.)				
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Convict's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62	Feb. 11,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Mystery of Mr. Wong, The 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66	
Mystery Plane (G)	John Trent-Marjorie Reynolds	Mar. 8,'39†	*60	Feb. 25,'39
(Reviewed under the title, "Spy Pirate.")				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60	Feb. 18,'39
Rolling Westward 3863	Tex Ritter	Mar. 1,'39†	55	
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	56	Sept. 24,'38
Star Reporter 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62	
(See "In the Cutting Room," Jan. 28,'39.)				
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'38
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 15,'39†		
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boys' Reformatory	Frankie Darro	Apr. 26,'39†		
Dangerous Fingers 3829	James Stevenson-Betty Lynne	Apr. 16,'39†	65	
Man from Texas 3864	Tex Ritter	Apr. 19,'39†		
Riders of the Rio Grande 3855	Jack Randall	Apr. 30,'39†		
Streets of New York	J. Cooper-J. Martel-D. Purcell	Apr. 12,'39†		
Undercover Agent	Russell Gleason-Shirley Deane	Mar. 29,'39†		
Wolf Call	Movita-John Carroll	Apr. 30,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Beachcomber, The (A)	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble	Charles Ruggles-Mary Boland	Feb. 17,'39†	74	Feb. 4,'39
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,'38
Cafe Society (G)	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57.)				
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Give Me a Sailor (G) 3749	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
King of Chinatown	Anna May Wong-A. Tamiroff	Mar. 17,'39†		
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G) 3808	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66; Feb. 4,'39, p. 84; Feb. 18,'39, pp. 68, 71; Mar. 11,'39, p. 55.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
One Third of a Nation (A)	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76	Feb. 18,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
Persons in Hiding (G) 3823	L. Overman-Patricia Morrison	Feb. 10,'39†	70	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	87	Jan. 28,'39
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Sing, You, Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
(Exploitation: Jan. 7,'39, p. 53.)				
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore - Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'38, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven	Patricia Ellis-Wallace Ford	Apr. 14,'39†		
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor			
Bulldog Drummond's Secret Police	John Howard-Heather Angel	Apr. 21,'39†		
Federal Offense	L. Nolan-J. C. Naish-H. Angel			
(See "In the Cutting Room," Feb. 4,'39.)				
Gracie Allen Murder Case	Gracie Allen-Warren William-Kent Taylor-Ellen Drew			
Grand Jury's Secrets	John Howard-Gail Patrick			
Great Enemy*	P. Foster-A. Devine-E. Drew			
Heritage of the Desert	Evelyn Venable-Donald Woods			
Hotel Imperial	Isa Miranda-Ray Milland	May 19,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
I'm from Missouri	Bob Burns-Gladys George	Apr. 7,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Invitation to Happiness	Irene Dunne-Fred MacMurray			
Lady's from Kentucky, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	May 12,'39†		
Magnificent Fraud, The	A. Tamiroff-L. Nolan			
Man About Town	J. Benny-D. Lamour-E. Arnold	May 26,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Midnight	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†		
(See "In the Cutting Room," Jan. 28,'39.)				
Mr. and Mrs. Bulldog Drummond*	John Howard-Heather Angel			
Never Say Die (G)	Bob Hope-Martha Raye	Apr. 21,'39†	*85	Mar. 11,'39
North of Singapore*	Anna May Wong-Anthony Quinn			
Renegade Trail	W. Boyd-R. Hayden-G. Hayes			
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Silver on the Sage (G)	Wm. Boyd-Geo. Hayes	Mar. 31,'39	*65	Feb. 11,'39
Some Like It Hot	Gene Krupa & Orch.-Shirley Ross-Bob Hope-Una Merkel			
Stolen Life (A)	Elizabeth Bergner-Michael Regrave	May 5,'39†	92	Feb. 18,'39
Sudden Money	B. Lee-M.Rambeau-C. Ruggles	Mar. 31,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	Apr. 28,'39†		
(See "In the Cutting Room," Dec. 17,'38; exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57.)				
Unmarried	Buck Jones-Helen Twelvetrees	May 26,'39†		
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	88	July 16,'38
(Exploitation: Jan. 7,'39, p. 52.)				
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come on Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
(Exploitation: Mar. 4,'39, p. 68.)				
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Federal Man Hunt (G) 820	Robt. Livingstone-June Travis	Dec. 26,'38†	64	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G)	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39†	61	Feb. 11,'39
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65	Feb. 25,'39
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Mysterious Miss X (G) 809	Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street (G) 819	Robt. Livingston-June Storey-Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flight at Midnight	Col. Roscoe Turner			
Frontier Express	Roy Rogers-Mary Hart			
Heroes of The Desert	Three Mesquiteers-Ruth Rogers			
Man of Conquest	Richard Dix-Gail Patrick-Edward Ellis-Max Terhune			
(See "In the Cutting Room," Jan. 28,'39.)				
Mexicali Rose	Gene Autry-Smiley Burnette	Mar. 27,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65	Mar. 4,'39
Rough Riders' Round-up 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58	
Street of Missing Men	Charles Bickord-Nana Bryant			
Three Texas Steers	Three Mesquiteers			
Untitled*	G. Autry-S. Burnette-J. Storey			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68	Jan. 28,'39
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Boy Slaves 911 (G)	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan-Paul Kelly-Robert Armstrong	Mar. 24,'39†	*75	Mar. 4,'39
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	117	Jan. 28,'39
(See "In the Cutting Room," Dec. 17,'38; exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73	Feb. 3,'34
(See "In the Cutting Room." Nov. 5,'38.)				
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda. Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner - J. Travis - R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	65	Dec. 10,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	75	Dec. 31,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
Renegrade Ranger, The (G) 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	Feb. 25,'39
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nob. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Saint Strikes Back, The(G)918	George Sanders-Wendy Barrie	Mar. 10,'39†	64	Feb. 18,'39
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39†	90	Apr. 6,'35
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman 920	James Ellison-Helen Wood	Mar. 31,'39†		
(See "Picardy Max," "In the Cutting Room," Feb. 18,'39.)				
Fixer Dugan	Lee Tracy-Peggy Shannon	Apr. 21,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
G-Dog*	T. Holt-V. Weidler-F. Thomas			
Girl from Mexico*	Lupe Velez-Leon Errol			
Little Mother*	G. Rogers-D. Niven-C. Coburn			
Love Affair 916	I. Dunne-C. Boyer-L. Bowman	Apr. 28,'39†		
Second Shot	Lucille Ball-Allan Lane	May 19,'39†		
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Sorority House	Anne Shirley-James Ellison	May 12,'39†		
Story of Vernon and Irene Castle, The 838	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 28,'39		
(See "The Romantic Vernon Castle," "In The Cutting Room," Dec. 17,'38.)				
They Made Her a Spy	Sally Eilers-Allan Lane	Apr. 14,'39†		
(See "In the Cutting Room," Feb. 11,'39.)				
Trouble in Sundown 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39		
(See "In the Cutting Room," Mar. 4,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47; Jan. 7,'39, p. 52.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68	Dec. 24,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-C. Trevor-Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51; Jan. 7,'39, p. 53.)				
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	61	Oct. 22,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	*106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56.)				
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	56	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67.)				
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17 '38, p. 62.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93	Feb. 25,'39
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Jan. 20,'39†	71	
(See "In the Cutting Room," Dec. 24,'38.)				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
(Exploitation: Feb. 4,'39. p. 83.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38	60	
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Passport Husband (G) 854	S. Erwin-P. Moore-J.Woodbury	July 8,'38	67	July 2,'38
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire-Roger Livesey	Jan. 20,'39†	83	Oct. 22,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69.)				
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart - Binnie Barnes	Feb. 17,'39†	73	Feb. 11,'39
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38	78	July 16,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury-	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie Chan in Reno	S. Toler-P. Brooks-R. Cortez			
Chasing Danger (G) 941	Preston Foster - Lynn Bari	May 5,'39†	*60	Jan. 14,'39
Everybody's Baby (A) 931	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Gorilla, The 944	Ritz Bros.-Anita Louise-Bela Lugosi-Patsy Kelly	May 26,'39†		
Hound of the Baskervilles 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†		
(See "In the Cutting Room," Mar. 4,'39.)				
Inspector Hornleigh 945	Gordon Harker-Alastair Simm	Apr. 21,'39†		
Jones Family in Hollywood	Jed Prouty-Spring Byington			
Mr. Moto in Danger Island 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70	
(See "Danger Island," "In the Cutting Room," Mar. 4,'39.)				
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut		68	Nov. 19,'38
News Is Made at Night	Preston Foster-Lynn Bari			
Police School 943	Jane Withers-Richard Kellard-Arleen Whelan	May 19,'39†		
Return of the Cisco Kid 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†		
Rose of Washington Square 942	Tyrone Power - Alice Faye - Al Jolson - Marie Wilson	May 15,'39†		
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Story of the Alexander Graham Bell, The 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†		
(See "Alexander Graham Bell," "In the Cutting Room," Mar. 4,'39.)				
Susannah of the Mounties	Shirley Temple-Randolph Scott			
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	*60	Feb. 25,'39

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Drums (G)	Raymond Massey - Sabu - Roger Livesey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54; Jan. 7,'39, p. 53; Jan. 14,'38, p. 64.)				
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-D. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94	Feb. 4,'39
Prison Without Bars	Corrine Luchaire-Edna Best	Mar. 10,'39†	79	
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang			
(See "In the Cutting Room," Mar. 4,'39.)				
Four Feathers	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson			
Man in the Iron Mask	Louis Hayward-Joan Bennett-W. William-J. Schildkraut-A. Hale			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	Gary Cooper-Andrea Leeds			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Wuthering Heights	Merle Oberon-Lawrence Olivier-Flora Robson-David Niven	Apr. 7,'39†		
(See "In the Cutting Room," Feb. 4,'39.)				
Zenobia	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker	Apr. 21,'39†		
(See "Its Spring Again," "In the Cutting Room," Jan. 14,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57; Mar. 4,'39, p. 72.)				
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trails 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†		
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guys (A) 2008	"Dead End" Kids-R. Wilcox-Helen Parrish	July 22,'38	67	July 16,'38
(Exploitation: Nov. 12,'38, p. 66.)				
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	58	
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9.'38†	62	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Micha Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½	Mar. 11,'39
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennet-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86	Oct. 29,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70	Mar. 4,'39
Son of Frankenstein, The (G) 3004	Basil Rathbone - Boris Karloff-Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73.)				
Spirit of Culver (G)	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
(Exploitation: Mar. 4,'39, p. 69.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen-"Charlie McCarthy" - Frank Jenks	Feb. 17,'39†	79	Feb. 18,'39
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Town Czar	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†		
Code of the Streets (G)	Frankie Thomas - Harry Carey - "Little Tough Guys"	May 5,'39†	69	Feb. 4,'39
East Side of Heaven	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†		
Family Next Door	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†		
For Love or Money*	June Lang-Robert Kent	Apr. 28,'39†		
Sun Never Sets, The	B. Rathbone-D. Fairbanks, Jr.	May 26,'39†		
Three Smart Girls Grow Up	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson - C. Trevor - Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54; Dec. 24,'38, p. 58.)				
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, p. 66; Mar. 11,'39, p. 58.)				
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65, 66; Jan. 28,'39, p. 60.)				
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54; Jan. 21,'39, p. 53.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secret Service of the Air (G)	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61	Mar. 11,'39
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
You Can't Get Away with Murder (G)	Humphrey Bogart-Gale Page		*80	Jan. 21,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'38, p. 58; Sept. 17,'38, pp. 60, 63.)				
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
Men Are Such Fools (G) 215	Wayne Morris - Priscilla Lane - Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38	60	
(See "In the Cutting Room," Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Off the Record (G) 314	Pat O'Brien-Jean Blondell	Jan. 21,'39†	71	Jan. 28,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Oklahoma Kid	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†		
(Exploitation: Mar. 11,'39, p. 57.)				
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16, 38	71	Aug. 20,'38
(See "In the Cutting Room," Nov. 12,'38.)				
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G). 307	John Garfield-Ann Sheridan "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Torchy Gets Her Man (G)	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 6; Feb. 25,'39, p. 69.)				
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
Battle of City Hall	Ronald Reagan-Ann Sheridan-"Dead End Kids"-B. Granville			
Blackwell's Island (G)	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71	Mar. 11,'39
Brother Orchid	Edw.G.Robinson-Wayne Morris-Gale Page			
Code of the Secret Service	R. Reagan-R. Towne-J. Litel			
Confessions of a Nazi Spy	Edw. G. Robinson - Francis Lederer-Lya Lys			
Dark Victory (G)	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan-Humphrey Bogart	Apr. 8,'39†	*106	Mar. 11,'39
Dodge City	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory			
(See "In the Cutting Room," Dec. 31,'38.)				
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
Family Reunion	Lane Sisters-John Garfield.... F. Bainter-C. Rains-G. Page-J. Lynn-F. McHugh-M. Robson - D. Foran			
Gantry, the Great	Edith Fellows-James McCallion			
Hell's Kitchen	Marg't Lindsay-Ronald Reagan-"Crime School Kids"			
Hero for a Day	Jane Bryan-Henry O'Neill			
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
(See "In the Cutting Room," Feb. 4,'39.)				
Kid from Kokemo, The	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Knight and the Lady, The	Bette Davis-Errol Flynn			
Nancy Drew, Trouble Shooter	B. Granville-F. Thomas-J. Litel			
Naughty But Nice	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Old Maid, The	Bette Davis-Miriam Hopkins			
On Trial	John Litel-Margaret Lindsay			
(See "In the Cutting Room," Feb. 4,'39.)				
Roaring Crowd, The	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
(See "In the Cutting Room," Mar. 4,'39.)				
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins			
Torchy Blane Runs for Mayor	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Waterfront	G. Dickson-D. Mrgan-M. Wilson			
Women in the Wind (G)	K. Francis-W. Gargan-V. Jory	Apr. 15,'39†	*65	Feb. 4,'39

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Crashing Through Danger	Ray Walker	Excelsior	Sept. 15,'38	60	
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Duke Is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Meet the Mayor	Frank Fay	Judel	Sept. 15,'38	60	
Paroled from the Big House	Jean Carmen	J. D. Kay Prods.	Aug. 15,'38	57	
Policy Man	Negro Cast	Sack	July 1,'38	61	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Slums of New York (reissue)	Mickey Rooney	Freuler	July 15,'38	61	
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Annie Laurie	Will Fyffe	World	April 15,'39		
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Big Fella (G)	Paul Robeson	Brecher		73	July 10,'37
Bouquets from Nicholas* (G)	Noel-Noel	Walch		72	Mar. 11,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'38
(Reviewed under the title, "La Kermesse Heroique.")					
Champs Elysees* (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89	Mar. 4,'39
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Coral Rocks, The (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Dark Sands (G)	Paul Robeson	Record	Aug. 1,'38	75	July 30,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 8,'38
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Girl Refugee, The	Sophia Vebo	Brodie	Sept. 25,'38	110	
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion"; exploitation: Dec. 17,'38, p. 73; Jan. 28,'39. p. 59.)					
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Hey! Hey! U. S. A. (G)	Will Hay	G. F. D.		92	Oct. 22,'38
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Itto	Native Cast	World	Feb. 30,'39		
It's In the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Liebe im ⅜ Takt (G)	Leo Slezak	Casino	Sept. 23,'38	96	Oct. 8,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mamele	Molly Picon	Sphinx	Jan. .. '39	102	
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Meinyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
Mothers of Today* (G)	Esther Field	Apex	Feb. 27,'39	92	Mar. 11,'39
Murder in Solio* (A)	Jack La Rue	Assoc. British		70	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Outsider, The (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Peg of Old Drury (A)	Anna Neagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A. T. P.		72	Sept. 24,'38
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothschild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
Trouble Brewing* (G)	George Formby	Assoc. British		87	Mar. 11,'39
Ware Case, The (A)	Clive Brook	A. B. F. D.		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co.		110	Nov. 26,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. .. '39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier		Feb. 4,'39	79	Feb. 18,'39
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Boom Goes the Groom 9431	Mar. 24,'39†	17½
Ducking They Did Go, A 9406	Apr. 7,'39†	16½
Flat Foot Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charley Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	17
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430	Mar. 10,'39†	15½
Star Is Shorn, A 9432	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39†	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405	Feb. 24,'39†	17
Yes, We Have No Bananza 9407 (3 Stooges)	May 19,'39†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Happy Tots 9508	Mar. 31,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38†	8
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (re-issue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors (2-18-39) 9506	Jan. 26,'39†	8
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 10 (16-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38†	10
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657	Mar. 24,'39†	1 rl.
No. 8 9658	Apr. 21,'39†	1 rl.

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	
No. 3 9473	Apr. 21,'39	

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	1 rl.
30. Golf Chumps 9705	Apr. 6,'39†	1 rl.

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	6½
Happy Birthday (2-18-39) 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	6½
Scrappy's Sideshow 9754	Mar. 3,'39†	1 rl.

SCREEN SNAPSHOTS

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39) 9854	Dec. 15,'38†	10
No. 5 9855	Jan. 10,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	1 rl.

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
King Vulure (1-21-38) 9803	Jan. 8,'39†	11
Navy Champion 9805	Mar. 17,'39†	1 rl.
Odd Sports 9804	Feb. 10,'39†	1 rl.
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 9903	Apr. 7,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 EI-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 EI-2	Jan. 20,'39†	9

TREASURE CHEST

(Color Cartoons)

Title	Rel. Date	Min.
Baby Checkers EI-14		
Monkey Business EI-15		

[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel. Date	Min.
Eliza Runs Again 8526	July 29,'38	6½
Milk for Baby 8524	July 8,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½

TREASURE CHEST

Title	Rel. Date	Min.
We Live in Two Worlds (8-20-38) 8609	July 22,'38	11

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (color)	Jan. 14,'39	9
Pygmy Hunt, The W-687	Aug. 6,'38	8
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Jitterbug Follies W-883 (sepia)	Feb. 25,'39†	9
Mama's New Hat W-882	Feb. 11,'39†	9
Seal Skinners W-881 (sepia)	Jan. 28,'39†	8
Wanted: No Master W-884	Mar. 18,'39†	1 rl.

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20
No. 20—The Wrong Way Out (1-21-39) P-811	Dec. 24,'38†	17
No. 21—Money to Loan P-812		

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan. 21,'39†	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Imperial Delphi T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey T-858	Mar. 18,'39†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Paris On Parade (8-20-38) T-662	July 9,'38	9
Singapore and Jahore (2-4-39) T-855	Aug. 31,'38†	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
Angel of Mercy M-877		1 rl.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Great Heart, The (2-4-39) M-875	Dec. 31,'38†	11
Ice Antics (2-24-39) M-876 (sepia)	Feb. 11,'39†	9
Streamline Swing (11-12-38) M-872 (In sepia)	Sept. 10,'38†	9
Miracle of Salt Lake (12-31-38) M-874	Nov. 12,'38†	11
They Live Again (2-18-39) M-873	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloyd	July 9,'38	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (sepia)	Jan. 28,'39†	17
It's In the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downs	July 30,'38	10
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19
Somewhat Secret R-804		1 rl.

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lanterns (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Duel Personalities C-937	Mar. 11,'39†	10
Football Romeo (1-21-38) C-933	Nov. 12,'38†	10
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38†	9
Tiny Troubles C-936	Feb. 18,'39†	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—(11-12-38) K-921	Oct. 15,'38†	10
No. 2—K-922 (3-4-39) (New Roadways)	Jan. 28,'39†	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11
No. 4—K-924 (Story of Dr. Jenner)		1 rl.

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving (1-28-39) S-904 (sepia)	Jan. 14,'39†	8
Follow the Arrow (8-20-38) S-712	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Marine Circus S-906 (color)	Mar. 11,'39†	1 rl.
(12-31-38) S-902	Nov. 19,'38†	10
Penny's Picnic (1-14-39) S-903 (color)	Dec. 17,'38†	10

ROBERT BENCHLEY

Title	Rel. Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Hour for Lunch, An F-955	Mar. 18,'39†	9
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet (2-4-39) F-954	Jan. 28,'39†	8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Musical Mountaineers T8-8	Mar. 24,'39†	1 rl.
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'39†	7
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sacred Crows, The T8-9	Apr. 21,'39†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Automobile T8-7	Feb. 24,'38†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair (9-3-38) C8-1	Aug. 26,'38	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Always Kickin' (2-25-39) C8-3	Jan. 27,'39†	7
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry C8-4	Mar. 17,'39†	1 rl.
COLOR CRUISES		
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	1 rl.
HEADLINERS		
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39†	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10
Music Through the Years (2-25-39) A8-7 Jan Garber and Orch.	Feb. 3,'39†	11
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan. 6,'39†	10
Queens of the Air (7-23-38) A7-14 Vincent Lopez and Orch.	July 8,'38	11
Three Kings and a Queen A8-9	Apr. 7,'39†	1 rl.
PARAGRAPHICS		
Circus Co-ed (3-11-39) V-8-8	Mar. 10,'39†	10
Mildewed Melodramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38†	10
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16
That's Africa (3-4-39) V8-7	Feb. 10,'39†	10
PARAMOUNT PICTORIAL (New Series)		
No. 1—(8-20-38) P8-1	Aug. 5,'38†	10
No. 2—(9-3-38) P8-2	Sept. 2,'38†	10
No. 3—(9-24-38) P8-3	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—(12-3-38) P8-5	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 7—(2-11-39) P8-7	Feb. 3,'39†	1 rl.
No. 8—(3-11-39) P8-8	Mar. 3,'39†	10
No. 9—	Mar. 31,'39†	1 rl.
POPEYE THE SAILOR		
Aladdin and His Wondeful Lamp EE8-1 (special)	Apr. 7,'39†	1 rl.
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right (1-21-39) E8-5	Dec. 30,'38†	7
Customers Wanted (2-18-39) E8-6	Jan. 27,'39†	7
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
Jeep, The E7-12	July 15,'38	7
Leave Well Enough Alone	Feb. 24,'39†	10
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Wotta Nite Mare E8-8	Mar. 24,'39†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color) (New Series)		
No. 1—(10-15-38) J8-1	Sept. 2,'38†	10
No. 2—J8-2	Nov. 4,'39†	1 rl.
No. 3—J8-3	Jan. 6,'39†	1 rl.
No. 4—J8-4	Mar. 10,'39†	1 rl.
SCREEN SONGS		
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.
GRANTLAND RICE SPORTLIGHTS		
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39†	10
No. 61—The Sporting Irish R8-9	Mar. 17,'39†	1 rl.
No. 62—Good Skates R8-10	Apr. 14,'39†	1 rl.
No. 63—The Sporting Irish (3-4-39) R8-11	Mar. 17,'39†	10
UNUSUAL OCCUPATIONS (In Color) (New Series)		
No. 1— (8-27-38) L8-1	Aug. 5,'38†	10
No. 2—(10-22-38) L8-2	Oct. 7,'38†	11
No. 3— (2-4-39) L8-3	Dec. 2,'38†	11
No. 4— (1-28-39) L8-4	Feb. 3,'39†	10

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93-704	Mar. 10,'39	20
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93-701	Sept. 23,'38†	18
HEADLINERS		
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	15
1938-39		
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	17
EDGAR KENNEDY COMEDIES		
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec 2,'38†	17
Clock Wise 93404	Mar. 24,'39†	16
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Maid to Order 93,403	Jan. 27,'39†	18
MARCH OF TIME		
1937-38		
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
1938-39		
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'39†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,103	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39†	18
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39†	19
NU-ATLAS PRODUCTIONS		
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Reading', Ritin', and Rhythm 94,207 Lucky Nilinder and Orch.	Feb. 17,'39†	10
Samovar Serenade 94,208 Luba Malina	Mar. 17,'34†	1 rl.
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cezzi	Nov. 25,'38	1 rl.
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 7—Expose of Spiritualism—Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Plumb Crazy 93,202	Feb. 3,'39†	16
RAY WHITLEY COMEDIES		
Prairie Pappas 93,502	Dec. 16,'38†	18
Ranch House Romeo 93,503	Apr. 7,'39†	17
Western Welcome, A 93,501	Sept. 9,'38†	18
REELISMS		
Air Waves 94,607	Mar. 10,'39†	10
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Gold 94,606	Feb. 10,'39†	1 rl.
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Pilot Boat 94,605	Jan. 20,'39†	9
Trans-America 94,602	Oct. 14,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10
RKO PATHE SPORTSCOPE		
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Blue Grass (12-17-38) 94,304	Dec. 2,'38†	10
Bow Strings 94,306	Jan. 27,'39†	9
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
On the Wing 94,305	Dec. 30,'38†	10
Snow Falls 94,307	Feb. 24,'39†	1 rl.
SMART SET		
Hunting Trouble (8-13-38) 83,303 Jed Prouty	Aug. 12,'38	10
WALT DISNEY CARTOONS		
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104 (Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59, 60.)	Nov. 25,'38†	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39†	8
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	6
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Athletic Oddities 9204	Nov. 11,'38	1 rl.
Daily Diet of Danger, A 9203	Dec. 9,'38†	1 rl.
Filming Big Thrills 9202	Sept 30,'38†	1 rl.
Recording Modern Science 9201	Aug. 19,'38†	1 rl.
FASHIONS (In Color)		
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles) (12-31-38) 9602	Dec. 23,'38†	10
Fashion Forecasts, No. 3 9603	Mar. 31,'39†	1 rl.
LEW LEHR		
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
What Every Inventor Should Know 9403	Jan. 20,'39†	1 rl.
MAGIC CARPET SERIES (Lowell Thomas)		
Good Neighbors 9106	Apr. 28,'39†	1 rl.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39†	11
Mystic Siam 9105	Mar. 17,'39†	1 rl.
Viking Trail (12-31-38) 9104	Feb. 17,'39†	11
TERRY-TOONS		
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Frozen Feet 9509	Feb. 24,'39†	1 rl.
Gandy Goose in G Man Jitters 9510	Mar. 10,'39†	1 rl.
Gandy the Goose in the Frame Up 9507	Dec. 30,'38†	1 rl.
Gandy Goose in Doomsday 9524	Dec. 16,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Goose Flies High, The 9502	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Nutty Network, The 9527 (in color)	Mar. 24,'39†	1 rl.
One Gun Gary in Nick of Time 9508	Jan. 27,'39†	1 rl.
Owl and the Pussycat, The 9525 (in color)	Jan. 13,'39†	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	8
String Bean Jack 9521 (In color)	Aug. 26,'38†	1 rl.
Three Bears, The 9526 (in color)	Feb. 10,'39†	1 rl.
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.
ED THORGENSEN (Sports)		
Hunting Dogs 9303	Mar. 2,'39†	1 rl.
Inside Baseball 9304	Apr. 14,'39†	1 rl.
Shooting for Par 9302	Jan. 13,'39	1 rl.
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The (1-28-39)		1 rl.
Fox Hunting (1-21-39)		1 rl.
Jerusalem (1-14-39)		1 rl.
Petra (1-14-39)		1 rl.
Rome Symphony (12-31-38)		1 rl.
Ruins of Palymra		1 rl.
Wanderers of the Desert (1-7-39)		1 rl.

UNIVERSAL

GOING PLACES WITH GRAHAME MC NAMEE

Title	Rel. Date	Min.
No. 53—3351	Aug. 22,'38†	9
No. 54—(11-19-38) 3352	Sept. 12,'38†	9½
No. 55—(12-3-38) 3353	Oct. 3,'38†	9
No. 56—(11-26-38) 3354	Nov. 14,'38†	10
No. 57—3355	Nov. 28,'38†	1 rl.
No. 58—(2-11-39) 3356	Dec. 26,'38†	9
No. 59—(2-25-39) 3357	Jan. 30,'39†	9
No 60—(3-11-39) 3358	Feb. 20,'39†	9½
No. 61—3359	Mar. 13,'39†	9
LANTZ CARTUNES		
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Birth of a Toothpick 3250	Feb. 27,'39†	7½
Cat and the Bell, The 3241	Oct. 3,'38†	7
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38†	7
Little Tough Mice 3251	Mar. 13,'39†	7
Magic Beans (3-11-39) 3239	Feb. 13,'39†	7½
One Armed Bandit 3252	Mar. 27,'39†	7
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39†	19
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Cafe Boheme 3229 Ray Smeck & Islanders	Apr. 12,'39†	2 rls.
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Fits and Benefits 2173 York and King	July 27,'38	19
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39†	19
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charioteers	Oct. 12,'38†	20
Stars and Stripes (7-2-38) 2172 Ed. East-Ralph Dumke	Feb. 15,'39	2 rls.
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19

OSWALD CARTOONS

Title	Rel. Date	Min.
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Cheese Nappers (7-2-38) 2288	July 4,'38	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Happy Scouts (7-2-38) 2395	June 20,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39†	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39†	9
No. 61—Novelty 3372	Apr. 3,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Rainbow's End (7-23-38) 3017 Eddie Peabody	July 2,'38	22
My Pop 3024 Henry Armetta	July 16,'38	2 rls.
Sons of the Plains (7-23-38) 3006 Mauch Twins	July 30,'38	19
Up In Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 3,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sep. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	20
Sophmore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan. 21,'39†	20
Sundae Serenade 4020	Feb. 25,'39†	2 rls.
Projection Room 4022	Mar. 4,'39†	2 rls.
Small Town Idol (A) (3-11-39)		20

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Mechanix Illustrated, No. 1 (7-23-38) 3511	June 4,'38	10
Mechanix Illustrated, No. 2 (12-3-28) 4605	Nov. 5,'38†	10
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10
Points on Pointers 4606	Jan. 28,'39†	1 rl.
Mechanix Illustrated No. 3 (3-4-39) 4607	Feb. 25,'39†	10

COLORTOUR ADVENTURE
(In Color)

Title	Rel. Date	Min.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12
High Peril (3-4-39) 4306	Feb. 18,'39†	12
A Minute from Death 4307	Mar. 4,'39†	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 26,'38	19
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68.)	Feb. 11,'39†	20

LOONEY TUNES

Title	Rel. Date	Min.
No. 54—Porky's Party 3613	June 25,'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky In Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'39†	1 rl.
No. 61—Daffy Doc, The (12-338) 4804	Nov. 26,'38†	7
No. 62—Porky The Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.
o. 65—Porky's Tire Trouble 4808	Feb. 18,'39†	1 rl.
No. 66—Porky's Movie Mystery (3-4-39) 4809	Mar. 11,'39†	7

MELODY MASTERS

Title	Rel. Date	Min.
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music With a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39†	1 rl.
Russ Morgan and Orch (3-4-39) 4710	Feb. 25,'39†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-In Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're An Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39†	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39†	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39†	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39†	1 rl.

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
The Master's Touch 4403	Feb. 18,'39†	1 rl.

SPECIAL

Title	Rel. Date	Min.
Nine Million, The (2-18-39)		9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10
"Gadgeteers 4906	Feb. 18,'39†	1 rl.

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

DEVLIN

Title	Rel. Date	Min.
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Old Towns of Normandy		
Makassar (8-6-38)	Aug. 15,'38†	10
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

HOFFBERG

Title	Rel. Date	Min.
Trailing the Jaguar (7-2-38)	July 15,'38	28

LENAUER

Title	Rel. Date	Min.
Datelines (6-18-38)		8
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK
(with Negro Cast)

Title	Rel. Date	Min.
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	10

SANDERS FILMS

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

WORLD

Title	Rel. Date	Min.
Andante et Rondo		
Ave Maria		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brillante		

WPA

Title	Rel. Date	Min.
Shock Troops of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39) James Craig-Lorna Gray	Jan. 28,'39†	
Mandrake, the Magician Warren Hull-Doris Weston	May 6,'39†	
Overland with Kit Carson Bill Elliott	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle	June 10,'39†	
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Malo	Dec. 3,'38†	2 rls. (each) (1st episode 29 min.)
Lone Ranger Rides Again Robert Livingston-Chief Thunder Cloud (15 episodes) (Exploitation: Mar. 11,'39, p. 55.)	Feb. 25,'39†	2 rls. (each) (1st episode-30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Larry Crabbe	Apr. 11,'39†	
Oregon Trail, The Johnny Mack Brown-Louise Stanley		
Red Barry (10-8-38) 3681-3793 Buster Crabbe-Frances Robinson	Oct. 18,'38†	20 (each)
Scouts to the Rescue (12-31-38) 3781-92 Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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Are all in the **BRIGHTEST, GAYEST, GRANDEST COMEDY THE SCREEN HAS SEEN IN YEARS!**

"MIDNIGHT"

and of course
IT'S A PARAMOUNT PICTURE

Directed by Mitchell Leisen

Screen Play by Charles Brackett and Billy Wilder · Based on a story by Edwin Justus Mayer and Franz Schulz

MOTION PICTURE HERALD

Newsreels' South American tour to aid "Good Neighbor" plan » » » Hitler—Chain Operator: How Germany's drive eastward has changed the theatre map of Europe » » » Six months newspaper strike is no match for ingenuity of theatre owners at Wilkes-Barre » » » Federal Trade Commission accuses venders of restraining trade in $10,000,000 theatre candy business » » » Bill would require licensing of home projectionists, until author discovers he too would be liable.

MGM ANNOUNCES OWN TRADE PRACTICE PROGRAM

VOL. 134, NO. 12 MARCH 25, 1939

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A FRIENDLY GREETING to the entire motion picture industry! May success come to all of us!

TO OUR CUSTOMERS whose faith has enabled us to go ever forward we pledge another year of great M-G-M attractions and of sincere effort to be worthy of our name, **THE FRIENDLY COMPANY!**

Read M-G-M's 15th Anniversary Product Announcement Story in the papers

New Product Featured In Week's News

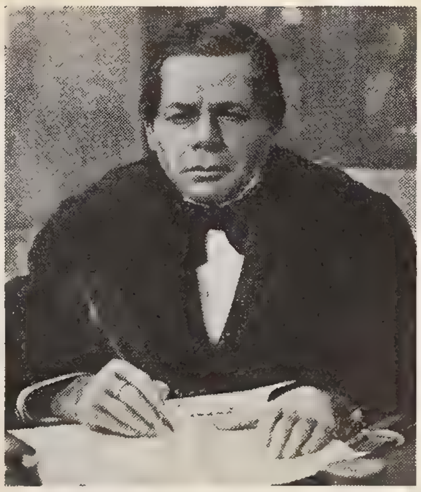
'NAZI SPY' READY! New York prepares for blazing opening few weeks hence of Warners' precedent-smashing 'tell all'! Edw. G. Robinson stars, with Francis Lederer, Paul Lukas and countless others supporting, Anatol Litvak directing.

RADIO CITY WINS 'VICTORY'. Music Hall schedules April 20th premiere for Bette Davis in 'one of the really great pictures ever produced' (*Film Daily*), 'Dark Victory', with Geo. Brent, Humphrey Bogart, and Geraldine Fitzgerald.*

CAGNEY MEETS A 'RAFT' OF TROUBLE in 'Each Dawn I Die'. It's Warners' hot new team-up idea for the picture based on the best seller.

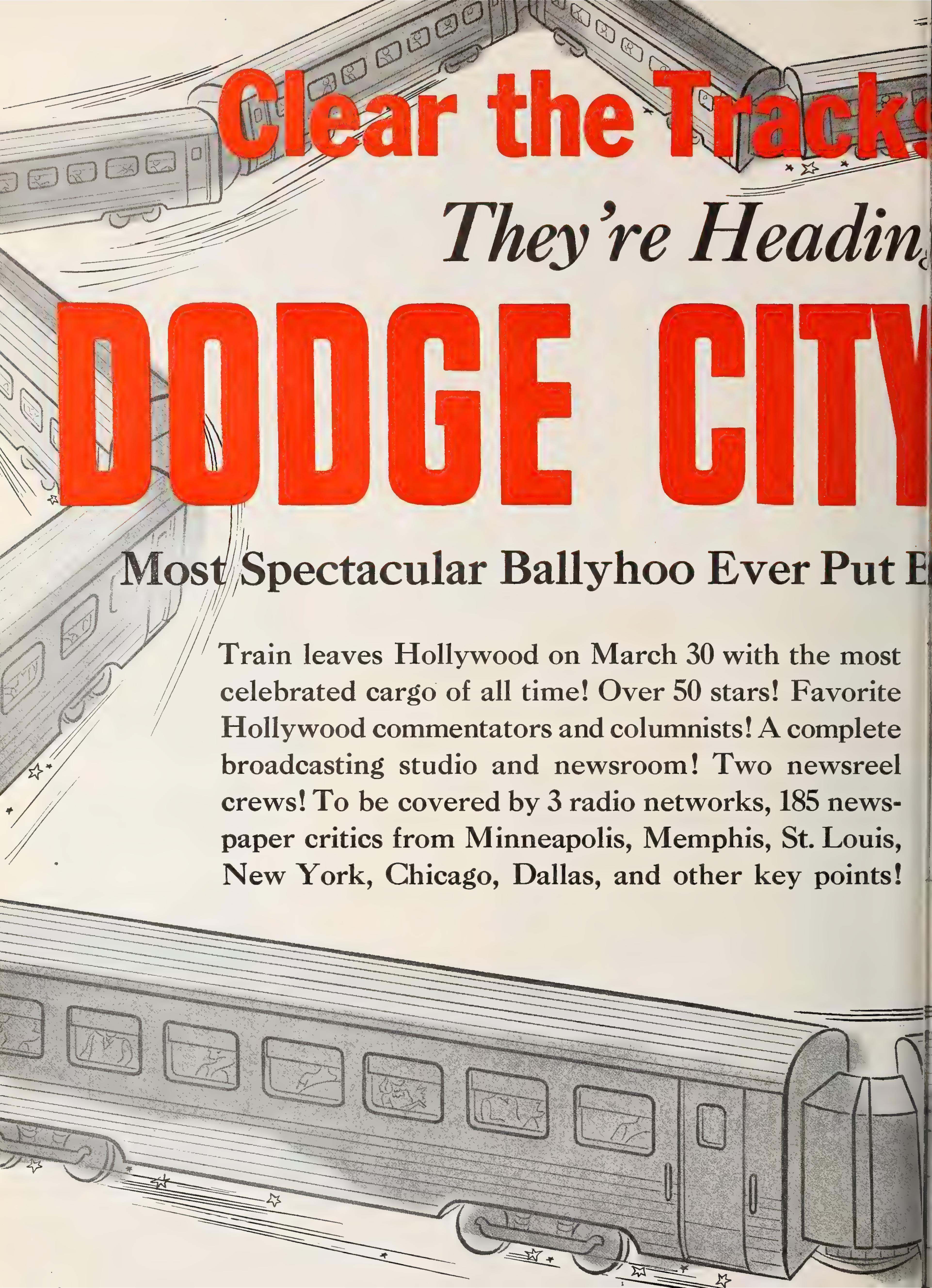
HE'S 'MISS OOMPH' to the top-flight names in art, phoography, music, radio, stage, screen, who elected her in ational ballot last week. She's widely known too as Miss Ann Sheridan, soon to be seen in a magnificent 'oomph' perormance in the celebrated new Warner biggie, 'Dodge City'.

THE MASTER'S MASTERPIECE. For Paul Muni to surpass his portrayals of Pasteur and Zola is difficult indeed; that he has done so beyond doubt as 'Juarez' is emphatically stated by all viewers of the rough-cut version screened this week at the Warner Bros. studio.



WAYNE MORRIS' TWO MOTHERS, at left his real one, at right his reel one, May Robson, off stage during filming of closing sequences for 'The Kid from Kokomo', in which Pat O'Brien, Joan Blondell and Maxie Rosenbloom also appear prominently.°

*A Warner Bros. Picture °A First National Picture



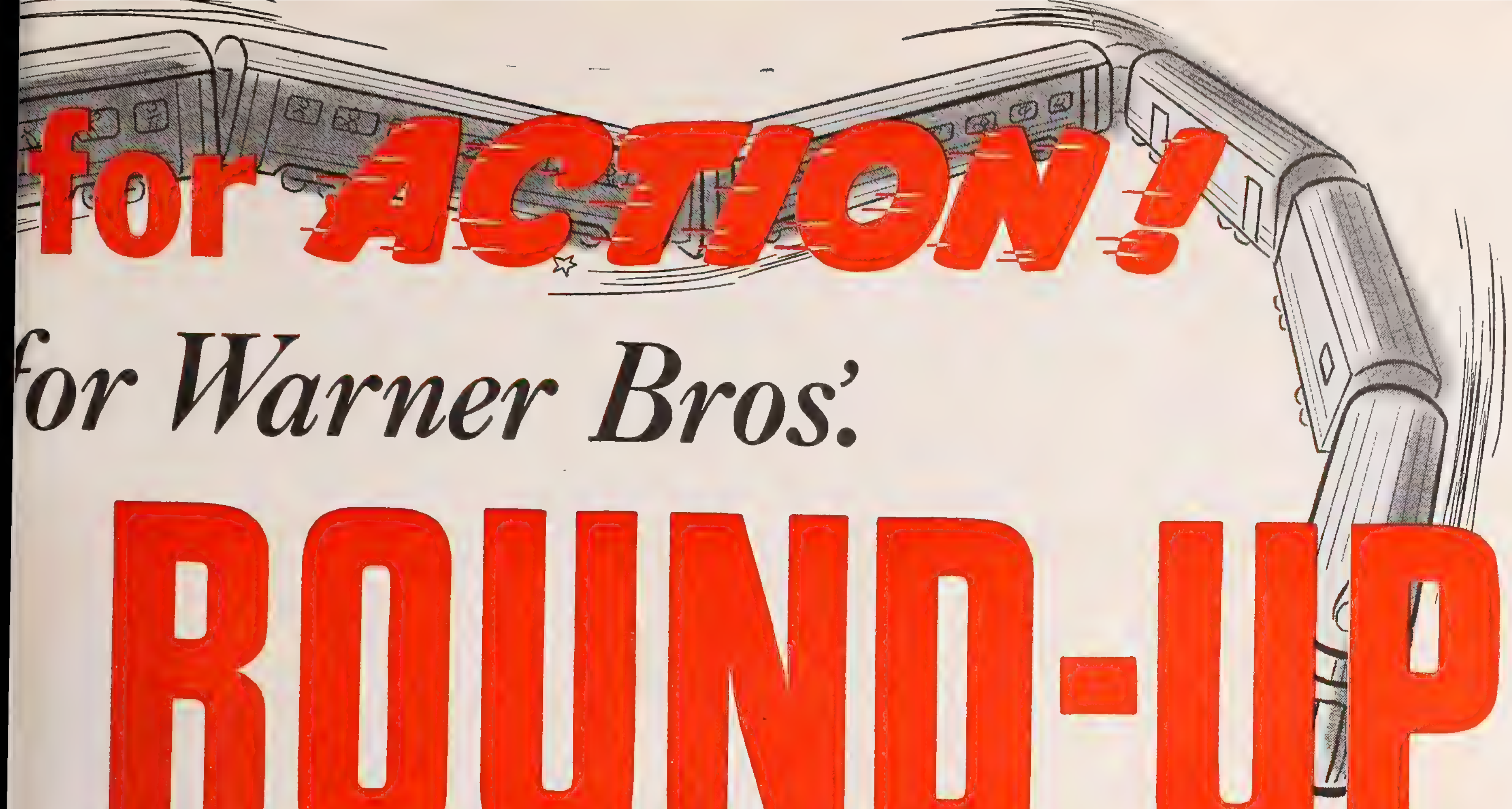
Clear the Track

They're Headin

DODGE CIT

Most Spectacular Ballyhoo Ever Put

Train leaves Hollywood on March 30 with the most celebrated cargo of all time! Over 50 stars! Favorite Hollywood commentators and columnists! A complete broadcasting studio and newsroom! Two newsreel crews! To be covered by 3 radio networks, 185 newspaper critics from Minneapolis, Memphis, St. Louis, New York, Chicago, Dallas, and other key points!



for ACTION!

for Warner Bros.'

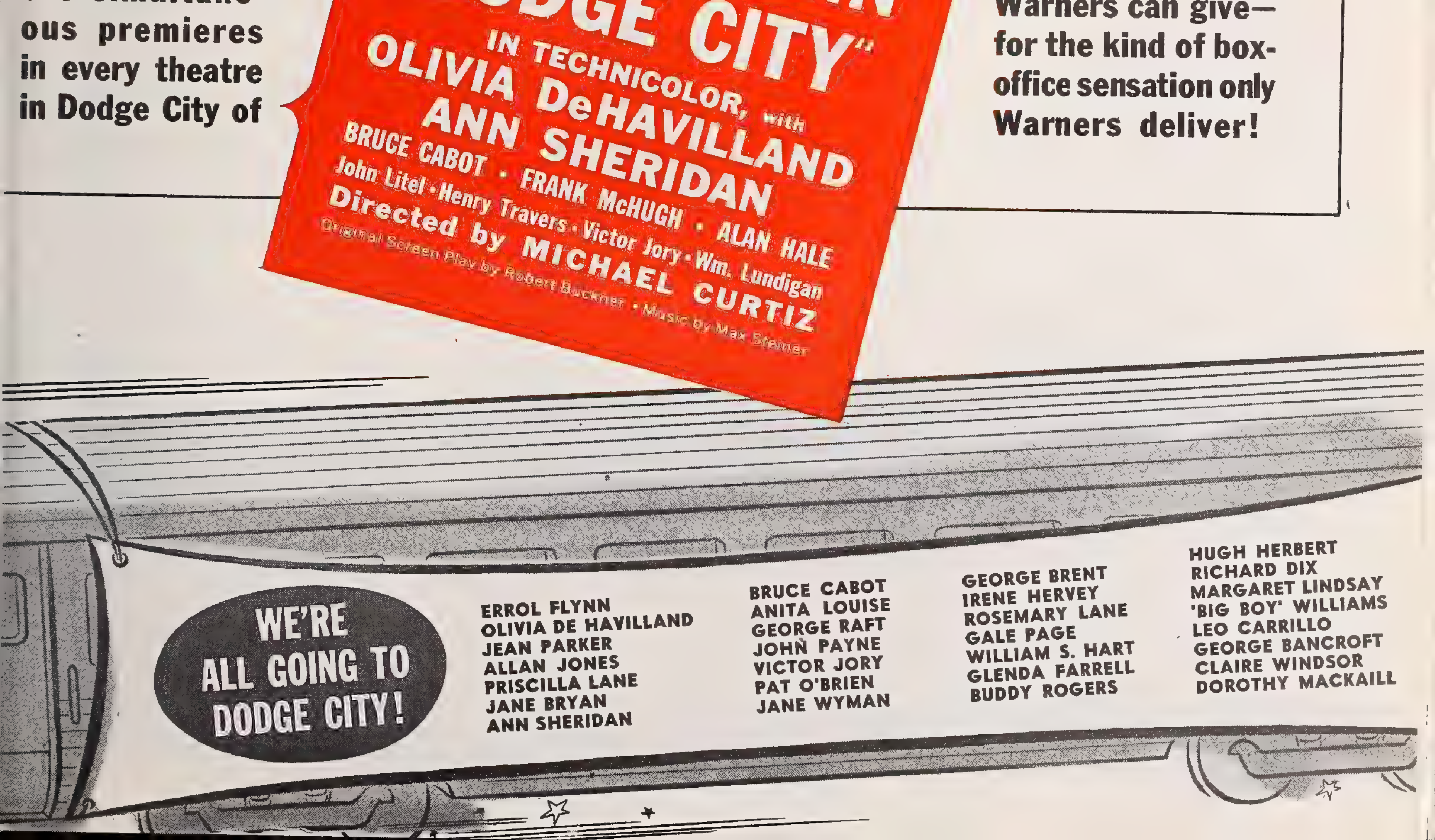
ROUND-UP

ind an Attraction - -March 31-April 1

It's all happening because of the simultaneous premieres in every theatre in Dodge City of

ERROL FLYNN
in
"DODGE CITY"
IN TECHNICOLOR, with
OLIVIA DeHAVILLAND
ANN SHERIDAN
BRUCE CABOT · FRANK McHUGH · ALAN HALE
John Litel · Henry Travers · Victor Jory · Wm. Lundigan
Directed by MICHAEL CURTIZ
Original Screen Play by Robert Buckner · Music by Max Steiner

The kind of sensational sendoff only Warners can give—for the kind of box-office sensation only Warners deliver!


WE'RE ALL GOING TO DODGE CITY!

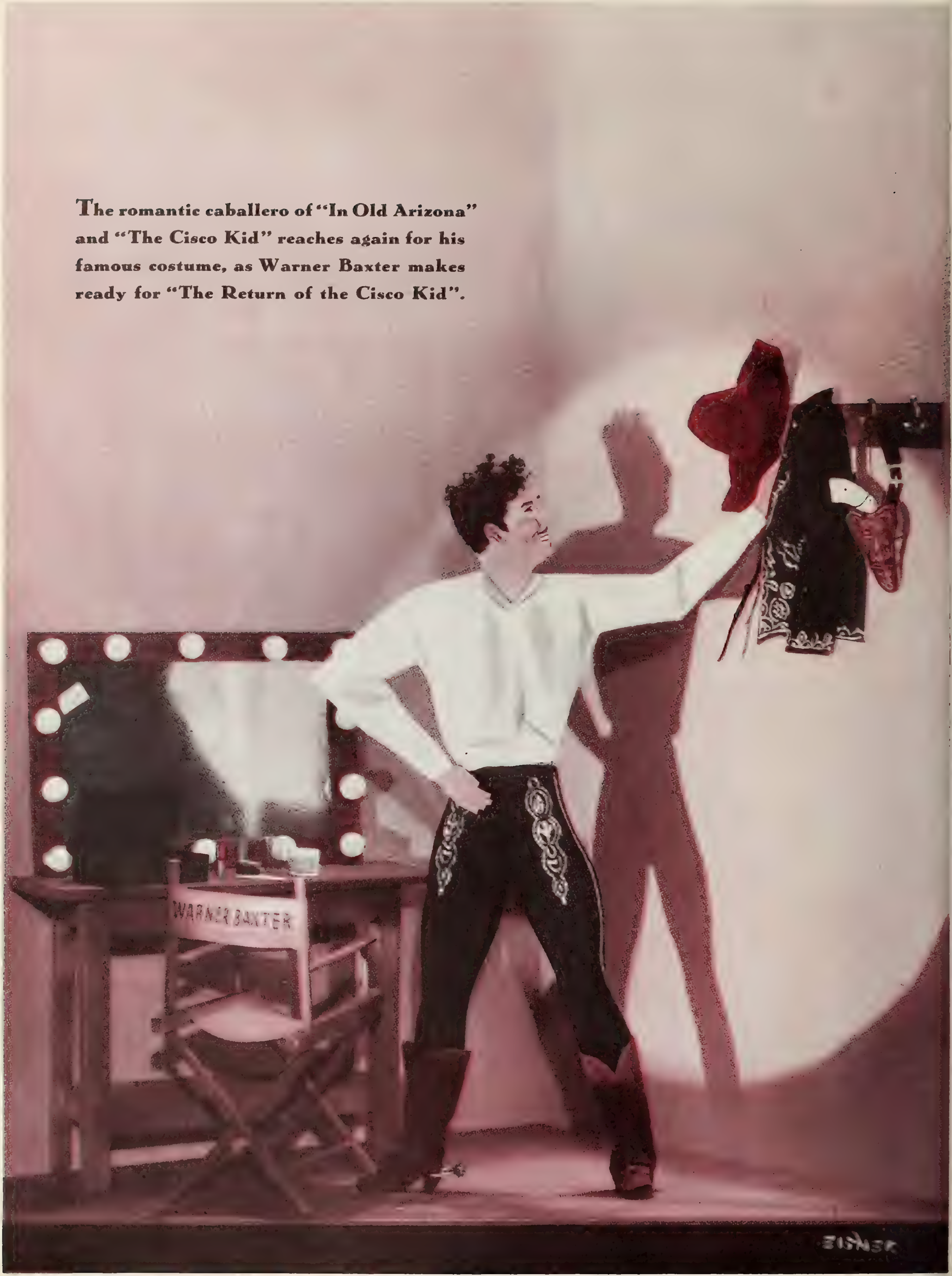
ERROL FLYNN
OLIVIA DE HAVILLAND
JEAN PARKER
ALLAN JONES
PRISCILLA LANE
JANE BRYAN
ANN SHERIDAN

BRUCE CABOT
ANITA LOUISE
GEORGE RAFT
JOHN PAYNE
VICTOR JORY
PAT O'BRIEN
JANE WYMAN

GEORGE BRENT
IRENE HERVEY
ROSEMARY LANE
GALE PAGE
WILLIAM S. HART
GLENDA FARRELL
BUDDY ROGERS

HUGH HERBERT
RICHARD DIX
MARGARET LINDSAY
'BIG BOY' WILLIAMS
LEO CARRILLO
GEORGE BANCROFT
CLAIRE WINDSOR
DOROTHY MACKAILL

The romantic caballero of "In Old Arizona" and "The Cisco Kid" reaches again for his famous costume, as Warner Baxter makes ready for "The Return of the Cisco Kid".



MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 134, No. 12

March 25, 1939

SOUTH AMERICA CALLS

THE storm clouds over the Old World are making that part of the New World the other side of the equator look fairer, more alluring, more important than ever before, to all of American business, and most especially the motion picture.

The lavish endeavor which once so conspicuously colored American production in its seeking and serving of European markets may soon be paralleled by a like address at the Latin-Americas and all the box offices between the Isthmus and Punta Arenas.

That, too, it would seem, can be a serving of American interests vastly broader than those of the screen industry alone.

Mr. Robert E. Sherwood, playwright, is just home from a "cruise to summer," and has been a-telling The New York *Times* of a conversation with a U. S. diplomatic representative in Buenos Aires, where much was to be heard of Nazi propaganda, in politics and trade.

"I asked," relates Mr. Sherwood, "what we Americans are doing about this: have we no means of countering the hostile propaganda?"

The representative pointed to a motion picture theatre.

"That's our greatest weapon," he told Mr. Sherwood. "The best thing that has happened for us lately was the announcement that Mussolini had banned all American films from Italy. People here who read about that were shocked. They figured if Fascism would deny them the right to commune with Carole Lombard, Clark Gable and Shirley Temple, they want no part of such a system. There are three Americans who have accomplished wonders by coming down here and talking and acting in a genuinely friendly manner. I refer to President Roosevelt, Secretary Hull and Tyrone Power."

It is well enough known that the motion picture has been America's best salesman for decades. That is one of the reasons the national barriers overseas rise higher and higher. They are barriers of trade as much as of propaganda.

OF interest in this connection is another expression from the *Times*, a letter from Mr. Wilfred J. Funk, New York writer and publisher, who, returning from a South American tour, offers a ten point program of South American relations. Number one of this program is:

"We should subsidize our movies in South America if necessary. This one industry has been our most persuasive ambassador. It has fired the imagination of the youth of the Southern Hemisphere and turned their minds, for the first time, away from Europe to our own country."

* * *

In view of the coloration of imported themes and personalities which in the last two decades gave the Hollywood picture stages so many European names, we may presently be finding film intercourse with the South American lands giving us Bolivars instead of Napoleons, Lee Christmases instead of Robin Hoods. There's gold down there that the Incas never saw.

CUSTOMER'S DOLLARS

IN a crystal clear and incisive booklet entitled "Human—Handle with Care", the advertising concern of Ruthrauff & Ryan makes observations concerning the mass market, speaking, of course, about radio approaches, but none-the-less also about those persons who constitute the largest component of the motion picture's audience:

> *To sell this public you must know them—know them in their millions and keep them always in your mind's eye when you think of any kind of advertising.*
>
> *You cannot rate them by yourself or your own familiar circle. Their very homes are different: not one in ten thousand is comfortable by your exacting standards. Their average income is about $20 a week. Two-thirds of them live within $1,500 a year. 80% of them would consider $40 a week important money.*
>
> *This means at the very outset a tremendous competition for their dollars—yes, for their nickels and dimes. It is a competition between the bare needs of life and a thousand-and-one unsatisfied longings. The very article you regard as a commonplace minor comfort is often their coveted, unattainable heart's desire.*
>
> *Their tastes are fundamental and intuitive to a surprising degree. They are shrewd, but not reflective; hardened but not sophisticated. Their likes and dislikes are hearty, direct and positive. You may not agree with their preferences. You may deplore them. But you cannot change them, and if you are an advertiser you will disregard them at your peril. For they inevitably establish the human wave-length to which any successful campaign must be tuned, radio or otherwise.*

This is, mind you, a viewpoint of experts in the art of trying to give away entertainment, with a selling hook embedded in it. The motion picture is trying to sell entertainment to the same people.

MAKER OF LAWS

THE publicly acknowledged surprise with which Mr. Robert J. Crews, assemblyman from Brooklyn, has discovered that his bill, introduced at Albany, to require a licensed operator for every 16 mm. and other subcalibre projector would fall heavily on the amateur, is a testimony to about how much study he gave to the measure he would have made into law. Now he says he had no such intent. It is apparently probable that he not only did not write the measure but never read it.

It seems not exactly unrelated to the movement which would put a licensed operator over every 16 mm. picture display at the New York World's Fair.

The situation is just a shade difficult. If a licensed operator is necessary on the Fair grounds he is necessary in the home, too. If, however, the amateur is to be permitted to project his home made movies of "Junior and the Pup" it will not be so logical to demand a certified projectionist to show, on the same sort of film, how Pepfood makes Junior a healthy boy.

—*Terry Ramsaye*

This Week

MGM's Own Program

Plans for extension of its selling policies in the direction indicated by the recent and often interrupted trade practice negotiations between exhibitors and distributors were discussed this week by Metro-Goldwyn-Mayer at its convention in Chicago.

These and other developments at the convention, where 52 *features and* 79 *short subjects were announced for next season, are noted in detail in the article starting on page* 13.

Criticises ASCAP

The National Association of Broadcasters, through its copyright committee, branded its present agreement with the American Society of Composers, Authors and Publishers as inequitable at the conclusion of its two day meeting in New York Tuesday. The main point of contention is that the NAB claims it is compelled to pay fees on programs not using ASCAP music; and a resolution was passed to enter new negotiations on the basis of royalty payments only on programs using the ASCAP catalogue. The present agreement expires at the end of 1940.

E. C. Mills, chairman of the administrative committee of ASCAP recently said that unless the NAB ceased its campaign of "vilification and abuse on ASCAP" the song writers of America "will refuse to license the use of their work by any broadcasting station" in 1940. He also said that the anti-ASCAP legislation passed recently by a number of states was inspired by the lobbying tactics of the NAB.

ASCAP continues to be the subject of state legislative attacks. See page 000.

Threat in France

The comprehensive bill for control of the importation and distribution of foreign pictures in France, introduced by Jean Zay, Minister of Education, is expected to come up for debate within two weeks after the French Parliament convenes on March 28th. American film representatives in Paris claim the measure, which would confer dictatorial powers on the Ministry of Education, would cut imports of American films by 50 per cent and that it would violate the Franco-American reciprocal treaty which stipulates the French Government will enact no measures which would place American films in a less favorable position than they now enjoy. Two provisions in particular are considered threatening to American trade, one providing for the imposition of a dubbing tax and the second limiting the length of programs which would act to eliminate double features for which American distributors at present contribute half the films.

Television

The beginning of regular television broadcasting on April 30th, according to O. B. Hanson, National Broadcasting Company vice-president and chief engineer, means that thereafter new devices must be perfected before they are tried out in actual telecasting.

The Columbia Broadcasting System also will put its television facilities into operation in April. Both companies held previews of their programs this week.

Fortune magazine points out that no large group of the public is going to buy sets without receiving entertainment, despite the first novelty.

See page 50 *for other television developments.*

Paramount Note

Supervision of Paramount's British production has resulted in "much favorable publicity, a sharpening of sales effort, and announcement of British production plans," John Hicks, Jr., in charge of foreign sales, reported from abroad this week to Barney Balaban, president of Paramount Pictures.

Said Mr. Balaban this week: "Mr. Zukor's visit to South America is directly in line with President Roosevelt's policy to build up our 'friendly neighbor relations.' "

MOTION PICTURE HERALD

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United Artists Plans

United Artists this week was given until April 21 to file an answer to Samuel Goldwyn's suit against it and officers for substitution of a non-exclusive releasing contract for the present exclusive agreement, as the result of an order signed by Judge Charles McLaughlin, authorizing transfer of the suit from New York Supreme Court to the Federal District Court in New York, on the grounds of the "diversity of citizenship" of the parties involved.

News of United Artists product plans for the 1939-40 *season are in the story on page* 59.

For Latin-America

The Pan-American Fellowship, a national organization to consolidate the 250,000,000 inhabitants of the Latin-American republics and the United States for a closer international cooperation and resistance to subversive propaganda, was formed in Los Angeles Wednesday.

The organization, of which Albert Brown is executive director, held its first session in the office of Cecil B. DeMille, Paramount producer. Mr. Brown declared that the "motion picture is now the greatest medium the republics of the western hemisphere have to carry America's message of freedom, tolerance and progress to the rest of the world."

Mr. DeMille explained that "the immediate object of the organization is to have some appropriate celebration on April 14th, which has been designated as Pan-American Day, by special proclamation of President Roosevelt."

Film Exposition

A plan for an all-industry Golden Jubilee Exposition, to be held in New York's Grand Central Palace, has been submitted to the Hays office by the Publishers Service Corporation, which is headed by Ralph Neusitz, president.

Publishers Service has handled the New York *Post* and Old Gold contests, in addition to others. The plan as submitted would call for participation by individual film companies, and is designed both to stimulate the box office and build industry good will.

Doubles Again

The newly formed Philadelphia Allied unit met Tuesday at the Broadwood hotel, in that city, to discuss the implied threat that Warner circuit may adopt a double bill policy. Sidney Samuelson, organization head, warned members that if they "must double "they should not do so on "A" pictures.

"Ecstasy" "Codified"

Announcement in Hollywood of a sequel to "Ecstasy" that would rate a Production Code seal of approval, according to its sponsors, caused a stir on the coast in view of the many censorings here of the original Czechoslovakian subject of nudity. Some observers viewed the announcement as pertaining more to "strategy" than production.

The announcement came from Fred Stanley, a Hollywood press agent for and in behalf of Gustav Machaty, who had been brought to this country two years ago by MGM on the basis of his having directed "Ecstasy," with Hedy Kiesler, who likewise eventually arrived in Hollywood, and is continuing there, as Hedy Lamarr.

After a full two years at the MGM studio, Mr. Machaty finally completed one picture, "Within the Law," and last week he was released, while Miss Lamarr was continued on MGM's payroll. Immediately Mr. Machaty announced the "Ecstasy" sequel, through press-agent Stanley, who stressed that "it will conform to the Hays code" and "Hedy Lamarr will not be in it."

Mr. Machaty said "The Girl of Ecstasy" will be the title of the sequel, and that he had concluded arrangements with Julius Aussenberg, London banker, for financial support, explaining further that it will be made either in Hollywood or London and will introduce an "unknown" star—Mr. Machaty taking credit for introducing Hedy Kiesler-Lamarr in the original.

The locale would be Vienna before and after Nazi domination.

FOR READY REFERENCE

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Newsreel's South American Tour To Aid U. S. "Good Neighbor" Plan

THE FIVE AMERICAN NEWSREELS, pooling their interests for a common cause, have concluded an expedition through virtually all of South America, by rail, plane and boat, filming 60,000 feet of Latin-American scenes, customs and people, its officials, institutions and places of historical importance.

The expedition and anticipated film results were prompted by two basic reasons: (1) U. S. newsreels' requirements for South American film library material in view of the growing importance of South America in the news, and the growing relationship, economically, militaristically and otherwise, between those countries and the United States, and (2) of more direct importance to the American motion picture industry, the increasing interest of U. S. major distributors in South America as a market for their films, in view of narrowing markets in Europe, and the desire of the majors to present South America "properly" in U. S. newsreels for purposes of good will in this connection.

In addition, it appears that the "proper" presentation of South America in U. S. newsreels cannot but aid the United States Government in its plans to build stronger "neighborly" relations with the Latin-American countries, first undertaken in the open when Secretary of State Cordell Hull conducted last winter's Pan-American goodwill conferences at Lima, Peru.

American newsreels, having cooperatively covered the Lima Conference, designed by the State Department as an All-American "call to arms" against the European "aggressor" nations, discovered a growing interest generally in the United States in affairs below the Rio Grande. Accordingly, they agreed to assign the newsreel crew of Twentieth Century-Fox, already in Lima as a joint filming project at the conference, to visit all of the Latin-American countries and make films for later use, with the two basic thoughts previously mentioned in mind.

Panacea

As widely divergent interests as foreign producers and distributors in England and Lords Bridgman and Strabolgi are now favoring Government assistance in the financing of production as a panacea for Britain's problem, now that it is considered certain that no increase in the established quota schedules for either renters or exhibitors is in prospect. However, the Government, speaking through Lord Templemore, pats itself on the back and points to some of the top pictures of the year as evidence that the Films Act in its first year was successful. All of which, writes Aubrey Flanagan, means that it will not be precisely like walking across a rug of violets to persuade the City, still smarting from the sting of vanished millions, to provide new moneys.

The London article is on page 69.

Publicity

U. S. Congressman J. Parnell Thomas of New Jersey demanded in a resolution to Congress this week that the House investigate the publicity activities of the Administration. His resolution contended that a 1913 law provided "no money appropriated shall be used for the compensation of any publicity experts unless specifically appropriated for that purpose" and that the act "has been grossly violated." "Millions of dollars of the Tax-payers' funds are being squandered each year through this pernicious use of propaganda to further the existence of our costly bureaucratic agencies," Mr. Thomas said.

The Government's expenditures on films for the "alphabetical" and other New Deal agencies frequently have been attacked in and out of Congress.

This Week In Pictures

By Jimmy Sileo

PINK champagne was the *vin du jour* at the cocktail party given by RKO and the Music Hall for Irene Dunne, above, star of "Love Affair" in which the wine is one of the dramatic properties. With Miss Dunne are W. G. Van Schmus, Music Hall manager and host; Martin Quigley and George Schaefer, RKO Radio president.

By Staff Photographer

By Staff Photographer

CHARLES D. PRUTZMAN, above, elected vice-president and general counsel of Universal at a meeting of the board Monday.

GUEST OF HONOR, Baron Carl Von Ripper, and presiding chairman, Al Margolies, right, at the drawing for prizes in the art contest conducted by the Motion Picture Art Fund for German Refugees at a luncheon of the AMPA in New York.

By Cosmo-Sileo

ABOVE Lynn Farnol of United Artists in earnest conversation with Helen Hayes at a cocktail party at Radio City Music Hall for Laurence Olivier, British star of Goldwyn's forthcoming "Wuthering Heights," while at left Monroe Greenthal, also of UA, dances in a Broadway night club with Dorothy Lamour, in New York as a member of Charlie McCarthy radio troupe.

BELOW, the facade of the new Cinecolor processing laboratory in Burbank, Cal., erected at a cost of $250,000. The film capacity is 1,400,000 feet weekly.

EXPLOITATION has a by-product, art. The pattern at right is formed by the citizenry of Athens, Ga., racing after passes dropped from an airplane, an event staged by Moon Corker, city manager for the Publix-Lucas Theatres, and P. E. McCoy, publicity.

MAURICE GOODMAN, below, who died this week after a long illness, was one of organizers of the Keith Vaudeville Exchange and until 1929 vice-president and general counsel of RKO.

PERSONAL APPEARANCE. Right, Carolina Brunson, manager of the Rialto, Phoenix, Ariz., meets Martha Raye before the opening at his theatre of "Never Say Die."

RICHARD P. LEAHY, right, circuit operator of Bay City, Mich., arm-in-arm with Ann Sheridan on the Warner lot in Burbank, Cal.

COL. ROY W. WINTON, below, of the Amateur Cinema League leads protests against a New York bill which would require licenses for all projectionists, including amateurs. See page 16.

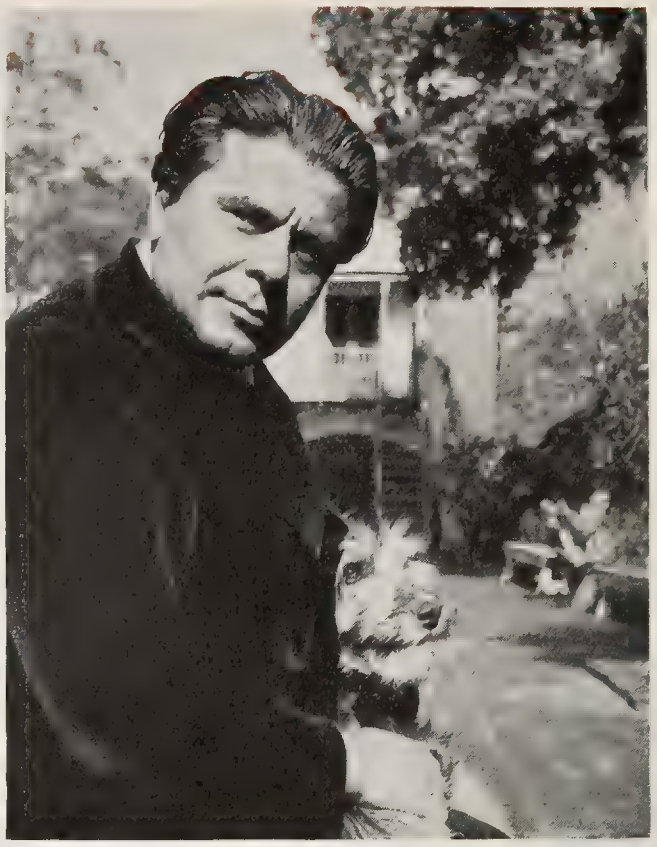
By Underwood & Underwood

PROJECTIONISTS prepare, in costume, for the triple premiere of Warner's "Dodge City" in three theatres in Dodge City, Kan., April 1st. Left to right: E. P. Orrill of the Fox Crown, W. C. Piper of the Fox Dodge and C. M. Woodside of the Fox Cosy.

By Staff Photographer

HIGH leaders of Allied confer on plans and strategy. Right, Col. H. A. Cole of Texas, president, and Abram Myers, general counsel, in New York before Col. Cole left for Chicago to speak, with Edward Kuykendall and Harry Brandt, at the MGM convention.

THE DUKE and Duchess of Windsor attend a performance of "Pygmalion" sponsored by the Franco-British organization, "Art et Tourisme," at the Biarritz cinema, Paris.



AT HOME in England, above, Gabriel Pascal, producer of "Pygmalion," whose second Shavian opus, "Doctor's Dilemma," is being prepared for production.

DAVID ROSE, left, executive of Paramount Films Service, Ltd., and John Maxwell at a cocktail party at Dorland House, London, at which it was announced that Paramount had arranged for world distribution for the next three Erich Pommer—Charles Laughton productions. The British caption writer noted that Mr. Maxwell retained his hat all evening and that "there were no Ostrers present."

BELOW, Jean Renoir, French producer, actor and director who usually fills all three offices in his films, talks with Richard de Rochemont, European manager for March of Time, at a reception in London.

THIRTY YEARS in international film trade is marked by Jack Wessel, above, Netherlands manager for Warner Brothers, who started his career with Pathe, working for that company in Paris, London and New York.

J. A. McCONVILLE, left, Columbia foreign manager, sails from New York on a trip to Mexico.

MGM ANNOUNCES ITS OWN TRADE PRACTICE PROGRAM

New Policies on Percentage-Guarantee Playing; Arbitration Promised; Percentage To Be Set by Box-Office Value

Metro-Goldwyn-Mayer on Tuesday announced a trade practice program of its own, embracing many of the concessions asked of the organized industry by exhibitors.

This abrupt move by a single company to take at least a part of the industry plan out of the hands of the lawyers and place it in actual operation came Tuesday afternoon at Metro-Goldwyn-Mayer's 15th annual sales convention in Chicago, as the company's 250 field sales staff assembled to hear of 1939-40 plans and product. Three of the country's organized exhibition leaders had just delivered, on MGM's invitation, an insight into theatre owners' problems of the day. Speaking for the exhibitors were Col. H. A. Cole, Allied States Association; Ed Kuykendall, Motion Picture Theatre Owners of America, and Harry Brandt, for nine independent groups.

Ready for Self-Regulation

Most of the majors repeatedly have said during the negotiations with exhibitors for a general industry program that they stand ready to adopt self-regulation when enacted.

The announcement was made by William Frazier Rodgers, MGM's general sales manager, who for eight months has been leading distributor committeemen in negotiations with exhibitor committeemen on a program for self-regulating distributor-exhibitor relations.

The "industry program" still reposes in the hands of the lawyers, to whom it has been referred intermittently since last August. In view of some rather pessimistic observations of late from several quarters on the fate of the industry document, it appears that Mr. Rodgers and his Metro-Goldwyn company have decided not to wait any longer for general enactment.

Fifty-two features and 79 shorts are promised for 1939-40.

Applying the trade practice program immediately to 1939-40 contracts about to be negotiated, the company will make the new deals retroactive to embrace any additional concessions granted in a general industry program—"if and when such a program is adopted nationally," declared Mr. Rodgers.

A Surprise Move

MGM's action was received with much surprise by the company's field staff assembled in the Red Lacquer Room of Chicago's Palmer House. Mr. Rodgers' competitors in sales and in trade practice negotiation apparently did not expect it either.

The announcement and the disclosure of additional policies governing the company's selling relations with exhibitors were the most revealing insight into company selling plans disclosed publicly in years, the general custom on such matters being to confine the information to the convention meeting room for company knowledge only, giving them individual application later in the individual bargaining with customers.

William F. Rodgers, sales manager, and Arthur Loew, guest of honor at the 15th annual convention.

Taking as a basis the MPTOA "ten-point" trade program, the company says it will no longer require preferred playing time on percentage pictures carrying a guarantee, nor require exhibitors to buy either short subjects, trailers or the newsreel in order to obtain its features.

Contractual differences with the customers will be arbitrated, under a system yet to be determined.

The company will give clearance on a basis it thinks will be "fair," and any arguments arising thereover, of charges of "unfair" clearance, will be arbitrated.

"The right to grant clearance is in our hands," said Mr. Rodgers.

Charges by one MGM client that a competitor is "over-buying" on the company's product also will be dealt with by arbitration.

Arbitration, Not Conciliation

"We desire and solicit arbitration," explained Mr. Rodgers. This would seem to mean that arbitration and not conciliation will be provided in association with the industry program—if and when adopted.

Score charges will be eliminated on all percentage pictures. On flat rental pictures they are included in the flat price.

The company also agrees that there will be "no coercion of exhibitors by threats to build or acquire theatres in opposition." Exhibitors had asked that this point be included in any industry program.

The company's plans in 1939-40 for cancellation were not disclosed.

Stressing that Metro-Goldwyn-Mayer 1939-40 contracts for both circuit and independent "will be made in accordance with the best interests of all concerned," Mr. Rodgers announced that a sales policy more flexible than any in the company's history will prevail.

Both Mr. Rodgers and Al Lichtman discussed a plan to extend, on a national basis, a policy of testing each production in several key theatres and then establishing the percentage to be charged based on those tests. Details of the plan have not been completed.

Mr. Rodgers later disclosed that MGM has been "testing pictures for the past two years before classifying them," adding, "We will continue to do this, but will expand various forms of testing the box office drawing power."

MGM will sell 36 "A" pictures, four in the top bracket, ten each in the second and third and 12 in the fourth, all on percentage; the remaining 16 are classified as the "Balanced" group, to be sold on flat rental or percentage.

Mr. Lichtman disclosed that last year the company spent $42,500,000 on 52 pictures and $10,000,000 for prints and advertising. Rentals from the United States and Canada, he continued, totaled $49,000,000, "so the difference had to be made up in the revenue from the foreign market. With this situation developments in the foreign countries will have a great bearing on the future of the company," he declared.

The company sold 10,566 accounts in 1938-39 according to Mr. Lichtman.

Rather than erect any new obstacles, "what we want most is a market for the pictures we make," declared Mr. Rodgers, who at this point disclosed still another MGM plan, this one contemplating the production of several "extra super productions," in addition to the 52 to which the company is basically committed. If these are made, he said, the company's national sales force will go out in mid-year to exhibitors to sell these extras as a brand new group, in the same manner that they approach buyers at the beginning of a new season with the usual yearly program.

Rodgers Opens Convention With News on Product

One month short of 15 years ago, the Loew's, Inc., of the late Marcus Loew, Richard A. Rowland's Metro Pictures and the producing company headed by Louis Burt Mayer, pooled their interests in one of the biggest mergers of those big-merger days and formed Loew's and Metro-Goldwyn-Mayer; Louis Mayer is the only one of the three founders still carrying on in the company.

On Monday, the Metro-Goldwyn-Mayer executives of today assembled in Chicago, at the Palmer House, to report to their 250 home office, studio and field forces called for the 15th annual sales convention, that the company had established its greatest sales record.

52 Features, 79 Shorts

Preparation for the coming season, of course, was the basic business of the meeting, which ran on through Wednesday, and out of those preparations came the explanation that 52 features will again constitute the year's program and there will also be 79 short subjects and 102 issues of News of the Day newsreel for 1939-40.

Attracting most attention in the product announcement was the disclosure that Sinclair Lewis' "It Can't Happen Here" will finally be produced, after having been shelved for three years, due, according to the general understanding in 1936, when it was bought, that there were fears it would "antagonize" Germany and Italy.

Metro disclosed also that it is reducing its

WILKES-BARRE THEATRES CARRY ON; HALF YEAR NEWSPAPER STRIKE ENDS

Showmen Put Out "Movie Guide", Tabloid and Handbills; Ran Local Trailers in All Downtown Houses

by JOSEPH POLLEY
in Wilkes-Barre, Pa.

How are exhibitors to present their theatre announcements to the public when their community's newspapers cease publishing, thereby eliminating what is generally conceded to be the advertising-publicity medium upon which exhibitors depend most?

That problem was posed before the exhibitors and theatre managers of the 11 motion picture houses in the Wilkes-Barre area when all of the city's newspapers were shut down by an all-embracing strike fostered by the American Newspaper Guild. Wilkes-Barre is a coal-mining and silk-weaving city whose retail stores and theatres serve about 400,000 persons.

Five Months Without Newspapers

The strike began last October 3rd. For five months Wilkes-Barre's four newspapers did not publish a single edition. A month ago the Sunday *Independent,* which publishes on Sundays only, negotiated a contract with the Guild and resumed publication Sunday only. The three daily newspapers—the *Record,* morning, and *Times-Leader* and *Evening News,* both evenings, were at odds with the Guild up to last Tuesday, when the strike was settled.

For the first several weeks of the strike department stores and theatres suffered sharp business curtailment. When merchants and theatre managers saw no truce ahead in the strike they took matters in their own hands to present their offerings to the public.

The merchants banded and issued shopping guides. The theatres, chiefly owned and operated by Comerford interests, published a "movie guide," and stores and theatres alike claimed to be doing business on a par with immediate pre-strike days.

Only a Substitute

Does that mean that merchants and theatre operators no longer require newspapers to convey announcements to the public? The consensus here is that the handbills distributed by them merely serve as a substitute; that once newspapers begin publishing again, the handbills will be abandoned.

A close observer of the Wilkes-Barre advertising scene drew this analogy between the strike-bound newspapers and the tabloids issued by the theatres and the handbills by the stores:

"When you can't get heat from the central heating plant the best thing to do is to resurrect the old kitchen stove and try to be comfortable that way. The old kitchen stove isn't as convenient and doesn't radiate heat like the central system but you must keep warm some way and so you make the best of it."

Posters and Trailers

The Wilkes-Barre theatres made the best of a journalistically unprecedented situation in the United States. Besides their tabloid they increased their poster billing and added local trailers in all of Wilkes-Barre's six downtown houses. The trailers listed the current productions at all the other theatres.

It is significant that the theatres did not increase their radio time. Their air programs were, as usual, confined to the titles of the current features, announcement of the leading players and a terse catchline.

WPA PULLS ADS AFTER "PANNING"

The United States Government's WPA Theatre in Seattle has withdrawn its advertising patronage from the Seattle Star, *evening daily newspaper, because of its review on the WPA play, "Spirochete," by Gilbert Brown, dramatic critic, who declared that the play was "important propaganda on an exciting and socially important theme, but infernally dull, rather sloppily acted, and a washout except for fine settings by Blanche Morgan."*

In commenting upon orders received from Edwin G. O'Connor, state director of the Federal Theatre, canceling all ads in the Star, *Mr. Brown said: "Although Mr. O'Connor is a government official, he cannot directly censor the dramatic pages or any other part of an American newspaper. If he thinks he can censor the opinions of this newspaper by withholding advertising for Federal stage shows, he ought to know better. He can get better reviews by presenting better entertainment."*

The cardboard announcement handouts presented to patrons leaving the various theatres admittedly had their drawbacks. Distributed in weekly batches of 30,000, they warned patrons that "it is advisable to confirm playdates indicated herein by telephone as attractions scheduled are occasionally subject to change due to conditions beyond our control"—the "conditions" apparently referring to postponed openings due to holdovers of current attractions, "Miss-outs" on prints and the like.

The Comerford theatres listed in the theatre handouts included the new Comerford, the Capitol, Penn, Irving and Orpheum. Current attractions and the following week's bookings were mentioned.

Theatres listed in the weekly tabloid were the Capitol, Comerford, Irving, Penn, Orpheum, Kingston, Shawnee, Hart, Strand, Forty-Fort, Luzerne, Parson, Institute, America and Sterling.

The tabloids resembled the average newspaper of that size, with "news" photos of stars, both informal and from scenes in pictures, covering the entire front page, and a diversification of pictorial, advertising and type matter running through the remaining 7 pages.

80,000 Tabloids Placed

The tabloid during the emergency was the theatre's main advertising medium. The operation was like that of any other house-to-house distribution system. Crews of young men, supervised by crew leaders, covered Wilkes-Barre and neighboring communities. Approximately eighty distributors placed about 80,000 of the tabloids in as many houses, offices and stores. The distribution required two full days and took place on Wednesdays and Thursdays, the two days preceding the weekly opening days.

The theatre tabloids varied in size running from six to eight pages, and carried articles and art pertaining to the coming attractions. They were union printed.

Pocket and handbag folders listing the titles and stars of the current and forthcoming attractions at the Wilkes-Barre theatres also were distributed to individuals as they left each theatre. The folders were made convenient for carrying.

New Theatre and Improvement

Two important factors kept theatre receipts up. One was the new Comerford theatre, named after the late M. E. Comerford, founder of the Comerford chain of 100 houses. The Comerford, in the heart of Wilkes-Barre, has 2,000 seats, is considered one of the finest houses in Pennsylvania, including Philadelphia, Pittsburgh and Scranton. The theatre is still considered "a new place to go and see."

The other important factor was a general improvement in industrial conditions. Business generally here is far better than a year ago. This naturally aids the merchants, too.

The Sunday *Independent* after it resumed operations published the most voluminous editions in its history. The last four Sundays of the strike saw the *Independent* set an all-time record for advertising lineage and paid circulation for Wilkes-Barre newspapers.

The Stores' Bulletin

Likewise deprived of their No. 1 daily advertising medium, the five biggest Wilkes-Barre department stores had distributed a weekly "Shoppers' Bulletin" to 73,000 homes during the strike. (Total circulation of the dormant evening *News, Times-Leader* and morning *Record*: 73,000.) Smaller stores had combined to publish a 24-page tabloid "Buyers' Guide" with about 53,000 circulation, which also took paid classified ads.

By agreement, no local merchant was advertising in Scranton and other out-of-town newspapers sold in Wilkes-Barre. One store had tried radio bingo and quizzes to bring in business.

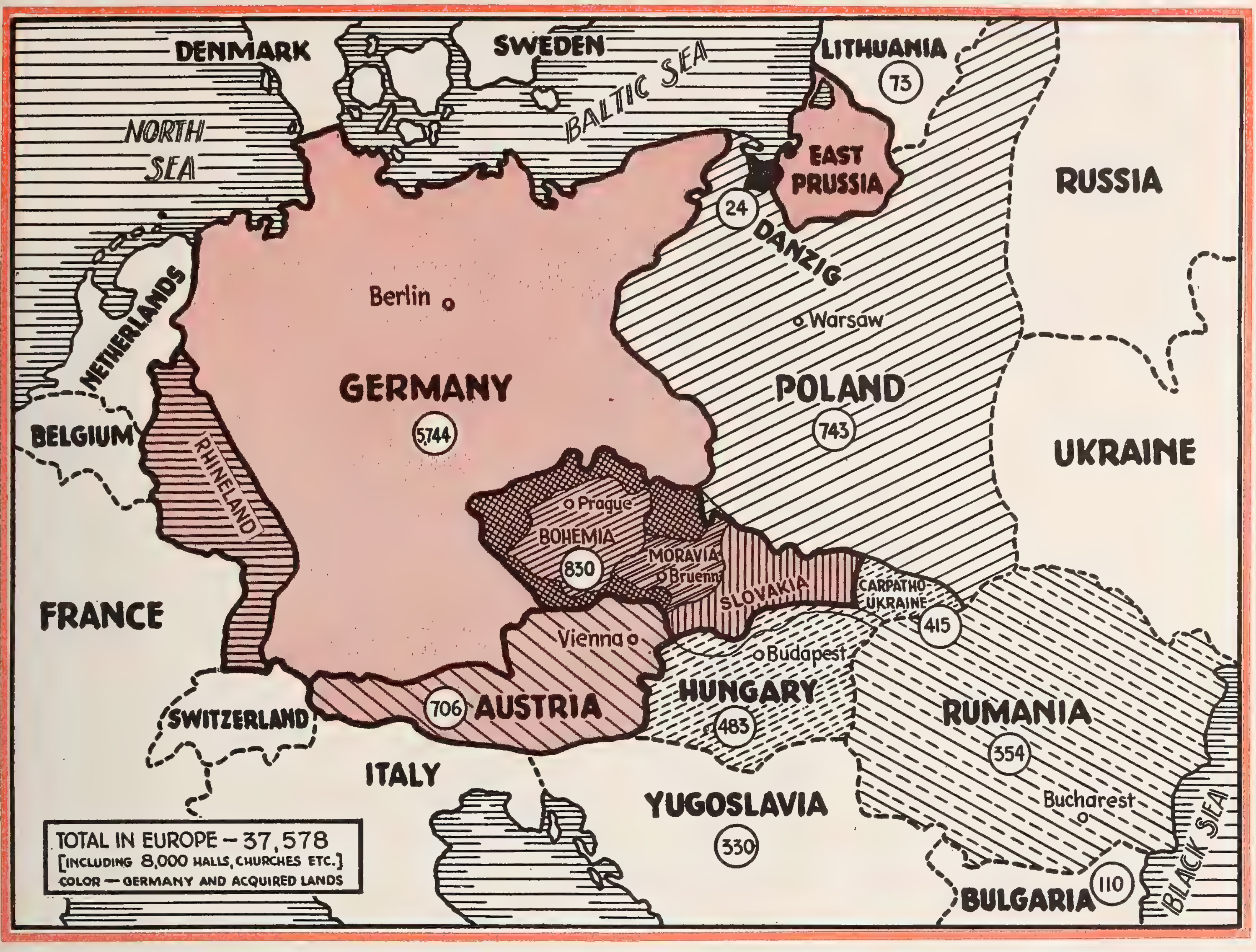
Time magazine, reporting on the strike and merchandising conditions resulting therefrom, observed that the strike had set up "a perfect laboratory in which to test the most cherished and vital belief of all U. S. newspaper publishers: that local business cannot get along without them. Alarming result," adds *Time*: "it has gotten along quite well. In December, for instance, the bigger stores reported business up six per cent over 1937; in January and February it was down seven per cent to nine per cent from 1938, about the same as in big-advertising New York City. At the same time merchants have saved up to 50 per cent on their promotion and advertising budgets.

"Part of this rosy picture," *Time* continued, "has been due to a midwinter anthracite boom, and in Scranton, 19 miles away, retail trade has been a little better than in Wilkes-Barre. But this was pretty cold comfort to U. S. newspaper publishers, whose associations remained discreetly silent on the matter."

Harry Warner Gets Plaque

Harry M. Warner, president of Warner Brothers, received a bronze plaque Wednesday at the Warner theatre in Hollywood from the All-American Women's Organization, in recognition of his contribution to American patriotism through the production of historically significant films. The Organization comprises more than 3,000 members of women's clubs in California.

HITLER—CHAIN OPERATOR



This map is as of 4:22 p.m. (E.S.T.), March 22.

ADOLF HITLER, besides being Aggrandizer of the Reich as his associates recently have nominated him, is now the operator of the second largest motion picture theatre circuit in the world, controlling directly 7,280 wired houses, almost one quarter of the total in Europe excluding Russia. His only rival, but in no sense competitor, is Stalin's Soviet Government with direct control of 30,000 theatres or places of exhibition, of which only 8,000, however, are equipped for sound. Many of these are traveling units.

The Nazi Government in Germany when it first recruited the motion picture industry and its exhibition outlets as one of its propaganda weapons controlled 5,744 houses, the total number in Germany territory as it was constituted at that time. Within the last twelve months, with the Brownshirt legions on the march, it has added, as shown in red on the map above, 706 theatres in what was once Austria and 830 in the dismembered republic of Czechoslovakia.

In the United States, where the film industry is considered generally to have flourished and expanded to a degree unparalleled in any other country of the world, five circuits affiliated with distributors own or control between 2,500 and 3,000 theatres. The largest of these, Paramount, controls 1,200 houses through partnership agreements.

In the path of Der Fuehrer's heralded line of conquest to the east lie nearly 1,000 additional sound equipped theatres which tomorrow or next week may become integrated with the mammoth circuit he now controls. Along the line of *drang nach osten* are Hungary with 483 houses, Rumania with 354 and Bulgaria with 110. Hungary, in addition, now includes the 415 theatres in Carpatho-Ukraine which it seized during the fall of Czechoslovakia. The Rumanian theatres already are under the economic influence of the Reich through the trade treaty just signed.

Exhibition in these countries even now, through the dependence of the various governments on German economic influence, follows in some degree the restrictions and prohibitions laid down for the industry in the Reich. In addition the influence of Dr. Goebbels' Ministry of Propaganda and Enlightenment and of German trade practices are felt in Yugoslavia and Lithuania. Trade treaties which deal specifically with motion pictures also are in force with the axis partners, Italy and Japan.

More immediately within the sphere of the Reich are the 24 theatres in the Free City of Danzig and, since the acquisition of Memel by Hitler on Wednesday, 73 in Lithuania of which several large first-runs are in the newly occupied seaport.

Figures on the map shown above were taken from the latest compilations of United States Department of Commerce. The outlines were accurate as of last week but are subject to the problems which are afflicting all commercial cartographers most of whom had just completed revised maps of Europe following the crises of last fall when Hitler marched again. Chief among their troubles is determination of a difference in colors discernible to the eye which will differentiate German territory and Hitler's "protectorates."

BILL WOULD TAX HOME OPERATORS; AUTHOR FINDS HE, TOO, IS LIABLE

New York Assemblyman Adds Amendment Exempting Amateurs After Protests Led by Roy W. Winton, League Head

A bill in the New York State legislature, pending for weeks and requiring the licensing of all projectionists in cities having 1,000,000 inhabitants or more, caused an uproar this week when it was discovered accidentally that the bill contains a "joker" that would prohibit any unlicensed person from operating any kind of motion picture projector, either 35mm or 16mm, not only in theatres but in schools, churches and even in private homes.

The author of the bill, Assemblyman Robert Crews, would be compelled to take out a projectionist's license under the law he proposes, for he runs a 16mm projector in his own home.

Would License Teachers

The loud protests following discovery of the "joker" first called attention of Assemblyman Crews to his all-embracing regulations. Immediately he disaffirmed any intention of having his bill (No. 1915) apply to home or certain other non-theatrical operations. He did, nevertheless, insist that at least school teachers in classrooms operating 16mm or even 8mm machines should be licensed.

The protests resulted late Tuesday in Mr. Crews filing an amendment to his bill exempting operators of miniature motion picture machines from the law. A vote on the measure was set for next Monday.

The attack against the measure in its potential application to homes and non-theatrical places was started over the weekend by Roy W. Winton (picture in Pictorial Section), managing director of the Amateur Cinema League, as spokesman for the estimated 100,000 amateur 16mm projectionists in New York City. Immediately he was joined by YMCA's, clubs and education groups which also would be affected.

What the Bill Says

That part of the bill to which the amateurs took offense provides:

"It shall be unlawful in cities of one million inhabitants or over for any person to operate or thread up for operation any motion picture projecting apparatus or any connection thereof in or upon the premises of any place of public assemblage or in or upon the premises of any public or private building whether used for shows or amusements or otherwise, unless he shall have been duly licensed as provided in this section—"

The bill further provides:

"Unlicensed operators. It shall be unlawful to employ any person, not licensed as provided in this section, or to permit such person to operate any motion picture apparatus, or any connections thereof, in any motion picture theatre, open air motion picture theatre or other place where motion pictures are exhibited, to which the public is admitted with or without charge for admission."

Legislative observers had construed these provisions and Mr. Crews' intent generally as an attempt to prevent the use of unlicensed operators by service organizations, clubs, and churches. The employment of two licensed operators in a booth is the general rule in theatres of New York City, to which the bill would also apply.

QUEER IDEAS BEFORE FILMS

Because of the subject matter of American films shown in Australia a speaker before the English-Speaking Union in Melbourne recently said that "it was little wonder if the Australians failed to understand that the majority of Americans were honest, hard-working people like themselves."

The New York Times *commented this week that the speech is subject "to the proviso that queer ideas about America do circulate in foreign countries, but the thing long antedates the motion picture. In the dime novel era the Red Indians were chasing the buffalo right on the steps of the New York Public Library."*

Winton Protests

The Motion Picture Bureau, a division of the National Council of the YMCA, last week sent letters of protest to the Albany legislators. The opposition grew this week as Mr. Winton, with the backing of not only his organization but many others, sent letters to legislators, members of his league, and photographic dealers, and issued statements to the press.

Said Mr. Winton in his letters to the legislators: "This is presumably a measure intended to protect public safety. It is apparently written under the belief that motion pictures are used only by the theatrical motion picture industry, and that no other portion of the public has any rights in the premises. . . . Films used in home movies, 16 millimetre and eight millimetre wide—since there are these two widths in common use, is manufactured on a base of acetate of cellulose which is no more inflammable than the family Bible. . . . I know of no recorded case of accident from the use of home movies. . . . I would urge you to investigate most carefully the reasons behind its (the bill's) introduction and to bring into the light of day the special benefits it would confer on a small group. . . ."

To the photographic dealers of the city, Mr. Winton issued a warning, thus: "If this bill can pass, the next step may very well be to license every camera, still or movie, and to forbid home darkrooms."

Cites Injustice

To amateur motion picture enthusiasts, Mr. Winton's letter read in part:

"I need not point out to you the injustice of this bill, as it affects movie amateurs. It serves no useful purpose, because amateur movie film and equipment have been approved for home use, time after time, by insurance and other authorities. Obviously, the bill is designed to serve some ulterior purpose beyond that of public safety."

He added: "This bill would sell a city wide hobby 'down the river' to benefit the 'white haired boys' in the theatrical projection business. . . ."

To the press Mr. Winton, speaking for all those opposed to the Crews bill, said, in part: "You don't expect Hitler to understand liberty, but you ought to expect legislators to understand the rights of the citizen, in any American state. . . . Movies made and projected with 16mm and 8mm films are used by doctors, scientists, churches, civic workers, and schools. . . . Will Mr. Crews want to license microscopes, text books, research workers, and teachers?

Informed of the protests, Mr. Crews told the press that "this certainly must be changed and fixed up" and that he would delay the bill's third reading so that the changes could be made. He pointed out that he was a 16mm operator, and could have been fined if his own law had been in effect. He declared he "certainly" had not meant the bill to read the way it did, and that he "had not read it" in its entirety.

"The real purpose of the bill," Assemblyman Crews said, "is to protect the public when inflammable films are being used, and to make sure that professional operators, who have to make a living by their work, are hired to operate machines when a profit is being made from the showing of pictures."

Mr. Crews added that he did not believe that school teachers should be allowed to operate 16mm films in their classrooms, unless qualified.

Joseph D. Basson, president of Local 306, Moving Picture Machine Operators Union, an affiliate of the International Alliance of Theatrical Stagehands and Employees, said the organization never had intended the bill to apply to home operation of 16mm.

Mr. Basson declared that Mr. Crews would amend the bill to read thus:

"Nothing contained in this section shall be considered to apply to any socalled miniature motion picture apparatus which uses only an enclosed incandescent lamp, an approved acetate of cellulose or slow burning films, and is of such construction that films ordinarily used on full size commercial picture apparatus cannot be used therewith."

Still Skeptical

Despite these statements, skepticism was still apparent among those making the protest. Mr. Winton said:

"I am glad to see that Mr. Crews' hind sight is a great deal better than his foresight. If I were one of his constituents in the Sixth Assembly District in Brooklyn I should have a rather large question in my mind. If Mr. Crews is an amateur movie maker and shower, which he says he is in an interview given out today, and if he is familiar with the English language, which I am quite sure he is, why did he have to wait until the Amateur Cinema League discovered the great mistake in his bill? . . .

"I note that Mr. Crews is afraid that the teachers of the City of New York are not as competent to show movies as he is because he is quoted as doubting whether they should operate motion picture projectors. He is inclined to think that the school system should have its own professional operators. . . . The schools of this city are just as much entitled to show motion pictures without silly license fees as is Mr. Crews or I or anybody else. . . . Mr. Crews ought to bring his thinking up to date. Such leaders in the theatrical motion picture industry as Martin Quigley, Terry Ramsaye, Jack Alicoate and Maurice Kann have been saying for years that motion pictures are not the exclusive property of the theatrical movie industry and that schools, churches, science and the home are at perfect liberty to use them. . . . Since Mr. Crews admits that his bill was originally suggested by the State Federation of Labor, one wonders whether the labor interests in the field of motion pictures should not bring their thinking up to date also."

February Box Office Champions

GUNGA DIN: Produced and distributed by RKO Radio. Pandro S. Berman in charge of production. Produced and directed by George Stevens. Story by Ben Hecht and Charles MacArthur. Cast: Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr., Sam Jaffe, Eduardo Cianelli, Joan Fontaine. Released February 18, 1939.

Clarence Brown, director, "Idiot's Delight".

IDIOT'S DELIGHT: Produced and distributed by MGM. Produced by Hunt Stromberg. Director, Clarence Brown. Screen play by Robert E. Sherwood. Cast: Norma Shearer, Clark Gable, Edward Arnold, Charles Coburn, Joseph Schildkraut, Burgess Meredith. Released January 27, 1939.

JESSE JAMES: Produced and distributed by Twentieth Century-Fox. Director, Henry King. Associate producer, Nunnally Johnson. Cast: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott, Henry Hull, Slim Summerville, J. Edward Bromberg, Brian Donlevy, John Carradine, Donald Meek. Released January 27, 1939.

Henry King, director, "Jesse James".

George Stevens, director, "Gunga Din".

Anthony Asquith, co-director, "Pygmalion".

PYGMALION: Distributed by MGM. Produced by Gabriel Pascal. Directed by Anthony Asquith and Leslie Howard. Story and dialogue by George Bernard Shaw. Cast: Leslie Howard, Wendy Hiller, Wilfred Lawson. Released March 3, 1939.

Lloyd Bacon, director, "Wings of the Navy".

John Cromwell, director, "Made for Each Other".

MADE FOR EACH OTHER: Produced by David O. Selznick. Distributed by United Artists. Director, John Cromwell. Screen play by Jo Swerling. Production designed by William Cameron Menzies. Photographer, Leon Shamroy. Special effects by Jack Cosgrove. Assistant director, Eric Stacy. Cast: Carole Lombard, James Stewart, Charles Coburn, Lucille Watson, Eddie Quillan, Alma Kruger, Ruth Weston, Donald Briggs. Release February 10, 1939.

Leslie Howard, co-director, "Pygmalion".

WINGS OF THE NAVY: Produced and distributed by Warner Brothers. A Cosmopolitan production. Director, Lloyd Bacon. Original screen play, Michael Fessier. Photographer, Arthur Edeson. Cast: George Brent, Olivia de Havilland, John Payne, Frank McHugh, John Litel, Victor Jory, Henry O'Neill, John Ridgely, John Gallaudet, Donald Briggs, Regis Toomey, Edgar Edwards, Albert Morin, Jonathan Hale, Pierre Watkin, Don Douglas, Max Hoffman, Alan Davis, Larry Williams. Released February 11, 1939.

ARNOLD DENIED ADDITIONAL FUNDS TO PROSECUTE "TEN MOVIE CASES"

Selection of Oklahoma as Locale of One Case Revealed, with Investigators to Hear Complaints Against Pool

Intimations in February by the Department of Justice at Washington that the Government was contemplating a series of anti-trust suits against the motion picture business, in addition to those already pending in New York and Chicago, became factual on Wednesday, when Thurman Wesley Arnold, assistant United States attorney general in charge of anti-trust prosecutions, appeared before the House Appropriations Deficiency subcommittee, asking for additional funds to prosecute cases in the newsprint, fertilizer, shoe machinery, tobacco, building materials, and motion picture industries.

Hints at "10 Movie Cases"

Asked by the committee whether he could not operate his division without more money, Mr. Arnold replied:

"I would hate to drop the fertilizer case, and we should start, even now, ten movie cases."

The United Press reported that Mr. Arnold, at the hearing, said anti-trust action should not prove a deterrent to business; that he believed the breaking of monopolies was essential if the economic system was to function satisfactorily.

The House committee refused to grant the deficiency funds requested by Mr. Arnold.

Oklahoma One Center

The Department did not outline the "ten additional" film cases. But the selection of Oklahoma as one point was revealed in Oklahoma City, where federal sources indicated that Washington investigators were ready to hear complaints from independents against a "film product and equipment buying pool" being formed in that area.

Oklahoma City has been the scene for the past few years of hearings on the $5,000,000 Federal anti-trust suit of A. B. Momand, Shawnee, Okla., theatre operator, against the Griffith Amusement and Twentieth Century-Fox, and other major and distributing companies doing business in Oklahoma.

The Momand complainants on Monday complied with an order of Federal Judge A. P. Murrah to file a bill of particulars. To substantiate charges that the defendants maintained illegal protection-and-clearance schedules, the Momand bill listed 142 independent producers "who were unable to procure exhibition of their films in producer-controlled theatres."

Exhibit "C" submitted by Mr. Momand listed independent producers reputedly obliged to convey assets to the majors or to merge with them.

The Momand bill insisted that "agreements" on clearance still exist, citing 14 "master" contracts.

In New England, the major company defendants in the $100,000 anti-trust suit begun by George S. Ryan, attorney for Edmund G. Pollard, an exhibitor of Rumford, Maine, this week asked in United States district court, in Boston, for dismissal of the complaint, for its elision in part, for a bill of particulars, and for 20 days after decision on motion is made, to file answers to the suit.

Defendants are the eight majors and Paramount affiliated Maine and New Hampshire Theatres Company. In addition to the above requests, they also ask for a deposition from Mr. Pollard.

"DIVORCEMENT" MOVES GET THREE SETBACKS

Theatre divorcement this week received three pronounced setbacks:

The Nix-Causey divorcement proposal in Georgia's Senate was withdrawn.

Missouri's legislative bill revision committee recommended that no further consideration be given to House Bill 252 theatre divorcement proposal presented by Representatives Turner and Smart.

Allied States of New York will not sponsor any state divorcement measure. Such bills in most places have the backing of either national Allied or its state affiliates.

Changes Asked

The Department of Justice has asked the New York federal district court to make a number of changes in the individual defendants in the Government's suit against the majors.

The name of James Roosevelt, son of the President, was brought into the case by the Government as it moved to substitute current officers in United Artists, Loew's and Paramount for individuals originally named. Mr. Roosevelt became a vice president of Samuel Goldwyn (United Artists) last January 1.

In making shifts in United Artists, the department will ask for the exclusion of Samuel Goldwyn, Douglas Fairbanks, Mary Pickford and Charles Chaplin as defendants.

The changes to be made were itemized by the Department as follows:

United Artists defendants: Charles Schwartz, Emanuel Silverstone, James Roosevelt and Theodore Caruso to be substituted in place of Douglas Fairbanks, Mary Pickford, Charles Chaplin and Samuel Goldwyn, and action to be dismissed as to Attilio H. Giannini, George Schaefer and Lloyd Wright, no longer with the company.

Loew's: Henry Rogers Winthrop to be substituted in place of William A. Phillips.

Paramount: Edwin L. Weisl to be substituted for Charles A. McCullough, resigned; George L. Bagnall to be substituted in place of Henry Herzbrun; and action to be dismissed as to Harold Fortington and Harry O. King, no longer with the company.

The Government has served notice upon O'Brien, Driscoll and Raftery, United Artists' attorneys, that it will examine Harry Muller, as treasurer, and Edward Raftery, as secretary, of United Artists, on March 27th at the Federal Court House before W. J. Briggs, notary, the Department has revealed. The examinations will be the first to be held under Judge Bondy's order empowering the Government to examine all United Artists defendants on five days' notice.

At the same time it was revealed that United Artists has submitted to Judge Bondy a formal order incorporating the terms of his decision on the applications of majors for bills of particulars from the Government. The order, which the Government will not oppose, provides for service of a bill within 60 days, and the filing of answers by United Artists defendants 20 days after the receipt of the bill.

Lawyers Study Relation of Conversations with Myers to Trade Practice Program; MGM Effecting Six Proposals

The organized industry's trade practice program is still in the hands of the lawyers, who this week were studying the relation thereto of conversations held last Thursday and Friday in New York with Abram F. Myers, general counsel of Allied States Association. Mr. Myers was to return for further discussions.

Out of all the eight months of negotiations and conversations between the majors and exhibitors for a program of self-regulation, William F. Rodgers, general sales manager of MGM and head of the majors' negotiating committee, announced Tuesday that his company, acting independently, would immediately effect six of the trade proposals. Mr. Rodgers made known his company's position at its 15th sales convention, in Chicago. (See page 13.)

Neely Charges 'Neglect' of Bill

Senator Matthew Neely on Tuesday in Washington asked that the Senate Interstate Commerce Committee be discharged from further consideration of his anti-block selling and blind buying measure.

Mr. Neely hoped to bring his bill to the regular Senate calendar, charging "neglect" by a subcommittee headed by Senators Ellison D. Smith and Alben Barkley.

Wanger and Paramount Settle Differences

Coincident with the dropping of the suit by Walter Wanger Productions against Paramount Pictures, Paramount has purchased all interest which Mr. Wanger and Wanger Productions had in "The Trail of the Lonesome Pine" and other pictures made by Wanger for Paramount.

Keith Reports Net of $996,996 for Year

Report of Keith-Albee-Orpheum, RKO Circuit subsidiary, for year ended Dec. 31, 1938 shows net profit of $996,996 after depreciation, amortization, interest, federal income taxes, provision for losses of affiliated companies, etc., equal after annual dividend requirements on 64,304 shares of seven per cent cumulative convertible preferred stock (on which unpaid dividend accumulations amount to $19.25 per share) to 45 cents a share (par one cent) on 1,206,381 shares of common stock.

This compares with net profit of $1,300,888 or 70 cents a share on common stock in 1937.

Net profit of B. F. Keith Corporation, also an RKO subsidiary, for year ended Dec. 31, 1938, was $752,011 after charges and federal income taxes, comparing with $1,042,628 in 1937.

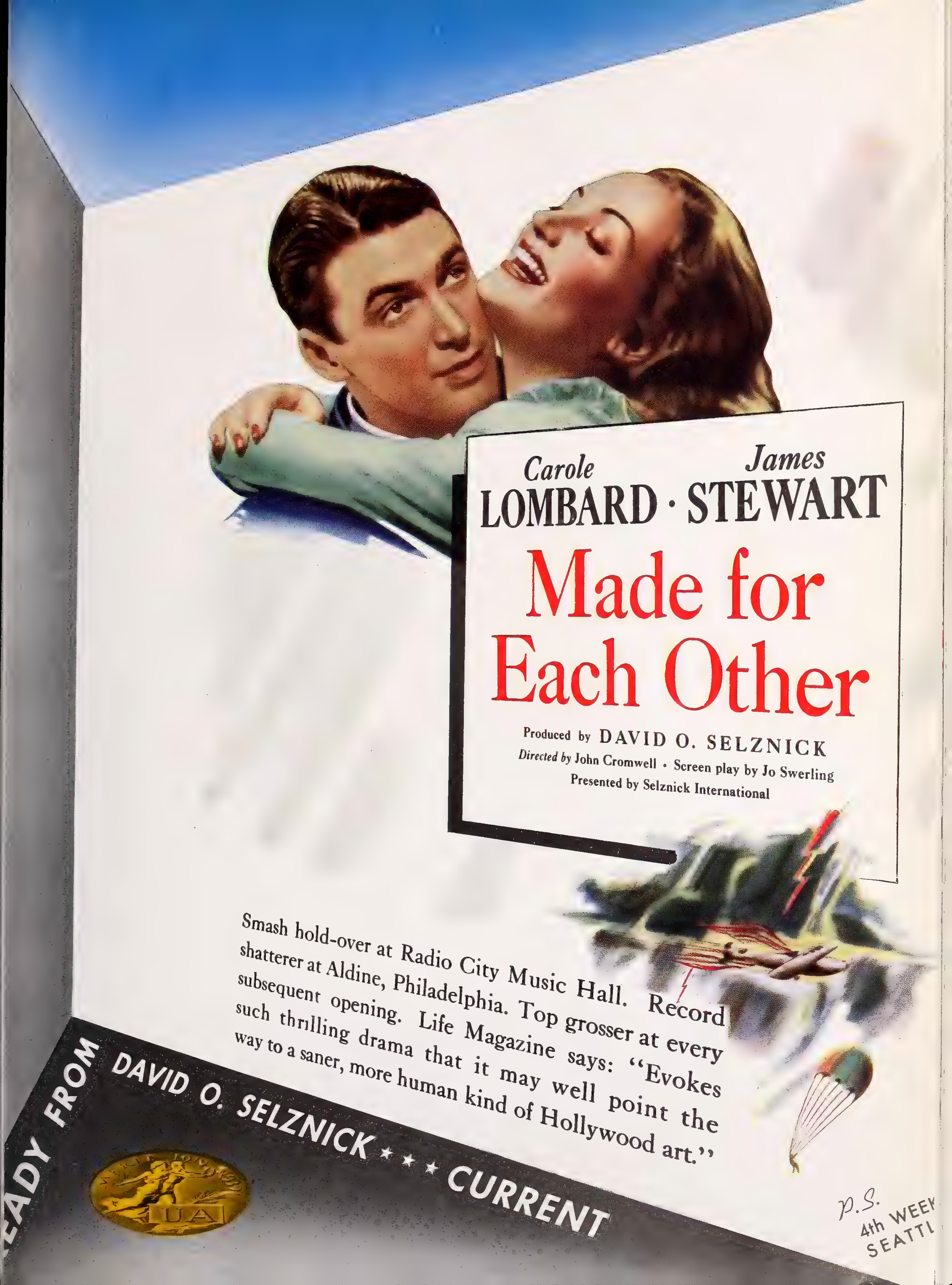
POLICY . . . Twenty years ago, an idea was born. Because they believed that quality entertainment could be achieved only when the producers were permitted to make pictures the way they wanted to make them, Charles Chaplin, Douglas Fairbanks, Mary Pickford, and D.W. Griffith formed United Artists Corporation. . . .

HIS MAJESTY THE AMERICAN
•
BROKEN BLOSSOMS
•
THE MARK OF ZORRO
•
WAY DOWN EAST
•
THE THREE MUSKETEERS
•
LITTLE LORD FAUNTLEROY
•
ORPHANS OF THE STORM
•
ROBIN HOOD
•
THE THIEF OF BAGDAD
•
THE GOLD RUSH
•
DON Q
•
LITTLE ANNIE ROONEY
•
THE DARK ANGEL
•
THE SON OF THE SHEIK
•
MY BEST GIRL
•
SORRELL AND SON
•
THE GAUCHO
•
THE CIRCUS
•
SADIE THOMPSON
•
COQUETTE
•
BULLDOG DRUMMOND
•
ABRAHAM LINCOLN
•
HELL'S ANGELS
•
CITY LIGHTS

The soundness of their belief attracted Samuel Goldwyn, Alexander Korda, David O. Selznick, Walter Wanger, Edward Small and Hal Roach in the years that followed.

Great pictures emerged, year in and year out, setting a high standard for the industry . . . splendid achievements that represented a steadfast purpose . . . welcomed by the exhibitors of the world.

Now, we are about to celebrate twenty years of those achievements . . . twenty years of service . . twenty years of a standard faithfully maintained . . twenty years in which our success has been linked with the success of the exhibitor in the kind of showmanship which today brings him $10,000,000 worth of outstanding entertainment when he needs it most.



Carole LOMBARD · *James* STEWART

Made for Each Other

Produced by DAVID O. SELZNICK

Directed by John Cromwell · Screen play by Jo Swerling

Presented by Selznick International

Smash hold-over at Radio City Music Hall. Record shatterer at Aldine, Philadelphia. Top grosser at every subsequent opening. Life Magazine says: "Evokes such thrilling drama that it may well point the way to a saner, more human kind of Hollywood art."

EADY FROM DAVID O. SELZNICK ★ ★ ★ CURRENT

P.S.
4th WEEK
SEATTL

EDWARD SMALL presents

ADOLPHE MENJOU in

KING OF THE TURF

with

DOLORES COSTELLO·ROGER DANIEL·ALAN DINEHART
WALTER ABEL·HAROLD HUBER·WILLIAM DEMAREST

Screen play by GEORGE BRUCE • Directed by ALFRED E. GREEN
Produced by Edward Small Productions, Inc.

☆

The industry is cheering its "Stella Dallas" appeal. "Clicks as thriller and heart-tugger," says Hollywood Reporter. "Box-office without question," raves Motion Picture Daily. "Strong emotional punch," comments Film Daily. "Swell climax," asserts Box-Office.

READY FROM EDWARD SMALL ★ ★ ★ CURRENT

"One of the year's important films."
—*Joseph Vogel, Loew Theatres*

"A powerful answer to the prayer of exhibitors."
—*W. G. Van Schmus, Radio City Music Hall*

"Outstanding picture of its type in many years."
—*Vincent McFaul, Publix-Shea Theatres*

"Should run until the horses die of old-age and all four wheels fall off the coach!"
—*J. J. O'Connor, RKO Theatres*

WALTER WANGER presents

STAGECOACH

DIRECTED BY
JOHN FORD
DIRECTOR OF "HURRICANE" AND "THE INFORMER"

with **CLAIRE TREVOR · JOHN WAYNE**
ANDY DEVINE · JOHN CARRADINE · THOMAS MITCHELL · LOUISE PLATT
GEORGE BANCROFT · DONALD MEEK · BERTON CHURCHILL · TIM HOLT

EADY FROM WALTER WANGER ★ ★ ★ CURRENT

Violent..startling..bringing to your marquee The Dead End Girls . . a great ticket-selling angle. Four blazing performances from new Korda discoveries, headed by Corinne Luchaire who's blonde dynamite!

Alexander Korda *presents*

CORINNE LUCHAIRE

PRISON *without* BARS

with

EDNA BEST · BARRY BARNES

Mary Morris · Lorraine Clewes · Sally Wisher

Directed by
BRIAN HURST • Associate Producer **IRVING ASHER**

READY FROM ALEXANDER KORDA ★ ★ ★ CURRENT

I am Heathcliff...
I married a woman
I loathe...to *spite*
the one woman
I *love!*

Lavishly endowed with all that makes a Samuel Goldwyn picture great. Vigorously pre-sold to lead the Easter Parade thru full page color-ads to the 23,000,000 circulation of American Weekly, Ladies' Home Journal, Saturday Evening Post, McCall's, Collier's, Life and Cosmopolitan.

SAMUEL GOLDWYN presents:

WUTHERING HEIGHTS

co-starring

MERLE OBERON • LAURENCE OLIVIER • DAVID NIVEN

with FLORA ROBSON • DONALD CRISP • GERALDINE FITZGERALD

Screenplay by BEN HECHT and CHARLES MacARTHUR • Directed by WM. WYLER

From the great novel by Emily Bronte

READY FROM SAMUEL GOLDWYN • APRIL 7

UA

HATS OFF TO ZENOBIA!

Who is Zenobia? A deep, hilarious mystery on which to build your most intriguing exploitation campaign. The crowds' curiosity will be answered by a happy comedy played by a cast of Hollywood's most irresistible merry-makers!

HAL ROACH Presents

"ZENOBIA"

OLIVER HARDY • BILLIE BURKE
ALICE BRADY • HARRY LANGDON

with

JEAN PARKER · JAMES ELLISON · JUNE LANG
STEPIN FETCHIT · HALL JOHNSON CHOIR

Directed by GORDON DOUGLAS · Screen Play by COREY FORD
Adapted from H. C. BUNNER'S "ZENOBIA'S INFIDELITY"
A. Edward Sutherland, Producer

READY FROM HAL ROACH ★ APRIL 21

The reckless exploits, the romantic love-making of Australia's famous Robin Hood...who led a daring revolt to bring peace to a savage continent!

HAL ROACH
presents

BRIAN AHERNE VICTOR McLAGLEN
JUNE LANG in

CAPTAIN FURY

with **Paul LUKAS John CARRADINE Virginia FIELD Douglas DUMBRILLE**

Personally Directed by
HAL ROACH

ADY FROM HAL ROACH • MAY 7

Eye-filling spectacle, swashbuckling action in the swift box-office pace of "The Count of Monte Cristo". One of the world's truly immortal stories . . played by a new romantic star combination!

EDWARD SMALL presents ALEXANDER DUMAS'

THE MAN IN THE IRON MASK

starring

JOAN BENNETT **LOUIS HAYWARD**

with WARREN WILLIAM • ALAN HALE

JOSEPH SCHILDKRAUT • Directed by JAMES WHALE

READY FROM EDWARD SMALL • MAY 28

UA

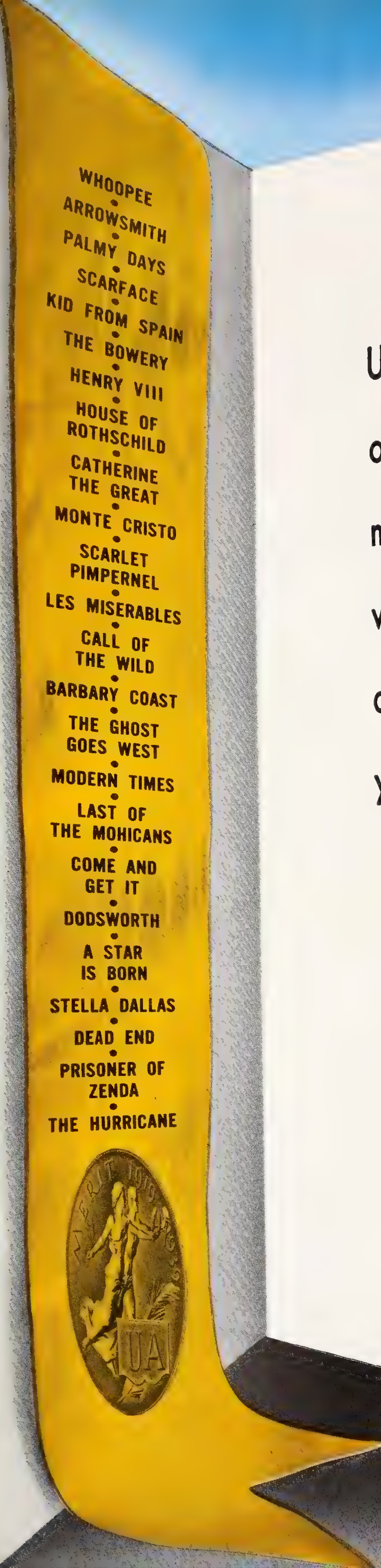
ALEXANDER
KORDA
PRESENTS

FOUR FEATHERS

Never such a picture! Every thrill the screen can hold crowded into 7,200 seconds of flesh-and-blood excitement. Breathless adventure in authentic locales... all in vibrantly living Technicolor!

Directed by ZOLTAN KORDA
with
RALPH RICHARDSON · C. AUBREY SMITH
JOHN CLEMENTS · JUNE DUPREZ
Adapted by R. C. Sherriff from
the novel by A. E. W. Mason

ADY SOON FROM ALEXANDER KORDA



United Artists' policy will continue to afford opportunities to independent producers of merit on the basis of merit. Announcement will be made shortly of the 1939-40 schedule of productions, the culmination of twenty years of proud achievement.

Murray Silverstone

for UNITED ARTISTS CORPORATION

PRINTED IN U.S.A.

MGM PLANS 52 FEATURES, 79 SHORTS

(*Continued from page* 13)

shorts program by 13, from the 92 of this year, due to the "growing interest in short subjects, plus the battle of women's clubs and motion picture councils against the double feature evil." Warners, first of the majors to hold a sales convention this season, two weeks ago, struck a similar note toward doubles for the new year.

Also in line with the times, MGM will include documentary and patriotic shorts next season.

$2,500,000 Ad Budget

Announced by Howard Dietz, national director of Loew-MGM advertising, publicity and exploitation, was a $2,500,000 advertising budget for 1939-40, with newspapers receiving greater emphasis in media going to the public. The appropriation will be the largest in the company's history.

For the first time in more than a decade, national exhibitor leaders attended a sales convention to present to a major, its officers and field forces assembled a first-hand report on exhibitor problems of the day.

"The bitter pill" of readjustments in the relations of the majors with independents must be taken, "since the doctor has ordered it," Col. H. A. Cole told the convention, speaking as president of Allied States Association.

"Whatever comes out of the trade practice parleys, whatever becomes effective, much will still depend upon you out in the field as to its effectiveness," Ed Kuykendall declared, addressing this remark to the salesmen and branch managers, as president of the Motion Picture Theatre Owners of America.

Harry Brandt, president of the Independent Theatre Owners Association, New York, and invited by Metro to speak for nine independent exhibitor units, said: "If the industry is not careful the 'politicians' will be running it.

"One of our major problems is to stop the many legislative plans which only tend to put our business into the hands of others," he added. "We are fully capable of attending to our own affairs. I am for block booking and against blind buying."

Rodgers Acclaimed

The convention's opening session Monday morning was marked by a display of pageantry in showmanship, arranged by William R. Ferguson, exploitation general, which resulted in the acclaiming of William R. Rodgers, general sales manager, for his leadership. A proclamation was read by John J. Maloney, and listened to by Mr. Rodgers, as he sat on the dais under a one-ton 18-feet-high image of Leo the Lion and a 22-foot wide enlargement of a photo of MGM's "Hardy Family." Nearby was a birthday cake standing 15 feet high, revolving with a multitude of lights.

CENSOR IS NAMED IN PENNSYLVANIA

Mrs. Edna R. Caroll, vice-chairman of the Republican City Committee, Philadelphia, has been appointed chairman of the Pennsylvania censor board by Governor Arthur H. James. The state had been without a censor board for about a week. The chairman's salary is $4,800 annually.

Governor James said the other members will be named later, one about May 1st and the third about June 1st. In explanation, he said the retiring board left a financial deficiency, and there is not sufficient money to name all three immediately.

Mr. Rodgers welcomed the delegates, Tom Connors, eastern sales manager, read the telegrams from studio and elsewhere, and Al Lichtman, vice-president, discussed some of the 52 pictures promised for 1939-40.

Mr. Connors told the salesmen:

"Do not underestimate your sales control and expectancy sheets. I found in some situations where our percentage pictures have played for fewer days than our flat rental pictures.

New Foreign Markets

Arthur Loew, foreign department chief, explained to the delegates the situation abroad as it concerns the company and some plans held by MGM for developing new markets to replace those lost by the restrictions imposed by foreign countries elsewhere.

Mr. Loew was followed by Joe Vogel, Loew theatre executive, who described at length the manner and method of distribution-theatre department cooperation.

Fred Quimby told of MGM's plans for new short subjects, also introducing James A. FitzPatrick, shorts producer.

Sam Eckmann, Jr., managing director in England, reported on his territory, and was followed by Morton Spring, Pete Smith, Edward Saunders, western sales manager, and Mr. Connors.

Describing MGM's 1939-40 advertising budget as the largest ever, Howard Dietz gave highlights of how and where the $2,500,000 new year's appropriation will be spent, emphasizing that it will reach into "every sizeable city in the United States," and, "regardless of whether the theatres are affiliated or independent," all of the company's customers will benefit.

This year's $1,000,000 expenditure in newspapers will be increased, he announced. There will also be campaigns through magazines, direct-by-mail and trade journals.

Some 30,000,000 copies of a special publication entitled "The Screen Forecast" will be distributed to the public through theatres.

"We have inaugurated," said Mr. Dietz, "a series of cross-question surveys to determine the proper appeals based on public sentiment.

An Appetite and a Service

"The day of wildcat publicity ballyhoo is over and nothing designed to cheapen motion pictures or to vulgarize aspects of American life should be encouraged. Selling entertainment is a mattre of providing a good information service to satisfy the already existing appetite for motion picture news.

Other members of the MGM promotional staff to address the convention were Silas F. Seadler, William Ferguson, Herbert Morgan, of New York, and Howard Strickling, Frank Whitbeck and Barrett Kiesling of Los Angeles.

Newsreel plans and policy were discussed by Ed Hatrick, of News of the Day.

Nicholas Schenck Entertains

Nicholas M. Schenck, president of the Loew-MGM companies, attended the convention, and with the sales executives entertained about 350 theatre owners and managers of the midwest at a luncheon Wednesday. Tuesday evening, at the Palmer House, virtually all the company executives were on the dais at the concluding event, a "15th Anniversary" banquet, attended by the entire 250 delegates.

"Double and triple features will ruin the film industry if they are not stopped soon," Mr. Lichtman declared at the luncheon. "Both exhibitors and distributors must contribute to rid the industry of this evil."

Jack Kirsch, president of Allied of Illinois, an honor guest at the luncheon, announced that

(*Continued on following page*)

Joe Vogel, Loew theatre executive, and Al Lichtman, assistant to the president, during a recess at the Palmer House.

Silas F. Seadler, Howard Dietz, Al Lichtman, William F. Rodgers, Tom Connors and Edward Saunders, at a general meeting.

TITLES OF MGM'S 52 NEW FILMS

(Continued from preceding page)

95 per cent of his 170 theatre members were "ready and anxious to go back to singles if the circuits would do likewise."

"It Can't Happen Here," by Sinclair Lewis, will be one of the highlights for 1939-40, Mr. Rodgers told the convention Tuesday in opening the annual product announcement.

Budget Increased

The company, he said, will continue its policy of making "only large-scale productions." New plans for "big-budget" pictures "will necessitate an even further increase in the total studio budget to produce the 52 features," said a company announcement.

Mr. Rodgers claimed MGM had spent $2,000,000 of $3,500,000 which Hollywood invested in stories last year.

"Emphasis on star presentations is again indicated," said MGM, by the addition of Hedy Lamarr and the elevation of Mickey Rooney and Lew Ayres to starring roles. They will continue the "Judge Hardy Family" and the "Dr. Kildare" series. Acquisition of other personalities to the MGM star roster brings the number to 24, with an additional other 62 featured players under contract, a total of 86 in contract acting personnel. There are 24 directors on MGM's list and 83 writers under contract.

Among those scheduled for starring roles thus far in MGM's new schedule are Norma Shearer, Clark Gable, Robert Taylor, Greta Garbo, Spencer Tracy, Joan Crawford, Myrna Loy, Nelson Eddy, William Powell, Jeanette MacDonald, Margaret Sullavan, the Marx Brothers, Hedy Lamarr, Robert Donat, Eddie Cantor, Mickey Rooney, Robert Montgomery, Judy Garland, Wallace Beery, Lew Ayres, Rosalind Russell, Eleanor Powell, Lionel Barrymore and Freddie Bartholomew.

Directors and Featured Players

The 24 directors under contract are: Frank Borzage, Clarence Brown, Tod Browning, Harold S. Bucquet, Edward Buzzell, Jack Conway, George Cukor, Leslie Fenton, Victor Fleming, Ernst Lubitsch, Edwin L. Marin, Henry C. Potter, Richard Rosson, Reinhold Schunzel, George Seitz, S. Sylvan Simon, Robert Sinclair, Norman Taurog, William Thiele, Richard Thorpe, W. S. Van Dyke II, King Vidor, Josef von Sternberg and Sam Wood.

The list of featured players includes: Anthony Allan, Robert Benchley, Marie Blake, Ray Bolger, Truman Bradley, Rand Brooks, Virginia Bruce, Billie Burke, Jack Carlton, Lynne Carver, Don Castle, Janice Chambers, Ina Claire, Alan Curtis, Laraine Day, Melvyn Douglas, Greer Garson, Virginia Grey, Sara Haden, Fay Holden, Mary Howard, Mary Beth Hughes, Henry Hull, Dorothy Sonia Humel, Ian Hunter, Ruth Hussey, Betty Jaynes, Rita Johnson, Guy Kibbee, Terry Kilburn, Edward Kilroy, Miliza Korjus, Leni Lynn, Ilona Massey, Douglas McPhail, Frank Morgan, Ann Morriss, George Murphy, Tom Neal, Dennis O'Keefe, Maureen O'Sullivan, Reginald Owen, Cecilia Parker, Nat Pendleton, Walter Pidgeon, June Preisser, Eugene Reynolds, Florence Rice, Lionel Royce, Gilbert Russell, Ann Rutherford, Jo Ann Sayers, Robert Spindola, James Stewart, Lewis Stone, Mary Taylor, Phillip Terry, Lana Turner, Virginia Weidler, Johnny Weissmuller, Cristina Welles and Robert Young.

The Complete 1939-40 List

It Can't Happen Here, by Sinclair Lewis.

The Wizard of Oz, in color, from the book by L. Frank Baum, directed by Victor Fleming, with Frank Morgan, Judy Garland, Ray Bolger, Jack Haley.

Northwest Passage, by Kenneth Roberts, starring Wallace Beery, Spencer Tracy, Robert Taylor.

Quo Vadis, by Henry Sienkiewicz.

Gone with the Wind, by Margaret Mitchell, Selznick-International production, starring Clark Gable.

The Women, from the play by Claire Boothe, starring Norma Shearer, and directed by George Cukor, with a cast of women only.

Guns and Fiddles, starring Robert Taylor, Hedy Lamarr and Miliza Korjus, from the story "Czardas" by Walter Reisch and Samuel Hoffenstein.

Return of the Thin Man, by Dashiell Hammett, starring William Powell and Myrna Loy, and directed by W. S. Van Dyke II, from a screen play by Frances Goodrich and Albert Hackett.

Lover Come Back to Me, from the Sigmund Romberg operetta, co-starring Jeanette MacDonald and Nelson Eddy.

Ninotchka, by Melchior Lengyel, starring Greta Garbo, and directed by Ernst Lubitsch.

Broadway Melody of 1940, by Jack McGowan, with Eleanor Powell.

Not Too Narrow, Not Too Deep, from the novel by Richard Sale, starring Joan Crawford and Spencer Tracy.

The Ziegfeld Follies.

After Dark, from the book and Saturday Evening Post story by Graeme Lorimer and Sarah H. Lorimer, starring Ina Claire.

The Great Canadian, an original by Robert Hopkins and Viki Baum, to co-star Clark Gable and Myrna Loy.

A Day at the Circus, starring the Marx Brothers.

Taylor and Hedy Lamarr

Lady of the Tropics, starring Robert Taylor and Hedy Lamarr.

House of Glass, by Max Marcin, starring Joan Crawford.

Yank at Eton, by George Oppenheimer and Thomas Phipps, starring Mickey Rooney.

Thomas Edison, story by Dore Schary and Hugo Butler, starring Spencer Tracy.

Madame Curie, by Eve Curie, to star Greta Garbo.

Beau Brummel, by Clyde Fitch, starring Robert Donat, to be made in England.

Sea of Grass, from the novel by Conrad Richter, starring Spencer Tracy.

Balalaika, from the play with music by Eric Maschwitz, starring Nelson Eddy and Ilona Massey, and to be directed by Reinhold Schunzel.

I Love You Again, by Octavus Roy Cohen, with a screen play by Maurine Watkins, to star William Powell and Myrna Loy.

Hands Across the Border, from the story by Gene Towne and Graham Baker, to star Robert Taylor.

A Lady Comes to Town, by Clements Ripley, starring Joan Crawford.

Dancing Co-ed, by Arthur Treynor, starring Eleanor Powell.

Wings on His Back, by Myles Connelly, starring James Stewart.

Journey's End, from the play by R. C. Sherriff, starring Robert Donat, and to be produced in England.

Ziegfeld Girl, by William Anthony McGuire.

Go West, by Bert Kalmar and Harry Ruby, starring the Marx Brothers.

On Borrowed Time, from the play by Lawrence Edward Watkins, with Frank Morgan and Sir Cedric Hardwicke.

Babes in Arms, by Rodgers and Hart, starring Mickey Rooney, Judy Garland, June Preisser, Douglas McPhail, with Busby Berkeley directing.

Thunder Afloat, by Ralph Wheelwright and Comm. Harvey Haislip, with screen play by Wells Root, and starring Wallace Beery.

Witch in the Wilderness, directed by King Vidor, from the novel by Desmond Holdridge.

From Stage Play

Susan and God, from the play by Rachel Crothers.

The Lady and the Waiter, by Dorothy Milhau.

War Eagles, original by James A. Creelman and Harold Lamb.

20,000 Leagues Under the Sea, by Jules Verne.

The Yearling, from the novel by Marjorie Kinnan Rawlings.

Wings Over the Desert, by Harold Buckley.

Kim, by Rudyard Kipling.

Soldiers Three, by Rudyard Kipling.

Spur of Pride, from the novel by Percival Wren.

I Had a Comrade, by Viscount Costleross.

May Flavin, from the novel by Myron Brinig.

Florian, from the novel by Felix Salten, with screen play by John Meehan.

Alaska, based on Seward's Folly by Edison Marshall, with screen play by Robert Hopkins.

These Glamour Girls, by Jane Hall and Marion Parsonnet, with an all-star cast.

Escape to Prison, from the novel by Walter E. Burns.

Nickel Show, by Vera Caspary.

Ruined City, by Nevil Shute, based on the novel "Kindling."

The Rosary, by Edward E. Rose.

Great Laughter, from the novel by Fannie Hurst.

New productions of the popular Judge Hardy Family and Dr. Kildare series.

The Short Subjects

The 1939-40 short subject schedule will include documentary and patriotic films as well as continuing series featuring Pete Smith, Robert Benchley, Carey Wilson, "Our Gang," John Nesbitt's "Passing Parade," FitzPatrick Traveltalks in color, the "Crime Doesn't Pay" series, MGM color cartoons, the third-dimensional Metroscopix and the "News of the Day" newsreel.

The shorts lineup will also include documentary and patriotic subjects, a type of picture which Metro says it pioneered in the "Servant of the People."

Fred C. Quimby, short subject manager, announced this program at the convention.

He said there will be six in the Crime Does Not Pay series, with the single-reel classification being led by 13 Pete Smith specialties on subjects ranging from sports to science.

Carey Wilson will deliver nine miniatures. The presently Passing Parade series will be continued with eight releases narrated by John Nesbitt.

Robert Benchley will be represented with four one-reelers, the Our Gang Kids, will deliver eight.

James A. FitzPatrick will offer 12 Traveltalks, in color, all of which will be devoted to the Americas, North and South.

There will also be a series of 18 cartoons produced in color by Hugh Harman and Rudolph Ising.

Barrett Kiesling, MGM "ambassador-of-good-will," started another tour around the country from Chicago following the convention. He will visit 80 cities and will not finish the tour before August 22nd.

MORE DEVELOPMENTS IN LATIN MARKET

The Metropolitan Motion Picture Council, an autonomous group in New York devoted to information about motion pictures, and affiliated with the National Board of Review, disclosed this week that a survey it is conducting of documentary films made in South America or pertaining to the Republics, is proceeding through the "cooperation of the diplomatic contacts of the Council."

Pointing up other developments on films and South America, the Council said that Dr. Abraham Goldfeld, chairman of the New York Welfare Council's Housing Section, reports that motion pictures have great possibilities for developing friendly relations between South America and the United States, Dr. Goldfeld making this observation following a visit to the Republics.

Also cited is the project "to study the practical problems involved in the interchange of motion pictures between the United States and South America to promote friendship through mutual understanding," as financed by the Rockefeller Foundation, and embracing a study of film interchange problems.

Paramount Profits For 1st Quarter

Paramount earnings for the first quarter, this year, are expected to run well over $1,000,000, despite losses on certain high cost pictures.

By arrangement with subsidiaries in Florida, Minnesota, New England and with banks, Paramount authorized the redemption of another $2,750,000 of its outstanding six per cent debentures, due in 1935. These are being called at par plus accrued interest on April 17th. On February 20th, $5,000,000 of the debentures were redeemed by arrangement with Balaban and Katz and Chicago banks and also use of the company's cash reserves.

The balance of Paramount's outstanding six per cent debentures after the April redemption will amount to $1,750,000. Indications are that retirement of the balance will be authorized in the near future. Redemptions already authorized this year represent annual interest savings to the company of approximately $250,000.

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Famous Players Canadian Profit Is $974,788

Famous Players Canadian Corporation, Toronto, showed a net profit of $974,788 in 1938, equal to $2.38 per common share. This compares with $865,731 in 1937 equal to $2.12 per share. Dividends paid in 1938 totaled $326,819 compared with $245,114 in 1937. Operating profit for the year is reported at $2,231,659. Other income amounted to $219,570.

LEGALITY OF IATSE'S DEMANDS CHALLENGED

Deadline Extended at Meeting of Union's Counsel and Executives with Majors' Attorneys

Demands on the majors by the International Alliance of Theatrical Stage Employees (AFL) to effect complete IATSE unionization in exhibition and for the majors to refuse film delivery service to theatres not employing IATSE members, with the alternative of a strike, were aired formally for the first time Wednesday at a meeting in New York between George Z. Medalie, IATSE counsel, executives of the labor organization and attorneys for the majors.

Deadline Extended

The majors had been given until Wednesday to decide whether they would submit to the demands of the union to forbid their New York exchanges from delivering prints to non-IATSE operated theatres. Hurriedly called conferences, held "somewhere in downtown New York," and lasting some hours, resulted in the decision of the IATSE to extend the deadline to some undetermined date.

Moving in the IATSE's long contemplated campaign for control of all film workers, IATSE's Local 306, New York, two weeks ago voted authorization to their officers to call a strike if the large companies refused to accede to the demands set forth.

Discussed mainly at Wednesday's meeting were the legal aspects of a situation which would find distributors refusing to service exhibitor customers to whom they had contractual commitments.

The general inference previously had been gathered that if Local 306 did not accomplish an agreement with the companies, national support of the IATSE may be enlisted, which easily might result in a national strike call in all IATSE-controlled theatres and exchanges, and would possibly be extended even to the thousands of IATSE members in the California studios.

Empire State Members Used

In New York, the beginning wedge of the IATSE's national move to unionize the entire industry, the independent Century circuit, the Cocalis circuit, several Rugoff and Becker theatres, and some independent Brooklyn houses, employ members of the Empire State union, which Local 306 terms "a company union."

George E. Browne, national IATSE president, was to arrive in New York Thursday, to participate in further discussions.

At the Wednesday meeting, Mr. Medalie, the union's counsel, is understood to have heard from the majors' attorneys that the distributing companies would render themselves liable to damage suits, if they refused to deliver films to exhibitors with whom they have contracts, on the grounds suggested by the union. Also, the attorneys claimed that, if they should accede to the union's demands they would, in effect, be acting as labor organizers; they would be using coercive methods, and be subject to charges against them before the National Labor Relations Board, and by various federal agencies.

"Complete Unionization" Step

Heads of the independent New York circuits precipitating the situation—those not employing Local 306 members—were non-committal generally, but all agreed on the "illegality" of the idea, all thought it somewhat "fantastic," to use one official's term; and most mentioned their contracts with the distributors, with an air of finality.

"We have those contracts, and we expect the distributors to live up to them, to give us the films we signed for," was the consensus.

The local 306 strike threat, and the IATSE stand, generally, is the result of the IATSE's decision made at the mid-winter national convention in Miami, emphasized since 1936, and last summer put into concrete phrases by President Browne, for "complete unionization of the industry." Mr. Browne, at the time, said:

"Anything connected with the making, or showing, of motion pictures is in the jurisdiction of the IATSE."

While no actual strike action has been set by Local 306, it can be taken by the union's officials at any time in view of the members' authorization.

Attorneys for the majors are said to have hopes of achieving an amicable settlement of what is considered potentially one of the most serious union situations to confront the industry in years.

—

Local 37 Loses, Wins in Moves Against IATSE

An action brought by officers of Studio Technicians' Local 37 in which an injunction was sought to prevent interference in the affairs of the local by officers of the International Alliance of Theatrical and Stage Employees was dismissed Monday in Federal court in Los Angeles by Judge Paul J. McCormick, who ruled that the federal courts did not have jurisdiction in labor disputes.

In spite of a California superior court injunction obtained by officers of the International to prevent Local officers from "calling, arranging or holding any gathering, conference or meeting of all or any part of the members of Local 37 for the purpose of conducting all or any part of the business or affairs of the said Local or for the purpose of soliciting or collecting dues, fines, assessments or contributions from members of the Local," a mass meeting of the members last Sunday at the American Legion Stadium was addressed by Joseph Carpenter, president of Local 37 who was suspended by the International. Fifteen fights, some approaching riot proportions marked the meeting.

Contempt of court charges were brought against Mr. Carpenter and other suspended officers as a result of the meeting by Frank Stickling and John Gatelee, International representatives who ordered the suspensions of Local 37 officers over a week ago and abrogated local autonomy for the union.

The local officers on Tuesday obtained a retaliatory restraining order prohibiting the International from acting for the local, from calling a meeting of members, from representing the local in business matters and from ousting officials.

—

Will H. Hays, president of the Motion Picture Producers and Distributors of America, and Mrs. Hays returned to New York Tuesday from a ten days' West Indies cruise.

Sees "Hollywood Wall" Protection Against Chaos

Placation and adjustment, a proclamation of a policy of sweet reasonableness, were dominant notes in the first really formal address of Henderson M. Richey, "exhibitor relations counsel" for Radio Keith Orpheum, delivered Friday to the Syracuse, New York, unit meting of Allied Theatre Owners. Also, for the first time in motion picture annals, Mr. Richey found provocations for and value in the isolation that is Hollywood.

"If the time comes," he said, "when the cancer of chaos, which seems to be eating at each other department of the industry, finally touches Hollywood and the production branch, exhibitors, whether independent or not, will face a situation that will make problems of 'what is proper clearance,' 'how many can be sold in a block', 'who is going to do it to who', etc., look like a harmless skin rash.

"There have been times when Hollywood has been referred to as having a wall around it, separately removed from the rest of the world. This is one time I hope the wall stays up for a while.

"The most encouraging note for many months are the announcements of the various producing companies that 'disregarding government suits, supreme court decisions and the internal squabbles of inter-industry departments', 'The show must go on', and with every company announcing increased production budgets, better stories, new combinations of stars, and more money to be spent on advertising, the exhibitor, who feels his main job is to buy and show to his public good pictures, will not be let down.

"The speedy establishment of boards of arbitration, through which speedy disposition of justified complaints can be accomplished and where unjustified squawks will be exposed at once before they become snow ball rumors, which create nothing more than ill feeling, will do much to get the industry back to its normal function—selling good motion pictures to the public."

Livingstone Joins Brandt

Beulah Livingstone, for three years in charge of publicity at Universal and later associated with the Motion Pictures' Greatest Year campaign, has been appointed publicity director of Film Alliance, organized this week to combine the interests of Harry Brandt of the Brandt Circuit, and Nat Wachsberger, associated with Synimex of Paris and Les Films Triomphe of Brussels, which plans to release annually in the United States a minimum of 12 British and French productions. Offices have been installed on the 21st floor of the RKO Building, New York.

Burhorn Honored

A testimonial dinner for John Burhorn, winner of the Quigley Silver Grand Award for 1938, will be given next Wednesday, March 29th, at the Blackstone Hotel, Chicago. More than 75 important theatre and civic leaders will attend. Mr. Burhorn is manager of the Gayety in South Chicago.

SHORT PRODUCT PLAYING BROADWAY

Week of March 18

CAPITOL

Ancient Egypt	MGM
Jitterbug Follies	MGM
Money To Loan	MGM
Feature: Ice Follies of 1939	MGM

CRITERION

Champion Airhoppers	Paramount
Bank Notes	Universal
Feature: Fast and Loose	MGM

MUSIC HALL

March of Time, The, No. 8	RKO Radio
Peaceful Neighbors	Columbia
Feature: Love Affair	RKO Radio

PARAMOUNT

Paramount Pictorial, No. 8	Paramount
My Friend the Monkey	Paramount
Republic of Panama	Paramount
Three Kings and a Queen	Paramount
Feature: King of Chinatown	Paramount

RIVOLI

Merbabies	RKO Radio
Gems of the Orient	Modern Film Corp.
Feature: Three Smart Girls Grow Up	Universal

ROXY

Hunting Dogs	20th Cent.-Fox
Frozen Feet	20th Cent.-Fox
Feature: Little Princess, The	20th Cent.-Fox

STRAND

Tax Trouble	Vitaphone
Day at the Zoo, A	Vitaphone
Sophomore Swing	Vitaphone
Declaration of Independence, The	Vitaphone
Feature: Oklahoma Kid, The.	Warner Bros.

"Nazi Spy" To Open At Strand in April

"Because of the nature of world events, currently in the headlines," Warner Brothers this week announced that it will place "Confessions of a Nazi Spy" in the New York Strand immediately on its arrival in April.

"Since it is expected that the film will play a number of weeks at the Broadway house," the company says it has decided to sell its other current product to outside Broadway theatres, so that subsequent runs will not be delayed in playing the other important product which Warner Brothers has scheduled for release during the next few months.

"Dark Victory," therefore, will have its world premiere at the Radio City Music Hall, in New York City, on April 20; and "Juarez," goes into the Hollywood Theatre, same city, on a two-a-day basis, in May.

$40,000 for Deanna

"Three Smart Girls Grow Up," fifth consecutive Deanna Durbin box office performer for Universal in two years, established a three-year Broadway Rivoli record this week on a gross of $42,000. Rivoli grosses for the past 11 weeks ranged all the way from $11,000 for "The Son of Frankenstein," also Universal's, to the $37,000 taken in by Paramount's "Beachcomber" in its first week.

Ample Supply of Financing in Sight: Hammons

E. W. Hammons, president of Grand National-Educational, returned to New York Wednesday, from the coast, where he admittedly had faced a threatening financial situation and where he had been lining up new support and new product for 1939-40.

Mr. Hammons declared that the company "would continue," that new financing "ample to supply the needs for the coming season" was "in prospect;" and that papers were being drawn up to include a new coast producer in the company—"a well known producer" whose name he refused to disclose, "but who has produced many pictures, and will produce about 16 for us, and who will not only use our capital but his own for production."

Studio Creditors Paid

Mr. Hammons talked mostly on the financial situation which resulted last week in the paring of the home office and country sales staffs.

The studio creditors in California have been paid off, Mr. Hammons said. "We don't owe a five cent piece in California." The California financial laws, he said, "are the damndest ever; they make no allowances."

Mr. Hammons said he had come to terms with Eugene Frenke, with whom Grand National had an agreement for release of Mr. Frenke's picture, "Exile Express," starring Anna Sten. Frenke had claimed $25,000 was due him immediately, and had started to withdraw his picture. Mr. Hammons said he deposited $25,000 in a Hollywood bank, to be paid to Mr. Frenke when the latter delivers his picture.

Arcadia, according to Mr. Hammons, should deliver 12 pictures on the new schedule.

Claims of other creditors, due on August 11, amount to $200,000 and more. Of these Mr. Hammons said:

"We have ample resources, not only to pay these debts, but to assure financing of all the new product."

He would neither deny or affirm that the "sources" were British. He said that Jeffrey Bernerd and Maurice Wilson, of the Grand National British company, were to sail from England on March 31, for conferences with Mr. Hammons in New York.

The company has about five pictures on the present schedule, four of them completed and enough money to distribute them, Mr. Hammons declared. The four pictures completed are "Everything Happens to Anne," "Panama Patrol," two "Renfrew" pictures, untitled; and "Exile Express." Starting is "Miracle on Main Street."

The company also expects to produce 26 one-reelers and 18 two-reelers for 1939-40. They will be made on the east and west coasts and will be sold under the "Educational" brand name, separately from Grand National features. Eleven scripts are in readiness, he said.

$713,783 Lost in 1938 By "U" Parent Company

Universal Corporation and its domestic subsidiaries report a net loss of $713,783 for the fiscal year, ended Oct. 29, 1938. After including $27,537 equity in profits of foreign subsidiaries, and after $141,152 provision for cumulative dividends for the year, on the eight per cent first preferred stock of Universal Pictures, there was a loss of $827,398 carried to the deficit account.

A LETTER TO EXHIBITORS

This picture is going to make more money for you than any other we have ever produced. Magazines and newspapers the country over are going to call it the "Picture of the Year." Critics will drum their desks trying to beat out new adjectives of superdelight. Theatre operators will call each other up and cry with envy or chirp with joy (depending whether they have it coming or not). People will talk about it—especially women, who will double-talk, in their enthusiasm. It will definitely be held over indefinitely—and give you the most prolonged date with profit you have ever had!

HEART POWER

M A

DEANNA'S

The New Universal Presents

Deanna

DURBIN

with

Nan **GREY** · *Helen* **PARRISH**

in

"3 SMART GIRLS

and *Robert* **CUMMINGS** · *Charles* **WINNINGER**

William **LUNDIGAN**

Original Screenplay by Bruce Manning and Felix Jackson

PRODUCED BY JOE PASTERNAK

A HENRY KOSTER PRODUCTION

Directed by Henry Koster

GNITUDE. . .

"PERSON-TO-PERSON" PICTURE!

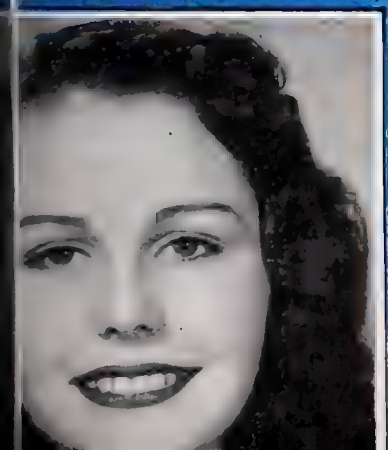
She sings your favorites!

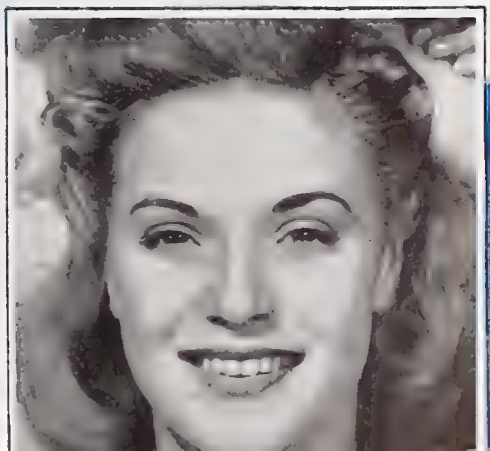
It's **SPECIAL ACADEMY AWARD** *Deanna now!*

GROW UP"

Pre-release
MARCH 24

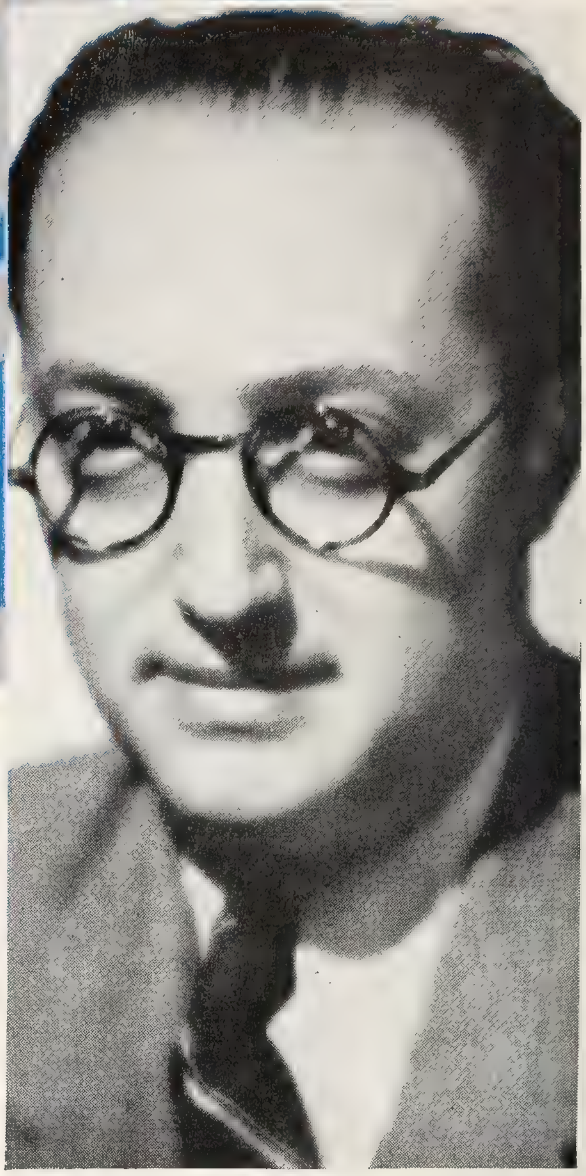
Regular Release
APRIL 7





GENIUS BEHIND MAGNITUDE!

Joe Pasternak



Henry Koster

Made by Koster, who refuses to let a screen-second slip by without twisting unique entertainment from it . . . and Pasternak, whose sense of what does, and what doesn't deserve presentation, contributes a note of genius rare in screendom

FROM UNIVERSAL

Printed in U. S. A.

THE HOLLYWOOD SCENE

Product Trends

First revelations of the quality of pictures that will feature the 1939-40 program crop up in the list of those started in the week of St. Patrick's Day. Seven went into work. Four of them, the efforts of three studios, are subjects which all concerned are sure will captivate public and exhibitor fancy and give rival outfits something to shoot at.

Darryl F. Zanuck's 20th Century-Fox organization wasted no time in stepping out on its best foot. "Young Mr. Lincoln," a biography of the Great Emancipator's early life, will feature Henry Fonda, Marjorie Weaver, Arleen Whelan, Richard Cromwell, Eddie Collins, Pauline Moore and Eddie Quillan. A companion top-notcher, "Second Fiddle," will star Sonja Henie, Tyrone Power, Rudy Vallee and feature Lyle Talbot, Mary Healy, Edna Mae Oliver and Spencer Charters.

Bette Davis Starts

Fresh from winning the Academy Award for the best feminine performance and after a personal triumph in "Dark Victory," Bette Davis started in "The Old Maid," in which Miriam Hopkins, Humphrey Bogart, Jerome Cowan and Donald Crisp will be seen. Warner's second starting feature is "Enemy Agent," a vehicle for Boris Karloff, Margaret Lindsay and Bruce Lester.

"The Sun Never Sets" started at Universal. Leading players are Douglas Fairbanks, Jr., Basil Rathbone and Barbara O'Neill. Many more will be added.

Columbia's contribution to the new work is "Mandrake, The Magician." It will present Warren Hull, Doris Weston, Forbes Murray, Don Beddoe and John Tyrell.

Monogram began work on "Wolf Call," in which John Carroll and Movita are the principals.

Seven Completed

Seven productions were finished. Two of them are credited to Universal. Hugh Herbert, Ruth Donnelly, Joy Hodges, Eddie Quillan, Juanita Quigley and Bennie Bartlett will be seen in "The Family Next Door." "Big Town Czar" will present Barton MacLane, Tom Brown, Eve Arden, Ed Sullivan, Frank Jenks, Clyde Dilson, Oscar Polk and Jack LaRue.

For United Artists distribution, Samuel Goldwyn finished "Wuthering Heights," announced for press preview March 24th. The all-English cast is made up of Merle Oberon, Laurence Olivier, David Niven, Flora Robson, Donald Crisp, Hugh Williams, Cecil Humphries, Geraldine Fitzgerald and Leo G. Carroll.

"Waterfront" was finished at Warners. It will present Dennis Morgan, Gloria Dickson, Marie Wilson, Sheila Bromley, Arthur Gardner and Ward Bond.

"Man of Conquest," costliest production ever made by Republic, was finished. The large cast will feature Richard Dix, Gail Patrick, Joan Fontaine, Edward Ellis, Robert Armstrong, Victor Jory, Robert Barrat, Ralph Morgan, Janet Beecher, George Hayes and C. Henry Gordon.

Bearing the tentative title "A Hundred to One," MGM's finished picture will feature Melvyn Douglas with Louise Platt, Douglass Dumbrille, Gene Lockhart, Tom Collins, Jean Fenwick, Halliwell Hobbes, Florence George and Hobart Cavanaugh.

A Jane Withers picture, "Boy Friend," was completed at 20th Century-Fox. She will be supported by Arleen Whelan, Robert Kellard, Richard Bond, Warren Hymer and Robert Shaw.

HOLLYWOOD EXTRAS IN GREAT DEMAND

Hollywood's army of extras, approximately 10,000, is enjoying unprecedented activity.

The situation prevailing on the Twentieth Century-Fox lot is typical of almost every other major studio. For "Rose of Washington Square", 2,500 dress extras were employed. "Stanley and Livingstone" is using about 1,000. Although only 150 Indians are on the Central Casting Bureau call list, "Susannah of the Mounties" required over 300 red men, so a whole tribe of Montana Blackfeet was imported. "Return of the Cisco Kid" needed 500 Indian, Mexican and cowboy extras. "Boy Friend" gave employment to more than 100 extras of various types.

Meanwhile the daily quota of extras in Paramount, MGM, Republic, Warner Brothers and Universal is averaging better than one thousand.

"Gateway"

Jesse Lasky's "Gateway to Hollywood" is just another Sunday radio program if considered only as one more item in the warfare between broadcasts and picture exhibition. But when one pries into its purposes, one sees an effort to encourage a hectic courtship of the two arts. Mr. Lasky says radio can be the motion picture industry's "greatest ally—if it is used constructively."

A Paradox

A paradox in the picture business is that everybody wants new faces, but nobody has much enthusiasm for films that do not feature established stars.

"The purpose of 'Gateway to Hollywood' is to create names while developing talent," says Mr. Lasky. "For ten weeks now, a growing listening audience has been hearing the names 'Alice Eden' and 'John Archer.' No such persons exist unless by coincidence. They will come into being on the night of the 13th broadcast when the two choices of our talent search surrender the names they have borne and officially become Alice Eden and John Archer. The next day, under twenty-week contracts they will go to work as the featured players in 'Career,' an RKO-Radio picture (our co-partners in the talent search), which Robert Sisk will produce.

"For years, I, as well as every other producer, have been signing picture talent. With comparatively few exceptions our prospects immediately went into the stock companies. A few rose from the companies, but generally this expensive, inefficient process has been a failure. Prospects who had talent didn't get a break because they didn't have a name. I wracked my brain endeavoring to devise a method of eliminating this situation, until, out of a clear sky, the thought of talent searches via radio struck me. I used to think radio was pictures' greatest menace, just as I used to think pictures were the worst enemy of vaudeville and the legitimate stage until I found out otherwise. I came to realize that, if used properly, radio would be the best friend pictures ever had. I had no difficulty in selling my idea to RKO-Radio executives. P. K. Wrigley was eager to sponsor it."

How It Operates

In the Lasky "Gateway to Hollywood Talent Search," boys and girls who aspire to be picture actors don't have to come to Hollywood; Hollywood comes to them. They submit applications and photographs. Those who look as if they might have something on the ball are notified that they will be interviewed either by Bryant Washburn or Hobart Bosworth (until he became ill) scouts conducting the regional talent searches. Their choices have been given an all-expenses-paid trip to the coast where they appear and will continue to appear on "Gateway" programs until the day of the final choice. They are coached and trained and have the thrill and benefit of being supported by top name stars on their broadcasts. Every fourth week, however, the candidates appear on their own in competition with the selections of the three previous weeks.

Is the plan working? Yes, in Mr. Lasky's opinion as well as that of RKO-Radio executives. In the first month's broadcasts, one girl who was eliminated was signed up by RKO-Radio regardless. Later, a boy who lost out was amazed to find that Columbia wanted to test him for the lead role in "Golden Boy." Samuel Goldwyn already is angling for another young woman candidate. Four other potentialities are being considered by other studios. All the candidates are being pestered by agents who want to guide them to fame and fortune.

Following the conclusion of this thirteen week radio broadcast talent search, another series will be launched. In that the search will be for juveniles who can sing.

This series, which Mr. Lasky will direct, will also be under the auspices of the same sponsors and with the same contacts. It will be broadcast over CBS each Sunday afternoon.

Raise Coast Paralysis Fund

Southern California raised a total of $126,504.97 for the 1939 infantile paralysis drive in which the motion picture industry took an active part, Joseph M. Schenck, campaign chairman for California, said this week. Mr. Schenck lauded, among other organizations, the Fox West Coast Theatres and the Independent Theatre Owners of Southern California for their cooperation.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Three Smart Girls Grow Up

(Universal)

All-Purpose Musical Romance

The picture is tangible proof of the widely accented truism that "There is nothing the matter with the motion picture business that a good motion picture can't cure." Adolf Hitler was acquiring the remainder and residue of Czechoslovakia and downtown Los Angeles was visibly ablaze off there to the left, both matters of moment to the great of Hollywood who turned out to witness the official preview, but within the Pantages theatre these great and the great unwashed who had paid their way in forgot these and other irksome realities completely for 83 magnificent minutes of 100% "escapist" entertainment.

It is far and away the best of the Joseph Pasternak-Henry Koster-Deanna Durbin pictures, a triumph for each of these fortuitously affiliated artists, for Universal and, in a large and important sense, for the motion picture art-industry.

Your reporter is not forgetting "Three Smart Girls" when he mentions this picture as the Pasternak-Koster-Durbin best. On the contrary, he has but now thumbed back through the files of MOTION PICTURE HERALD and re-examined, in the January 30, 1937 edition, his own references to that then untested box office quantity, to wit:

"This is the picture that Eddie Cantor and others have been telling their radio audiences not to miss, and exhibitors who underwrite all of the good things said about it by air and in print will still be guilty of understatement, if this and six or seven thousand other witnesses to its unreeling at the New York Roxy are not unanimously mistaken. The film has been called different and it is emphatically that. It has been called human, thrilling, masterly, even inspired, and these indicate but do not describe the nature of it. It is rich in the intangibles that make up memorable entertainment and these are not readily expressed in adjectives. . . . It is at once a mass picture, a class picture, a family picture, an adult picture, a children's picture, a small town picture, an artistic picture in the meaning of that Art which erases all evidences of itself."

What was true of "Three Smart Girls" then, as box office records across the nation proved, is true—plus—of "Three Smart Girls Grow Up." Miss Durbin has grown up, artistically as well as by two important adolescent years, and the Messrs. Pasternak and Koster have grown up, professionally, from venturesome novices eager to test their talents in fast company, to matured masters in sure perfection of their especial skill. "Three Smart Girls Grow Up" is in full fact "Three Smart Girls" grown up, and the glad news about it is that it's a full three years better.

The new picture is as all-purpose as the old one was, somewhat more so on two minor counts. Miss Durbin's singing, in the first picture, was regarded as remarkable considering her age; her singing in the new picture is remarkable without regard to her years. Charles Winninger's un-fatherly infatuation with a blonde of dubious intent, in the first film, was ever so slightly inimical to juvenile sympathy; this time he plays a father any kid can love.

This time the eldest of the three sisters again is played by Nan Grey, Helen Parrish substitutes for Barbara Read as the in-between sister, and again Nella Walker plays the mother, this time with more opportunity to display her ability. Ernest Cossart is again the helpful family butler, but Robert Cummings, as the principal young man, is a newcomer to the picture and to Universal, which gave him a long term contract the morning after the preview in acknowledgment of a commanding performance.

Mr. Winninger's portrayal of the rich, absent-minded but well-meaning father of the three smart girls is something for posterity to look back at. Almost nobody in modern show business can remember back to a time when Mr. Winninger wasn't making audiences laugh, whether in pictures, A and B, in musical comedy, in vaudeville, or 'way back of that, as one of the trouping Winninger Brothers who arrived in small-town mid-America every year to lead a frock-coated parade down the Main Street with the troupe doubling in brass and the local Opry House sold out a week in advance. But nobody remembers Charlie Winninger for any performance as fine as he gives in this picture. The laughs he gets are worth double the price of admission.

The story, an original screen play by Bruce Manning and Felix Jackson, is a pleasant, plausible account of the youngest sister's attempts to find a man to quench the grief in the second sister's heart caused by announcement of the eldest sister's engagement to the family's most favored young man. The candidate brought in confounds the young plotter by falling in love with the engaged sister instead of the heartbroken one. There are divers complications, mostly amusing but now and again of a kind that brings audience tears, before the forces of nature and a measure of tardy but effectual paternal intervention combine to straighten matters.

Miss Durbin's four song numbers appear not as staged interludes but as incidents in the story, one of them a most amusing incident in which, unannounced, Charles Previn, musical director of this and the other Durbin pictures, plays the part of a musical director. That would be an extra item to tell the customers about.

There are no theatres where "Three Smart Girls Grow Up" is not a natural. There are no kinds of audiences—mass, class, bucolic, sophisticated, old, young, musically-, romantically-, dramatically-, or otherwise-inclined—for which this picture is not perfectly suitable and soundly satisfying entertainment. There is no type, technique or medium of exploitation for which the film does not provide material and there is no ceiling limiting showmanship promises to be made in its behalf.

Previewed at the Pantages theatre, Hollywood, where it entertained a professional, press and public audience utterly—WILLIAM R. WEAVER.

Produced and distributed by Universal. Producer, Joseph Pasternak. Director, Henry Koster. Original screen play by Bruce Manning and Felix Jackson. Musical director, Charles Previn. Lyrics and special adaptations by Charles Henderson. Photographed by Joseph Valentine. Film editor, Bernard W. Burton. P.C.A. certificate No. 5180. Release date, March 24, 1939. Running time, when seen in Hollywood, 83 minutes. General audience classification.

CAST

Penny	Deanna Durbin
Joan	Nan Grey
Kay	Helen Parrish
Judson Craig	Charles Winninger
Mrs. Craig	Nella Walker
Harry	Robert Cummings
Richard	William Lundigan
Binns	Ernest Cossart
Music Teacher	Felix Bressart

I'm from Missouri

(Paramount)

Comedy

Bing Crosby has given this picture considerable national publicity on his radio program, continuing the while, naturally, his affable sponsorship of his protege, bazooka-blowing Bob Burns, who plays the lead in the picture. The production also has had a notable world premiere at Kansas City, Mo., under the personal direction of Robert Gillham, Paramount director of advertising and publicity. With these and correlated enterprises functioning in behalf of the national box office, showmen contracted to exhibit the picture may be said to have had a large part of their exploitation job attended to in advance.

The picture was produced by Paul Jones on an expensive scale. It was directed by Theodore Reed. John C. Moffitt and Duke Atterberry constructed the screen play from unnamed stories by Homer Croy and Julian Street. It is about a Missouri banker who goes to London to sell Missouri mules to the British government.

Mr. Burns is somewhat less impressive in the leading role than he was in his last appearance, in and as "The Arkansas Traveler." He clicks with some of the better gaglines given him to speak but gives a hurried performance, as a whole, in unprofitable contrast to the leisurely, Will Rogers-ish manner he wore in the successful "Arkansas Traveler." It may be as well for showmen to forego linking the two pictures too closely in ad copy.

A part of Mr. Burns' difficulty in the present venture may have been due to story points in common with not one but two Will Rogers pictures. "I'm from Missouri" has Mr. Burns exhibiting a prize mule at a stock show much as Mr. Rogers exhibited a prize pig at a state fair in "State Fair." It also has Mr. Burns crossing the Atlantic to try his grass-root wit on British ears *a la* "A Connecticut Yankee in King Arthur's Court." For even so earnest a disciple of the late Mr. Rogers as Mr. Burns to invite such direct comparison is, of course, venturesome.

A good many other persons contribute bright bits to the picture, all sharply subordinated to the principal. E. E. Clive has some excellent moments, Melville Cooper and Gene Lockhart make sound capital of their opportunities, and Gladys George makes what she can of a wifely role shaded down in the star's behalf.

Previewed at the Paramount theatre, Los Angeles, where it followed another Paramount comedy, "Cafe Society," on the program. Audience reaction was spotty, ranging from hearty laughter at high points in the dialogue to restlessness during the intervals between them.—W. R. W.

Produced and distributed by Paramount. Producer, Paul Jones. Directed by Theodore Reed. Screen play by John C. Moffitt and Duke Atterberry. Based on stories by Homer Croy and Julian Street. Photographed by Merritt Gerstad. Edited by Archie Marshek. P. C. A. Certificate No. 5108. Release date, April 7, 1939. Running time, when seen in Los Angeles, 77 minutes. General audience classification.

CAST

Sweeney Bliss	Bob Burns
Julie Bliss	Gladys George
Porgie Rowe	Gene Lockhart
Lola Pike	Judith Barrett
Joel Streight	William Henry
Allison	Patricia Morison
Mr. Arthur (Duke of Cricklewood)	E. E. Clive
Hearne	Melville Cooper
Smith	William Collier, Sr.
Colonel Marchbank	Lawrence Grossmith
Captain Brooks-Bowen	George P. Huntley
Mrs. Arthur (Duchess of Cricklewood)	Doris Lloyd
Gus (General Cody Starbuck)	Tom Dugan
Kitty	Dennie Moore
Walt Bliss	James Burke
Miss Wildhack	Ethel Griffies

Rough Riders Round-Up

(Republic)

Western

Considerable action, a good story and a competent cast make this western entertaining. It is located on the Mexican border just after the Spanish-American War and the story derives from the experiences of returning Rough Riders as members of the border patrol. There is a goodly share of fist fights and gun battles.

The picture stars the up and coming Roy Rogers. He has a good voice and the songs are introduced logically. In support are several able character actors including Raymond Hatton, Eddie Acuff, William Pawley, George Meeker and Jack Rockwell. Then there are Mary Hart, the ingenue, and the experienced Dorothy Sebastian as a feminine "heavy."

"Roy" and two other Rough Riders, "Rusty" and "Tommy," join the border patrol. Their first assignment is to protect a shipment of gold. Outlaws under "Arizona Jack" start a fight with the patrolmen in a cantina and "Tommy" is killed. The bandits then seize the gold. "Roy" and "Rusty" set out to find the outlaws' hideout, are captured.

"Dorothy," also held prisoner, is purposely freed when "Arizona Jack" learns she is affianced to "Lanning," who operates her father's mines across the border. "Lanning" is in cahoots with the outlaws. "Dorothy" helps "Roy" and "Rusty" to escape. "Arizona Jack" finds he has no more use for "Lanning." He kills him, and with the outlaws sets out to take the gold hidden in the mines. Meanwhile "Roy" has rounded up some Rough Riders and in a fight at the mines the outlaws are captured.

Reviewed in a projection room in New York. —PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer and director, Joseph Kane. Original screen play by Jack Nattleford. Production manager, Al Wilson. Photographed by Jack Marta. Editor, Lester Orlebeck. Musical director, Cy Feuer, P. C. A. Certificate No. 5098. Running time, 58 minutes. Release date, March 13, 1939. General audience classification.

CAST

Roy	Roy Rogers
Dorothy	Mary Hart
Rusty	Raymond Hatton
Tommy	Eddie Acuff
Arizona Jack	William Pawley
Rose	Dorothy Sebastian
Lanning	George Meeker
Harrison	Jack Rockwell
Blair	Guy Usher
Mosby	George Chesebro
Boggs	Glenn Strange
Alcalde	Duncan Renaldo
Horn	Jack Kirk
Kit Grant	Hank Bell
Maria	Fred Kelsey
Blondie	Dorothy Christie

On Trial

(Warner Brothers)

Melodrama

The picture is an adaptation of Elmer Rice's play, "On Trial," a sensational melodrama in the days when the legitimate stage was enjoying a golden era, and a pretty good melodrama today. The way it comes up on the screen, flashback technique having been utilized to make for clarity and add wallop to the basic plot and its ramifications, fully justifies the anticipation of its producers that it will prove acceptable entertainment in 1939.

Today's version of "On Trial" retains all the elements that made the original a talked-about attraction. Action and dialogue are intelligently balanced. Suspense and surprise seem to have been emphasized to a greater degree than in the original or any of the previous pictures based on it. The theme concerns a young business man, "Robert Strickland," who, on trial for a murder of which he is apparently guilty, makes no effort to defend himself or collaborate with counsel, "Arbuckle." With the accused on his way to the electric chair, "Arbuckle" summons his client's daughter, "Doris," to testify in her father's behalf. The evidence the child gives forces her mother to take the stand. Confessing her own romantic indiscretions, she also gives testimony that absolves her husband and incriminates "Glover."

The picture is uniformly well acted. Convincing performances are contributed by John Litel, Margaret Lindsay, Edward Norris, Larry Williams and especially little Janet Chapman. While not a big picture, this "On Trial" is a soundly entertaining one.

Previewed at the Forum theatre, Los Angeles. The Sunday evening audience, which had been watching "Idiot's Delight," seemed to regard the special attraction as a neat contrast to the ultra modern piece.—G. M.

Produced and distributed by Warner Bros. Bryan Foy associate producer. Directed by Terry Morse. From the play by Edward Rice. Screen play by Don Ryan. Arthur Leuker, assistant director. James Gibbon, film editor. Photographed by L. William O'Connell. P. C. A. Certificate No. 4985. Running time, 65 minutes, when seen here. Release date: April 1, 1939. General audience classification.

CAST

Robert Strickland	John Litel
Mae Strickland	Margaret Lindsay
Doris Strickland	Janet Chapman
Joan Trask	Nedda Harrigan
Gerald Trask	James Stephenson
Arbuckle	Edward Norris
Glover	Larry Williams
Gray	Wm. Davidson
Judge	Earl Dwyre
Dr. Moran	Gordon Hart
Joe Burke	Sidney Bracey
Henry Dean	Chas. Trowbridge
Jury Foreman	Stuart Holmes
Mrs. Leeds	Vera Lewis
Mrs. Rosenblatt	Loia Cheaney

They Made Her a Spy

(RKO Radio)

Spy Melodrama

The title keys the story content, and as all spy stories follow a general pattern, their significance as matters of public interest rests, in a large measure, on how well they are produced and how convincingly the story is acted and directed.

"They made Her a Spy" was produced by Robert Sisk and directed by Jack Hively from a screen play prepared by Michael Kanin and Jo Pagano based on an original story by George Blicker. Sally Eilers, Allan Lane and Fritz Leiber are featured and Frank M. Thomas, Theodor Von Eltz, Addison Richards, Larry Blake, Spencer Charters and Leona Roberts are the principal support. It is topical melodrama as timely as a radio news broadcast and containing ingenious love interest.

There is little artificial or fanciful. All that takes place is believable stuff. Recent news stories, which by montage become a part of the show, give it actual and credible substance. To avenge her brother's death, as well as to serve her country, "Irene" joins the Military Intelligence in Washington, D. C., and quickly becomes a trusted operative for the master spy, "Dr. Krull." Simultaneously she becomes romantically involved with "Huntley," who thinks she is just as much a spy, bent on wrecking the U. S. as she believes him to be. Together they go through adventures, danger bringing them closer to each other and leading to incontrovertible evidence on "Krull." In the rapidly developed climax, which leads to "Krull's" apprehension by government officers, both are arrested as spies. Then they follow a trail that leads directly into the Military Intelligence offices to bare a trusted attache as a traitor.

Up-to-the-minute entertainment, rich in story, production detail, the manner in which spy and counter spy methods are exposed, the show lends itself to topical exploitation. Digests of the half dozen or more similar circumstances of recent vintage of course can be used to quicken interest.

Previewed at the Alexander Theatre, Glendale, Cal. The audience's interest, undoubtedly influenced by the news events of the day, was legitimate.—G. M.

Produced and distributed by RKO-Radio. Produced by Robert Sisk. Directed by Jack Hively. Screen play by Machael Kanin and Jo Pagano. Story by George Bricker. Edited by Harry Marker. Photographed by Nicholas Musuraca. P. C. A. Certificate No. 5054. Running time, 65 minutes, when seen here. Release date: April 14, 1939. General audience classification.

CAST

Irene	Sally Eilers
Huntley	Allan Lane
Dr. Krull	Fritz Leiber
Major Shaw	Frank M. Thomas
Col. Page	Theodor Von Eltz
Brock	Addison Richards
Ben	Larry Blake
Col. Wilson	Pierre Watkin
Gillian	Louis Jean Heydt
Lucius	Spencer Charters
Ella	Leona Roberts
Beldon	Charles Halton
Canby	Alec Craig

The Puritan

(Lenauer International)

Psychopathic Portrait

In seconding the rejection of this French made film by Irwin Esmond, chief censor, the New York Board of Regents found the picture to be "indecent," "immoral," "inhuman" and tending "to corrupt morals." Specific counts voiced against the production were that "the film depicts solicitation on the streets, lewd dance halls, indecent acts of prostitution" and other objections. Despite the censorial reprisals from the Empire State, Jean Lenauer, president of Lenauer International, which is the American sponsor of the Gallic case history of a psychopathic personality, is negotiating booking engagements in states where it may be passed or in those localities where no board of censorship exists.

Even if the picture were given state sanction, there is little possibility of the film offering widespread and general audience entertainment. The advanced maturity of the theme and its grim and realistic treatment may seem to be too adult for some adult gatherings. Picture patrons whose interest in cinema consumption is more psychological than pictorial may be able to derive a bit of scholastic value from the study of the title rolist's diseased mental condition. Accordingly, the showing of the work is directed to those select centers which specialize in the merchandising of cerebral screen entertainment for the intelligentsia. Of course, the newspaper reading exhibitor may be able to capitalize on the checkered career of the foreign importation by sounding to the tabloid and pulp magazine literati that the plot of the piece could have appeared on the front pages of their favorite confessional journals.

Despite the moral stigma attached to the immoral implications of the narration, the work has been dressed in expert technical tailoring. Jean-Louis Barrault in the name part offers a study of a sex slayer that connoisseurs of the art of acting might consider superb. Pierre Fesnay, noted French mime, plays the gendarme

(Continued on page 44)

Here's to

...THE PROFITS THAT BLOOM IN THE SPRING TRA-LA!

Bing, excitement-bound ... on gusts of melody ... He has Joan...And Mischa has a hot baby on his hands!

MEET SANDY!

—LAUGH ACT

East Side

Directed by David Butler

Original story by Dav
Bútler & Herbert Pole
Screenplay by
William Conselm

NDER BABY!

Bing cuts himself a new slice of niche in the country's heart!

BING
CROSBY
JOAN
BLONDELL
MISCHA
AUER
IN THE NEW UNIVERSAL'S

—THE HUMORIST!

—THE GO-GETTER!

# of Heaven

NATIONAL RELEASE APRIL 7TH!

The whole country will soon be singing, humming, crooning ..."That Sly Old Gentleman from Featherbed Lane!" ... and "East Sid of Heaven!"

with
IRENE HERVEY
C. AUBREY SMITH • JEROME COWAN • "SANDY"
MATTY MALNECK AND HIS ORCHESTRA

UNIVERSAL PICTURES

(*Continued from page 41*)

nemesis splendidly, an assignment made doubly effective from the dramatic contrast between the cool, calculating character of the police personality and the hysterical makeup of his murderous prey. The supporting players lend superlative support, although with their patently Gallic looks and mannerisms they hardly give the impression of Hibernians. Director Jeff Musso works upon his material with a concentration that is intense and knowing. Musical scoring and lighting backgrounds heighten effectively the morbid mood of the murder piece. English titles translate the French dialogue in a high, literary style.

Taken from the Celtic novel by Liam O'Flaherty, which subsequently was banned from publication in the Irish Free State and met with an equally unfavorable reception when it appeared in play form for a run of four performances on the New York stage in 1936, the film was made in Paris in 1937. From the opening sequences wherein the "Puritan" or "Ferriter" kills a young woman after she in skimpy garments has said goodby to her illicit lover, the story follows the unbalanced individual on his crazed way with a doggedness symptomatic almost of monomania. Before the final downfall there are speeches and sequences that may be construed by some as being tinted with the tones of anti-clericalism and sacrilege. For almost half the pictorial proceedings, the title rolist with a perverted sense of confession consorts with personages that are euphemistically called "ladies of the evening." The explanation of the psychosis that ranges from a split personality to a messianic complex and delusions of persecution may be within the knowledge and interest of the students of the subject, although for the completeness of the case history and the understanding of the general public more factual data of the background and beginnings of the psychopathic patient would be necessary.

Seen at a showing for the New York trade press and an invited audience.—JOSEPH F. COUGHLIN.

A Derby Films production. Distributed by Lenauer International Films, Inc. Directed by Jeff Musso. Story and dialogue by Liam O'Flaherty. Cameraman, Court Courant. Music, Jeff Musso and Jacques Dalin. No. P. C. A. Certificate. Running time, 85 minutes. Release date, Spring, 1939. Adult audience classification.

CAST

Ferriter	Jean-Louis Barrault
Commissare Lavan	Pierre Fresnay
Molly	Viviane Romance
Theresa	Alla Donell
Theresa's aunt	Ludmilla Pitoeff
Tenanciere de Bouge	Frehel
Danseuse	Rosita Montenegro
Newspaper Editor	Marcel Vallee
A girl	Genevieve Sorya
Kelly	Boucot
Mrs. Kelly	Mady Berry
Dr. O'Leary	Alexandre Rignault
Newspaperman Callahan	Georges Flamant
Fritz-Patrick	Maurice Maillot
Lawyer	Jean Tissier
Policeman	Pitouto

Sudden Money

(Paramount)

Domestic Comedy

What use is money, after all, if it can't be made to let one do all the things he has dreamed of doing? Such is the entertainment philosophy of "Sudden Money." Wealth that comes as the result of winning a sweepstakes prize is an old theatrical subject, but the way producer William C. Thomas chose to serve it up in this instance endows the topic with refreshingly new touches for the all-family audiences.

Visions of happier days dawn for the always-financially-embarrassed "Patterson" family when father "Sweeney" and brother "Doc" win a capital prize. Trap-drummer "Sweeney" reorganizes his old college ragtime band. "Doc" bankrolls his own horse-betting system. Modern art claims mother Elsie. Daughter Mary goes to finishing school in hopes some super-rich lad will marry her. "Junior" is shipped off to military school. "Grandpa Casey," who kids' ball club, can only think that the whole shebang has gone crazy. Each loses when smarter folk make suckers of them. Still, they have sense enough to be happy when they are broke and to resume their old way of living.

Charles Ruggles, Marjorie Rambeau, Charley Grapewin, Broderick Crawford, Billy Lee and Evelyn Keyes are the players who occupy the spotlight most of the time. They are supported by almost a score of bit and character players who contribute much to the picture's entertainment quality. There are a few spots where the show gets balled up a bit, but these, instead of detracting from the amusement, seemed to add to it.

Previewed at the Alexander theatre, Glendale, Calif. If all audiences enjoy the show as much as the crowd in this house appeared to, exhibitors who book it will not have occasion for regret.—G. M.

Produced and distributed by Paramount. William C. Thomas associate producer. Directed by Nick Grinde. Screen play by Lewis Foster. Based on a play by Milton Lazurus. William Faralla, assistant director. Ellsworth Hoaglund, film editor. Photographed by Henry Sharp. P.C.A. certificate number 5007. Running time, 60 minutes when seen here. Release date: March 31, 1939. General audience classification.

CAST

Sweeney Patterson	Charles Ruggles
Elsie Patterson	Marjorie Rambeau
Grandpa Casey Patterson	Charley Grapewin
"Doc" Finney	Broderick Crawford
Junior Patterson	Billy Lee
Mary Patterson	Evelyn Keyes
Eddie Dunn	Philip Warren
Yolo	Joyce Mathews
Johnny Jordan	Richard Denning
Ellen	Mary Parker
Mr. Hinds	Richard Tucker
McPherson	James Burke
Mr. Wixby	Charles Halton
Miss Perkins	Ethel Wales
Professor Tito	Alex Melesh
Phil	John Gallaudet
Butch	John Kelly
Herbie	Homer Dickinson
Joe	Joe Yule
Peewee	Billy Engle
Mr. Jordan	Douglas Wood
Diamond	Eddie Marr
Duke	Mack Gray
Ted	Donald Kerr
Sam	William B. Davidson
Gamblers	Stanley Price Dick Elliott Robert Brister

Crisis

(Mayer-Burstyn)

Propaganda Film

Concurrent with the latest Nazi putsch into Czechoslovakia, Mayer-Burstyn has released "Crisis," a documentary film dealing with the betrayal, desertion and events leading to the destruction of the democratic country.

The picture, produced and directed by Herbert Kline, who also collaborated on other propaganda pictures including "Heart of Spain" and "Return to Life," depicts the life of the Czechs under the menace of Hitlerism. It shows how the crippled, aged and blind were forced from their homes and institutions to vote for Nazi candidates, and two days later were made to attend a funeral parade for two Storm Troopers killed on the Czech border. The persecution does not stop there. There are scenes of the beating and slaying of Czech citizenry in a Nazi uprising in the Sudeten territory. The film also shows how Czechoslovakia prepared for the war, sending troops to the frontiers and equipping recruits.

The commentary was written by Vincent Sheean, foreign correspondent, who offered his services after seeing the picture, and was spoken by Leif Erickson, stage and screen star.

The picture, playing to a capacity anti-Nazi audience in the 55th Street Playhouse in New York, was applauded at the finish.—GEORGE SPIRES.

Produced and directed by Herbert Kline. Distributed by Mayer-Burstyn. Commentary written by Vincent Sheean and narrated by Leif Erickson. Co-directors Hans Burger and A. Hackenschmied. Photographed by Alexander Hackenschmied. Musical score by H. W. Susskind and Jaroslav Harvan. Filmed in central Europe, chiefly in the Henlein-dominated Sudeten regions bordering on Czechoslovakia during the months of crisis from "Anschluss" to the "Peace of Munich." Release date, March 13, 1939. Running time, 96 minutes.

Almost a Gentleman

(RKO-Radio)

Dog Story

This is a picture about a dog. The dog's name is Ace. It is a German shepherd or police dog, and a fine specimen. Few questions in show business are so easy to answer as the one about whether audiences are going to like a dog picture. Those who like dogs like dog pictures, unless the dog dies—this one doesn't—and those who don't like dogs don't like dog pictures.

Harold Shumate wrote the story and Leslie Goodwins directed for Cliff Reid, producer. None of these gentlemen sought to make it more than a dog picture, but they did seek to make it an honest one. Therefore, Picardy Max, which is Ace's name in the picture, performs no canine miracles. He does do the things a competent and well trained dog can do, and does them extremely well. He is an extremely satisfactory dog.

James Ellison has the best of the two-legged moments in the picture. It comes when he pleads the case of the mongrel dog to a jury of his—Ellison's, not the dog's—peers. This had a preview audience weeping.

Previewed at the Alexander theatre, Glendale, Cal., where a so-known average audience like it averagely well.—W. R. W.

Produced and distributed by RKO-Radio. Producer, Cliff Reid. Director, Leslie Goodwins. Screen play by Harold Shumate. Photographed by J. Roy Hunt. P.C.A. certificate 5089. Release date, March 31, 1939. Running time, when seen in Glendale, 64 minutes. General audience classification.

CAST

Picardy Max, the dog	Ace
Dan Preston	James Ellison
Shirley Haddon	Helen Wood
Robert Mabrey	Robert Kent
Marian Mabrey	June Clayworth
Major Mabrey	Robert Warwick
Arthur	Leonard Penn
Crack Williams	John Wray
Jason Troop	Brandon Tynan
Ira Willis	Earle Hodgins
Doc Rollins	Harlan Briggs

Money To Loan

(MGM)

Crime-Doesn't-Pay Sermon

A sobering and suggestive sermon on the evils of loan sharks and their usurious practices is offered in this latest issue of the "Crime Doesn't Pay" series. Examining the procedure of a particular finance company, the short subject sleuths of this series show how the "rats" behind the project exploit the financial straits of persons to feather their own nests. Among the practices displayed are the leveling of exorbitant rates of interest, forcing a feminine patron, who is negligent in her payments, to become a taxi hall dancer, selling property of clients illegally, and intimidating with physical force people from assisting the police in their campaign against such lecherous actions. The death of an elderly man is traced to the tactics of the loan organization and results in the dissolution of the company and the jailing of the culprits. A sane word of warning is voiced to the audience to patronize only those financial assistance groups that have been carefully examined and found to be working within the limits of the law. As has been the custom of this category, this special selection offers first rate entertainment as well as some good common sense advice in the way of education.—Running time, 20 minutes.

Sons of Liberty

(Vitaphone)

Patriotic Short

That the Father of these United States was in no small way aided in his fight for freedom and tolerance by the financial and moral assistance of a Jewish patriot, one Haym Salomon, is the story told forcefully and rousingly in this newest chapter from the Americanism primer of patriotic short subjects. Salomon is first seen

(*Continued on opposite page, column 2*)

FROM READERS

CALLS EXHIBITOR "WORST ENEMY" OF PICTURES

To the Editor of the Herald:

What's the matter with the show business?

I am just a movie operator, but from what I can see and hear the trouble with the show business seems to be with the theatre owners themselves. They are organized, but there is no cooperation between them.

They have no business code of ethics whatever.

What good is organization without cooperation?

The theatre owners in Chicago are organized, but for what?

One theatre will run double features, and not to be outdone some other theatre will run three features. I know two theatres in Chicago that run three features right now.

No theatre anywhere should run double features or three features, nor should they give away premiums such as dishes, stockings, or anything else.

There seems to be a bunch of people in the show business that shouldn't be in it. They are round pegs in square holes. They just don't fit.

When a theatre owner runs two or three features or gives dishes away, as an inducement, then he is cheapening the business and giving the public the impression that the show business is going begging; and they are dragging the show business in the gutter. The theatre owner should remember that he is in a high brow business and not a piker's business.

The worst enemy a motion picture has between Hollywood and the projection room is—the theatre owner.—Joe Dunn, 6143 Fletcher St., Chicago, Ill. Member local 110.

CALLS STORIES CHIEF TARGET

To the Editor of the Herald:

An analysis from hundreds of exhibitors' reports (on "What the Picture Did for Me") indicates that the chief adverse criticism is on the story content. This is undoubtedly a true situation. Weak stories! Dumb stories! Meaningless stories! The reaction to this probably suggests in the minds of many exhibitors stories that really have exceptional merit.

For my own part, every time I watch a poor story unfold on the screen I swell up with ideas that should make good screen fare. Certainly there must be more good material in the minds of 10,000 fault-finding exhibitors than is being brought out by the hundred-odd self-satisfied, well paid writers employed by the various producers. Isn't it about time that the buyer (exhibitor) had some voice in determining the goods he buys?—L. V. Bergtold, Westby Theatre, Westby, Wis.

NBC Increases Stock

The National Broadcasting Company has increased its capital stock from 50,000 to 100,000 shares of no par value, it has been reported by the Secretary of State of Delaware. NBC is incorporated in Delaware, with the United States Corporation Company as agents.

"Sons of Liberty"

(Continued from opposite page)

being initiated into the freedom-loving group known as the "Sons of Liberty." Arrested for aiding the rebels, he is imprisoned, released, arrested again and thrown into jail, where he meets in a dramatic manner Nathan Hale on his way to his death. Escaping, Salomon moves to Philadelphia. While attending a religious ceremony, Salomon receives a plea from General Washington to help raise $400,000 for the Continental army. An inspiring sequence shows a Hebrew congregation responding to his appeal for financial assistance. At the end of the war, Salomon dies, repeating the words from the preamble of the Declaration of Independence that "all men are created free and equal."

Claude Rains gives a sincere and moving performance in the role of Salomon and is assisted by a cast of feature length stature, including Gale Sondergaard, Donald Crisp, Montagu Love, Henry O'Neill and James Stephenson. The script from Crane Wilbur and the direction by Michael Curtiz, together with some fine set mounting and color application, are of the first order in excellence. The trade press reviewers applauded the effort spontaneously and sincerely.—Running time, 20 minutes.

Jitterbug Follies

(MGM)

Cartoon

A cartoon caricature of the jitterbug dance craze is drawn with effects that may amuse or annoy the spectator according to his personal stand on this particular form of tripping the light fantastic. Count Screwloose and his Wonder Dog, pen portraits from the screwball imagination of Milt Gross, exploit a dance contest. A sour note in this musical program is the entrance of two tough characters from the Citizens Fair Play Committee to see that the exhibition is run on the "up and up." The contestants include Lizzy Swish, bovine swing songstress, a vocal harmony team of two penguins and several characters from nursery rhyme fiction. An ostrich doing a fan dance wins the house's applause. The contest holders, who have been planning to take it on the "lam" with the box office receipts, do an exit without the money bags. Except for the fan dance sequence, which would seem to be hardly appropriate material for a children's cartoon program, the pen strip is a mild and at times fairly amusing drawing board travesty.—Running time, nine minutes.

Tiny Troubles

(MGM)

Our Gang and the Underworld

In this adventure, the Our Gang kiddies are entangled with a shady character from the underworld, all because of adult presumption on the good nature of the young innocents. Alfalfa's baby brother is a persistent squaller and the big brother takes little Junior back to the tree in the park where mother is supposed to have found the l'enfant terrible. While on his mission, Alfalfa and his pals spy a racketeering midget disguised as a baby and take him home as a substitute. Of course, the kids are a bit surprised by the precocious habits of their new ward, especially when he begins to smoke a cigar, guzzle some beer and brandish a gun. The minions of the law arrive and take the children in hand as confederates of the tiny gangster. Of course, the young ones work their wiles on the soft heart of the desk sergeant and are set free in time to beat it back to the park to reclaim the real baby. The situations are amusing and the kids are still their copyright selves so that any audience should find a chuckle or two in seeing the juvenile adventures.—Running time, 10 minutes.

BOOK REVIEW

PROFITABLE SHOWMANSHIP, by Kenneth Goode and Zenn Kaufman. Published by Prentice-Hall, Inc. 180 pp., including text. $2.75

Cooperative campaigns, national and local, have done much to make the term showmanship increasingly familiar outside the motion picture industry. This familiarity, however, has yet to change opinion in many advertising minds that showmanship stems from dubious antecedents and as such is not to be counted seriously in promoting sales. Thus, any book that aims to establish a better understanding of the subject obviously is worthy of consideration. In "Profitable Showmanship," which follows their first volume, published in 1937, Kenneth Goode and Zenn Kaufman explore the field further and offer new evidence pointed to present the matter in a more favorable light.

Still pioneering in a laudable endeavor to hew a showmanship path through difficult advertising terrain, the authors have delved further into the whys and whereofs and set down their findings on behalf of business in general. These findings are based upon a 12-point formula of procedure aimed to prove that the principles of theatre showmanship can be applied to the job of moving goods to dealers' shelves or to the home of the consumer. In support are detailed promotional ideas found successful by various advertisers and reasons why they clicked.

The text, written in a light vein that makes easy reading without loss of effectiveness, covers many approaches of tested sales appeal. Chapter headings such as "Carry Your Theatre with You," "Shoot for the Heart" and "Hitch Your Wagon to a Star" indicate the general tone of the book.

Although it is not aimed directly at the attention of the experienced theatreman, "Profitable Showmanship" has its values, despite the authors' assumption that the volume will turn the average reader into a talented showman. Showmen still continue to be born that way and all the "how" books ever written will not help if the spark isn't there, but, for the uninformed who want to know more about the subject and for the knowing whose minds may be refreshed by careful reading, the book is recommended.

—A-Mike Vogel.

Vance Graham has joined the Alexander Preview Company, Colorado Springs, Col., as chief commentator. In 1935 Mr. Graham was chief commentator for the Alexander Film Company and last fall was with the Columbia Broadcasting System in San Francisco.

W. T. Clark has resigned as head booker of the Twentieth Century-Fox exchange in Oklahoma City to operate the Crescent Exchange there.

Jack Kirsch, president of Allied of Illinois, will leave Chicago on April 1st for a tour of downstate cities to solicit new members. He said 18 have joined this year.

C. J. Zern is the newly appointed manager of the Altec Service Corporation's Kansas City district.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

LOEW'S Theatre Circuit, through the medium of its daily bulletin *The Loewdown,* features a number of "clubs"—Page One, Full Page, Dollar Club, etc. Important club that has built up a huge membership is the Diogenes Club. It is a "club" aimed to give recognition to those employees who perform some outstanding "feat" of honesty—especially the returning of lost valuables to patrons of Loew's Theatres. A nice idea—in this world of broken treaties, stolen nations, robbed minorities.

Most of the members of the Diogenes Club are cashiers, porters and ushers. Cashiers gain membership by returning change to absent-minded "Walk-aways." Porters, ushers and other Loew theatre workers appear almost daily in the Loew house-organ which lists new members. Instead of Diogenes finding his honest man and woman with a lantern, in these instances it is usually an electric flash-light that serves as a Diogenes beacon. In the dark auditoriums the flash-light reveals the lost articles.

A few days ago usher Lewis Stanley, Loew's-Poli Theatre, Waterbury, recovered a wallet containing $150 in cash.

Usherette Lillian Weinstein of Loew's Warwick, New York City, has an eye for diamonds. Her eagle-eye located the lost stone out of a diamond engagement ring a few evenings ago.

In Pittsburgh, at Loew's Penn Theatre, William Koester, maintenance man, found a bill-fold containing $340 in $20 bills and two fully endorsed, negotiable checks totaling $2,150. The wallet was wedged in a ventilating duct and overlooked by the cleaners. The small fortune was returned to the owner—and Diogenes Koester received as a reward—a crisp, new *one dollar bill!*

Rewards are seldom given. In one year's time, throughout the Loew circuit, valuables found and returned, will total over $50,000. There are now over 450 members in the Loew Diogenes Club!

▽

Representative William Gibbs has moved in the Illinois legislature to bar in that state all pictures in which appear actors or actresses who have been divorced more than once.

▽

Lillian Nadel, press agent at New York's Filmarte (little art house), invites reviewers to attend "a special screening of 'Bizarre Bizarre' without Simone Simon."

▽

Candid discussion of family matters at the State theatre, Schenectady, as noted by F. P. Adams: "Yes, My Darling Daughter," 1:00, 3:30, 6:00, 8:30, 11:00, "My Son Is a Criminal," 2:25, 4:55, 7:25, 9:55.

Maybe when that much-discussed film plays Callander, observes F.P.A., it will have to be called "Yes, Yes, Yes, Yes, Yes, My Darling Daughters."

▽

Ann Sheridan, titian-haired Warner starlet, has been selected by a "jury" of 25 bon vivants and beauty experts as the girl possessing the most "Oomph" in Hollywood.

Warners report that the Earl of Warwick, one of the judges, describes "oomph" as "a feminine desirability which can be observed with pleasure but cannot be discussed with respectability."

P. S.: The Young Communist League has just designated Hedy LaMarr as its favorite actress.

NEW YORK'S GRAND CENTRAL STATION red-capped porters have been called upon to perform many an unusual duty. Now they can add publicity to the list, giving no little assistance to Universal Pictures last week in the official welcoming of Edgar Bergen and Charlie McCarthy to New York.

Lou Pollock, Universal's eastern publicity chief, arrived at the station to find hordes of photographers and reporters swarming about Dorothy Lamour (Paramount) and Don Ameche (20th Century-Fox), who arrived with Bergen for two Sunday night broadcasts of their coffee programs. Here were competitive companies getting all the glory. There was no Bergen, nor McCarthy, for that matter, in evidence. A quick search of the sleeping car and Pollock found Bergen ill, and Charlie holding his head.

Taking the situation in his stride, Pollock raced to change a handful of bills into a hatful of silver, and lavished shiny fifty-cent pieces upon every available porter, with instructions for the red-caps to yell loudly, "Charlie McCarthy is here"—but loudly. In response, the immediate result was a massing of additional hundreds who filled the station shouting greetings to Charlie, all of which was duly noted by the press assembled and duly recorded in their respective columns, and, no doubt, noted later by the newspaper-reading exhibitors of the Metropolitan area who were about to play Mr. Bergen's and Mr. McCarthy's Universal production of "You Can't Cheat an Honest Man."

▽

One of the requirements which the United States Government must meet in the bill of particulars demanded of it by the majors in the Federal New York anti-trust case, is the answer to the question: when is an "A" picture not a "B" picture, and when is a "B" picture not an "A" picture. If the Government can explain that one, the suit will not have been in vain.

▽

Unlike the distributors' trade practice code, the music in that song went 'round and 'round and came out some place.

▽

Truman Talley and his 20th Century-Fox Movietone newsreel sent all the way to Buffalo and spent $400 for some special wallpaper to hang on the New York studio walls for a background for Vyvyan Donner's new "Fashion Forecast."

The theme of the paper was "Country Life and the Hunt," and because all of the city's "skilled artisans" were engaged at the World's Fair, the expensive handblocked sporting print was turned over to two Tenth Avenuers to hang. But they mixed up the instructions and mixed up the sections, and when they finally finished they had the fox chasing the dogs, the dogs chasing the hunters and the riders were riding right off the wall into empty space.

▽

Lewis Egan's suburban Mokan theatre at Kansas City, the other day advertised:

"GALLOPING THROUGH"
"HELL'S HOUSE"
FOR SEVEN CENTS

THE motion picture business has a customer's interest in the observance this month by the Railway Express Agency of the 100th anniversary of express service in the United States. Many thousands of the 140,000,000 express shipments made annually are cans of films riding from exchange to exhibitor, from exhibitor to exchange.

The foundation for national expressage as it is constituted today was laid in March, 1839, when William F. Harnden, the nation's "first expressman" began carrying packages between Boston and New York in a carpetbag.

This slender, determined young man, only 26 years old, was not deterred by limited facilities for travel, making the journey four times a week, by train, stage coach and steamboat, until his "package express" gained acceptance. Establishing the first express company in this country, he soon had many competitors. Even before he died in 1845, when only 33, he saw two of his former employes—Henry Wells and Alvin Adams—inaugurate their own expresses and push them rapidly to the west and south on early railroads. At Buffalo, Wells joined with William F. Fargo, to form one of the most famous partnerships in transportation history, organizing several companies which endured for three-quarters of a century, eventually leading, in March, 1919, to a unification of express service throughout the country, and in 1929, to their absorption by the Class I railroads of the country as Railway Express Agency.

▽

The Nevada legislature is considering a bill to tax national trademarks at $10 the mark. And, so, motion picture trademarks —Leo's Lion, et al—along with trade marks of other lines, will provide another nice gold mine financed by outsiders, like Reno's divorce industry.

▽

Bert Adler died this week. He was old, very old in motion picture press agentry, though young in years—only 48.

Bert left motion pictures three years ago to enter New York politics—and when he did he transplanted some of the showmanship of Broadway to the Sanitation Department of the city's street cleaning brigade. With the badge of a Deputy Commissioner, Adler started at once to give some color and attention to the drabness of the street cleaners.

Right off the bat he got the Sanitation division no little page one publicity by a "Curb Your Dog" campaign, borrowing a hundred policemen from the Police Department to enforce it. He had a dozen Park Avenue ladies hailed into court with their pet Pekinese and fancy poodle pooches. He had corner waste baskets painted bright orange and silver, turned the Sanitation trucks from a drab olive shade to the same orange-silver, brushed up and dressed up the city's other street-cleaning equipment. They look very "World's Fair-ish."

▽

Warner Brothers announce the completion of "You Can't Get Away With It." The picture has nothing to do with Hitler.

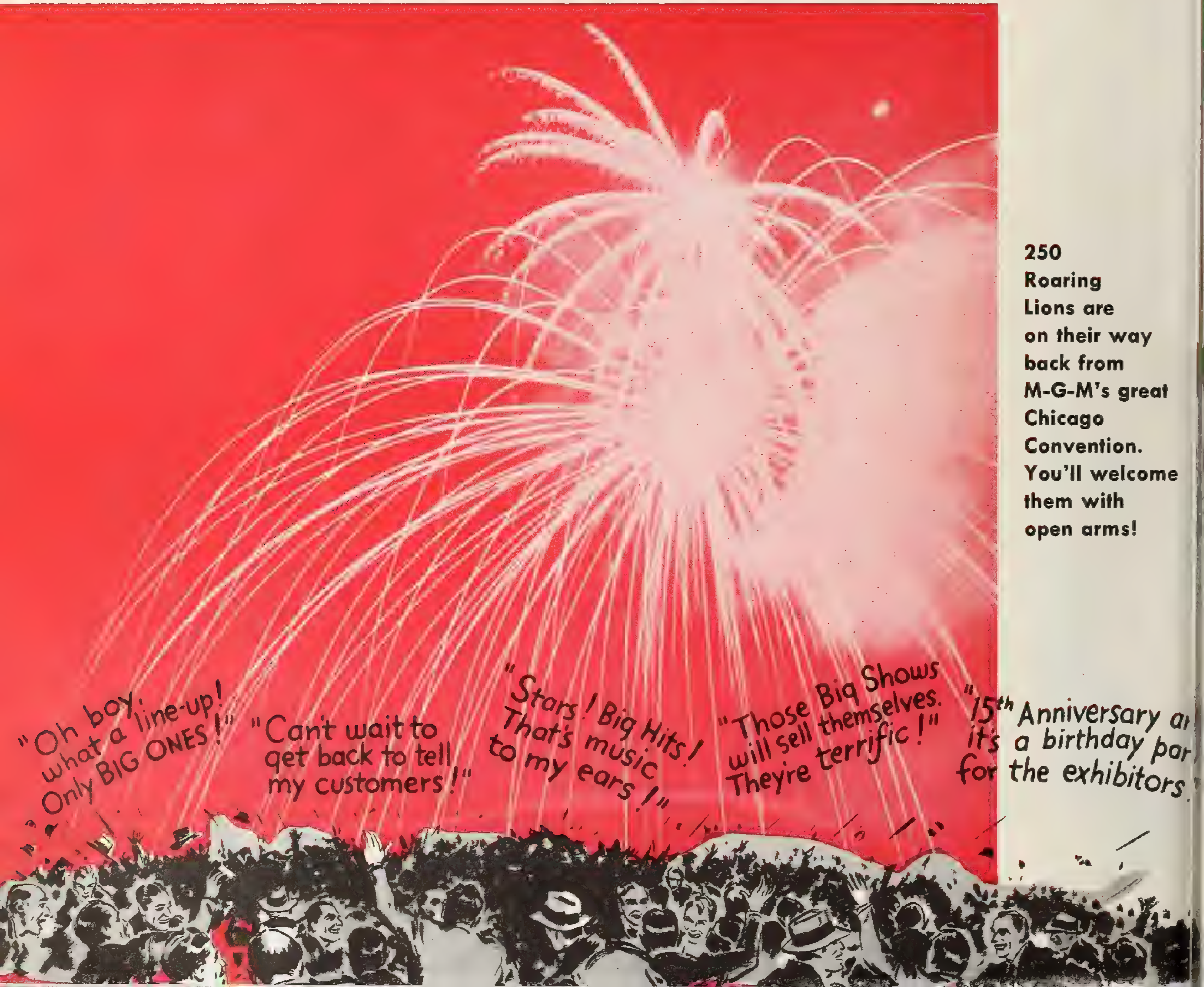
▽

Sign in a New York Harlem grocery: "SPANISH (REPUBLICAN) SPOKEN."

CUT YOURSELF A PIECE OF CAKE!

Read product announcement in the papers!

THAT CHICAGO BLAZE WAS JUST A BONFIRE COMPARED TO THE FIREWORKS OF THIS WEEK!

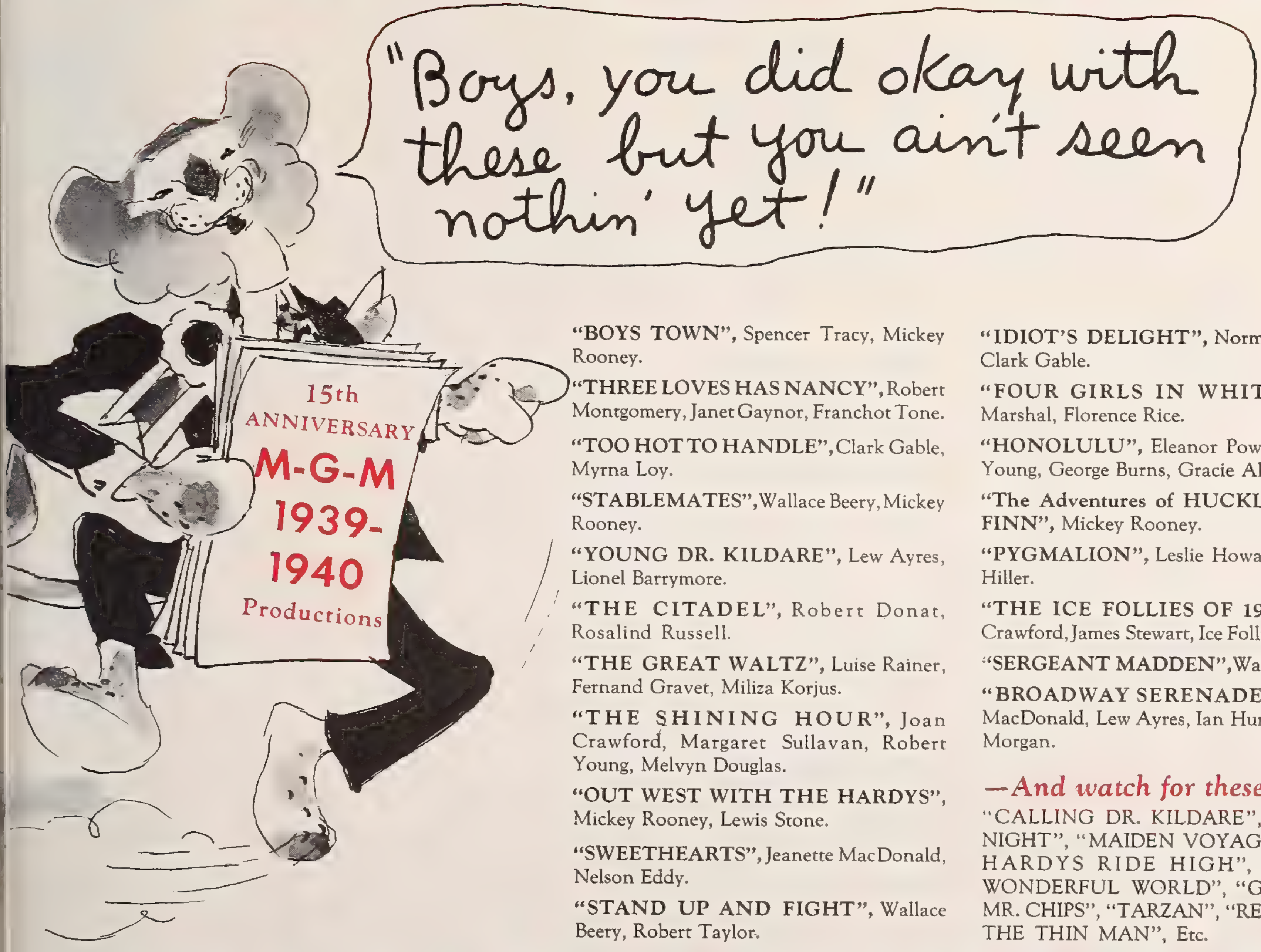

"Oh boy, what a line-up! Only BIG ONES!"
"Can't wait to get back to tell my customers!"
"Stars! Big Hits! That's music to my ears!"
"Those Big Shows will sell themselves. Theyre terrific!"
"15th Anniversary a
it's a birthday par
for the exhibitors

250 Roaring Lions are on their way back from M-G-M's great Chicago Convention. You'll welcome them with open arms!

M-G-M'S 1939-40 LINE-UP IS THE GREATEST EVER!

Each year of M-G-M has been greater than the previous one. Now comes our 15th Anniversary Year. It will even surpass the current crop of box-office record-breakers! Read the big news in the trade papers!

$MONEY $MONEY $MONEY


"Boys, you did okay with these but you ain't seen nothin' yet!"
15th ANNIVERSARY
M-G-M
1939-1940
Productions

"BOYS TOWN", Spencer Tracy, Mickey Rooney.

"THREE LOVES HAS NANCY", Robert Montgomery, Janet Gaynor, Franchot Tone.

"TOO HOT TO HANDLE", Clark Gable, Myrna Loy.

"STABLEMATES", Wallace Beery, Mickey Rooney.

"YOUNG DR. KILDARE", Lew Ayres, Lionel Barrymore.

"THE CITADEL", Robert Donat, Rosalind Russell.

"THE GREAT WALTZ", Luise Rainer, Fernand Gravet, Miliza Korjus.

"THE SHINING HOUR", Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas.

"OUT WEST WITH THE HARDYS", Mickey Rooney, Lewis Stone.

"SWEETHEARTS", Jeanette MacDonald, Nelson Eddy.

"STAND UP AND FIGHT", Wallace Beery, Robert Taylor.

"IDIOT'S DELIGHT", Norma Shearer, Clark Gable.

"FOUR GIRLS IN WHITE", Alan Marshal, Florence Rice.

"HONOLULU", Eleanor Powell, Robert Young, George Burns, Gracie Allen.

"The Adventures of HUCKLEBERRY FINN", Mickey Rooney.

"PYGMALION", Leslie Howard, Wendy Hiller.

"THE ICE FOLLIES OF 1939", Joan Crawford, James Stewart, Ice Follies Troupe.

"SERGEANT MADDEN", Wallace Beery.

"BROADWAY SERENADE", Jeanette MacDonald, Lew Ayres, Ian Hunter, Frank Morgan.

—And watch for these:

"CALLING DR. KILDARE", "LUCKY NIGHT", "MAIDEN VOYAGE", "THE HARDYS RIDE HIGH", "IT'S A WONDERFUL WORLD", "GOODBYE MR. CHIPS", "TARZAN", "RETURN OF THE THIN MAN", Etc.

THE FRIENDLY COMPANY

Magazine Article Takes Pessimistic Television View

Operation of television sets by the public will be beset by a dozen difficulties; the images will be susceptible to countless external electrical and other conditions.

Images will be small, contrasty, and will tire the eyes.

One "new five-pound piece of television apparatus" might easily upset the whole field and "spill millions of dollars worth of apples."

Television is so complex that no one person can be called a television "expert."

Besides the technical troubles, broadcasters have to meet the problems of expense, lack of a market, lack of commercial support.

Television cannot be profitable until it is a volume business; few sponsors will pay for broadcasts until the public has sets—few sets can be sold until programs are made worthwhile and become more numerous.

These, and many other difficulties are seen for television by the publishers of *Fortune* Magazine which, in the April issue of that "class" affiliate of *Time* and *Life,* presents the first of two typically-Fortune articles on the "new art," on the eve of the first regular daily public telecasts, which will start April 30th at, and coincident with, the opening of the New York World's Fair.

Financial and Technical Aspects

The first article, titled "Television I: A $13,000,000 'If'," studies the financial and technical assets-and-liabilities of television, with the ledger leaning heavily on the liability side; the second article, appearing in May, will discuss television as an entertainment medium.

Touching only briefly on the relation of the motion picture industry to television, inasmuch as the second article will discuss this angle more fully, the current article does by implication criticize Hollywood's lack of attention to a possible market, and certainly, to a potential competitor. Says the article, on this subject:

"Next to the radio industry, the movie business logically should be most interested in the development of television. Both as a market for program material, talent, and technicians, and as a potential rival for audiences, television shouts for the industry's attention."

Besides the immediately technical difficulties which face television, a few of which were outlined above, the article, in summarizing television's immediate future, termed the most important—and depressing problem—that of selling enough sets.

Additional Problems

There are two more problems, unpredictable both, the article continues. These are the ability of the industry to set up enough stations to give worthwhile coverage, in view of the well known difficulties facing television network broadcasting; and the willingness of the Federal Communications Commission to issue commercial licenses, of which not one has been issued thus far.

This pessimistic view is tempered somewhat by the prediction that "while a large number of viewers is necessary to give an advertiser value for the money he has spent on his program, the operator of the station has one immediate hope. He can be tolerably certain of selling some of his air time—at some price or other—as soon as the FCC will let him. Both NBC and CBS have had a steady flow of prospects for the time they cannot sell. Unquestionably the prospective sponsors don't give half a hoot for television circulation at the moment. The prestige and publicity they would get would be worth a good many times what the broadcast itself cost."

MEXICAN LABOR FOR MEXICAN FILMS

Mexicans exclusively must be employed by all who would make pictures in Mexico on Mexican themes, the Cinematographic Artists and Employees Union has ruled.

New Television Company Formed

Developments in television this week included the following:

The Wald Radio and Television Corporation, new company, announced in New York that it had "revolutionary" television patents;

Allen B. DuMont Laboratories of Passaic, N. J., filed applications with the Federal Communitions Commission for more power, and for permission to change the location and broadcast time of their station;

The FCC had before it also applications for permits to construct and maintain a television service to the public, from the Don Lee and Crosley Corporations;

Republic Pictures, in Hollywood, announced plans to make "The Tidal Wave," the principal character of which will be a television "spot-news" reporter.

The Wald announcement said that the officers of the new corporation, chartered at Albany last week, are George Wald, president; Robert Robins, secretary and treasurer; Ralph Vatner, vice-president and general counsel; that it is a closed corporation and will not make any public issue of stock; that it will engage in non-commercial television programs; that Mr. Wald, besides holding many patents which make present radio possible, holds patents which "prevent the present radio receivers now in homes from becoming obsolete, and makes possible the rapid conversion of the present radio audience into a television audience"; that he holds another patent which would permit the "sending of programs over hundreds of miles without any necessity for costly relay stations."

Anent the recent telecasting of championship prizefights to three of Gaumont British's London theatres, the British Broadcasting Corporation indicated last week that it had no objections to such practices, a departure from its previously indicated policy.

This week, the Columbia Broadcasting System announced the signing of Donald Hunter Munro to serve as television consultant to Gilbert Seldes, CBS director of television. Mr. Munro has been television production director of the BBC.

2 MPTO Units Elect; Allied To Meet May 24

The Motion Picture Theatre Owners of Maryland and the MPTO of St. Louis, Eastern Missouri and Southern Illinois reelected officers this week, and in New York Allied called a state convention for May 24th to 26th.

Meeting in Baltimore

The Maryland MPTO officers and board of directors were reelected at a meeting in Baltimore. They are: Frank A. Hornig, president; Arthur B. Price, vice-president, and Herman A. Blum, treasurer. Directors: Walter Pacy, Samuel Stoltz, J. Louis Rome, Jacob Levin, L. Garman, Max Cluster, William Hicks and J. L. Whittle.

Fred Wehrenberg was unanimously reelected president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois at a meeting Monday in St. Louis. Other officers elected are: S. F. Pertle, I. W. Rodgers, Robert Cluster and Sam Konn, vice-presidents; L. C. Hehl, secretary and treasurer, and Walter Thimmig, sergeant-at-arms.

Members of the board of directors are Harold W. Evans, Maury Davis, Victor Thein, D. M. Pappas, Frank Speros, Lou Menges, L. A. Mercier, Harry Miller, Noah Bloomer and Jake Siepker.

Edward Kuykendall, president of the MPTOA, in an address at the St. Louis meeting said that the industry today is in one of the most uncertain stages of its entire history, warned against the menace of governmental regulations through professional meddlers and self-appointed reformers that have descended on the industry since the passing of national prohibition.

Forewarned of Suit

In this connection he said that the industry was well on the way toward the elimination of various trade evils through self-regulation before the Department of Justice suits were ever aimed. He said that 65 per cent of the Government's suggestions for trade practice reform were included in the MPTOA 10-point program four years ago.

He said the recent supreme court decision in the Dallas case would have very little effect on the industry.

Allied of New York will hold its next annual convention at the Astor Hotel in New York City May 24th to 26th. The Allied national convention is scheduled for Minneapolis about the middle of June.

Colonel H. A. Cole, national president, conferred with the New York officers and directors this week. The meeting was held in the office of Max A. Cohen, president, who is head of the Cinema Circuit.

The Buffalo unit of the Allied organization held its monthly meeting last week with Albert Francis, regional vice-president, presiding.

Ross Managers Meet

Executive district managers of Ross Federal Research held a meeting at the New York home office, beginning Wednesday. Attending were district managers Harold Lund, Walter I. Brown, Walter Anderson, J. A. Kraker, F. X. Miske, E. Wall, D. A. Ross, C. B. Ross, R. E. Ross of the executive office. Harry A. Ross, president, was in charge.

AT LAST!

FRED AND GINGER
IN A DRAMA
AS GREAT AS
THEIR DANCING . . .

THE TRUE LOVE STORY OF THE WORLD'S GREATEST DANCERS

More romantic, more thrilling than any fiction! . . . The biography of two who set the world afire! . . . Irene, the fashion plate, whose bobbed hair set a new world fashion; Vernon, the debonair, whose rhythmic feet were stilled in war-torn skies! . . . Soaring joy! . . . Blinding heartbreak! . . . All the drama and excitement of a warmly-near yesterday brought to the screen in a pageant of glamour and glory! . . . SENSATIONALLY DIFFERENT from anything Fred and Ginger ever did before! — AND THE BIGGEST BOX OFFICE SHOW THEY EVER MADE!

A cavalcade of the dance . . . re-creating such famous sensations as The Tango, The Castle Walk, The Maxixe, The Texas Tommy, and many more!

Backgrounded by the haunting strains of more than a score of memory's most-loved songs!

THE STORY OF
VERNON AND IRENE CASTLE
STARRING
FRED ASTAIRE GINGER ROGERS
with
EDNA MAE OLIVER
WALTER BRENNAN
LEW FIELDS • JANET BEECHER
• ETIENNE GIRARDOT •
PANDRO S. BERMAN IN CHARGE OF PRODUCTION
Directed by H. C. Potter Associate Producer—George Haight
Screen Play by Richard Sherman

R K O RADIO PICTURES

LITHO U.S.A.

RESTRAINT CHARGED IN $10,000,000 THEATRE CANDY VENDING BUSINESS

Federal Trade Commission Charges Exclusive Distribution Deals with Candy Bar Makers; Hearing Date To Be Set

The ten million dollar vending machine business as at present constituted in the motion picture industry this week felt the force of governmental movement against large operations, currently paralleled in several court actions, when the Federal Trade Commission held that the three largest vending machine operators, two of the largest chocolate candy bar manufacturers and a sales corporation had violated the Federal Trade Commission Act through agreements in restraint of trade.

O'Reilly's Company Named

Vending machine companies named in the order, announced last Thursday, were Charles O'Reilly's Sanitary Automatic Candy Corporation, of New York; Jack Beresin's Berlo Vending Machine Company, of Philadelphia, and the Confection Cabinet Company, of Newark, which is prominently active in the middlewestern states. These concerns not only supply the candy and the machines to theatres but also the men to operate them.

Mr. O'Reilly in his offices in New York, told his operator to say that he was in but could not be disturbed, when inquiries were made.

The candy concerns accused in the Commission's action were the Hershey Chocolate Corporation, of Hershey, Pa.; the Peter Cailler Kohler Swiss Chocolates Company, Inc., of Fulton, N. Y., and the Chocolate Sales Corporation. Also named was Lamont, Corliss & Company, selling agent for the Kohler corporation.

Exclusive Distribution

The Commission found that the Hershey and Kohler (Nestle) companies had entered into exclusive distribution arrangements for the sale of their candy bars with the Sanitary Automatic, Berlo and Confection Cabinet companies. Furthermore, according to the findings, the candy bars were manufactured especially for use in theatre vending machines and the arrangements "resulted in closing the sources of supply of those products to the vending machine trade other than the Sanitary, Berlo and Cabinet companies."

The three vending machine concerns were directed under the restraining order, the Commission said, to desist from entering into any agreement among themselves to influence the chocolate manufacturers or the selling agent to refuse to sell to any other member of the vending machine trade, or to refuse to sell to other members in terms and conditions as favorable as those granted the three operators.

The vending machine companies also were ordered to cease from entering into agreements to prevent the purchase of candy bars by other machine operators from any manufacturer or seller, or to prevent such purchases upon terms as favorable as those received by themselves.

The Commission directed the chocolate manufacturers and the selling agent to cease furthering the vending machine operators' agreements.

The Commission dismissed its complaint as to Chocolate Sales Corporation of Hershey, former sole Hershey distributing agent, now dissolved.

LOEW'S HOUSES ON FAIR MAP

The official map of the New York World's Fair, designed by Tony Sarg and now being published, lists Loew's theatres in the New York metropolitan area as "stopovers" for tourists visiting the Fair. A total of 3,000,000 map books will be printed.

The Federal Trade Commission, in its newspaper release regarding the findings, in which it said there are 25 or more vending machine operators in the country, declared that "during the tenure of the restrictive arrangements, vending machine operators competing with the Sanitary, Berlo and Cabinet companies had difficulty in negotiating for and actually lost theatre locations for their machines because of inability to obtain Hershey and Nestle bars at a price insuring enough profit to grant the theatre managements sufficient percentage of the gross 'take' to obtain the locations."

4,400,000 Candy Bars

In the actual citation notice, docket No. 3134, is given a sidelight on the extent of the business when notation is made that "in the period between September 1, 1934, and May 1, 1935, respondent Lamont sold 4,400,000 bars of Items No. 635 (a light solid chocolate bar) and No. 637 (an almond bar) to 22 different vending machine operators, of which approximately 1,200,000 were purchased by parties other than respondents Sanitary, Berlo, and Cabinet."

The citation also referred to conferences held between Sanitary, Berlo and Cabinet "with the view of pooling their requirements in order to comply with the condition of agreeing to purchase 10,000,000 bars per year in consideration of the exclusive distributor arrangement." The citation added that Berlo and Cabinet "each committed itself to purchase 2,500,000 bars per year."

Commission Procedure

The Commission will set a hearing date at which its charges under the citation will be presented. If the charges are substantiated and the companies refuse to desist from the practices charged, the Commission procedure is to refer the complaint to the Department of Justice for court action under the monopoly laws. Should the respondents agree to desist from the practices cited in the complaint, the case would be closed without prosecution.

In an article in Motion Picture Herald of July 24, 1937, which presented a detailed study of the concession business as a whole, attention was called to an estimate by the United States Treasury Department that the annual gross from the sale of candy and other confections in 15,000 theatres reached a total of $12,500,000, but circuit operators and concession executives in New York placed the figure at ten millions. With the average profit for the theatres set by concessionaires at 40 per cent, that meant a net intake of $4,000,000 by the exhibitors.

90% in Confections

Ninety per cent of the business consists of the sale of confections, particularly in the metropolitan centers where candy sales were far above those for cigarets and chewing gum.

Popcorn is the more popular merchandise in smaller towns and rural theatres.

An article in the March, 1939, issue of *Better Theatres* noted that in the Glen W. Dickinson circuit of 35 theatres concessions are being profitably operated in eighteen houses. They are titled Lobby Shops and have standardized design and operation. Locations that formerly brought in $6 and $7 a week now are showing net profits between $38 and $40 weekly. A new development is the construction of Snack Shops adjoining the theatres, from the profits of the concession sales.

$1,000,000 in New York a Year

At the time of the general study of the vending machine business it was estimated that the gross in Chicago averaged $9,500 a week, in New York $10,000 from affiliated houses and $4,000 from independent theatres in Manhattan alone. Over a year it was figured that it was a million dollar business in New York, that the annual gross in Chicago approximated $675,000.

Circuit and independent operators were divided as to the comparative benefits of operating the candy machines and counters directly or leasing the space in the theatre on a concession basis. Most circuit officials favored leasing the concession on the basis that the concessionaires were best equipped to service the machines, to buy the candy at low cost and to know the preferences of the public. Paramount theatre partners, however, notably Mullin and Pinanski in New England and Balaban and Katz in Chicago, were handling the sales directly.

10% Use Counters

Only ten per cent of the theatres, and these the larger houses, used counters in the lobbies or lounges. Attendants to operate them were paid an average of $15 a week.

Sanitary Automatic Candy Corporation had contracts for all the concession business in the Warner and RKO circuits as well as many independent circuits and individual theatres.

The Peoples Candy Corporation, not a party to the suit, had stands in the Loew and Skouras houses and in 400 independent theatres in New England and other eastern states. This corporation was operated by George Smith.

Comparatively few theatre concessions are operated in the South, these as a convenience for patrons and with small profit. In California and the far Northwest the same condition held true, though West Coast Automatic Candy Corporation was building up a clientele out of offices in San Francisco.

Rodner on Coast For Rogers Fund

Harold Rodner of Warner Brothers, administrator of the Will Rogers Memorial Hospital, is in Hollywood to discuss with the west coast committee on matters concerning that institution. While there he will also study the preparation of the forthcoming all-star short subject to be produced in conjunction with the Will Rogers National Theatre Week, which begins April 20th.

Support of the National Theatre Week was urged on members of the Motion Picture Theatre Owners of America by Ed Kuykendall, president. In an organization bulletin he stressed the necessity by cooperation of theatres throughout the country.

Instead of taking up collections during the Rogers' week, it is expected that Balaban and Katz will make a lump donation for the circuit's theatres.

Jack Ellis, president of the Motion Picture Associates, New York, has appointed a committee to seek financial aid from the Will Rogers Memorial Fund.

It's a real

LOVE AFFAIR

IRENE
DUNNE · CHARLES
BOYER
in
"LOVE AFFAIR"
Produced and Directed by
LEO McCAREY
with MARIA OUSPENSKAYA · LEE BOWMAN
ASTRID ALLWYN · MAURICE MOSCOVICH
SCREEN PLAY BY DELMER DAVES AND DONALD OGDEN STEWART

R K O
RADIO
PICTURES

at the box-office!

Love at first sight in every key opening . . *warmer and warmer through big week-ends . . . to*

HOLDOVERS

RADIO CITY MUSIC HALL AND EVERYWHERE

IN THE CUTTING ROOM

Rose of Washington Square

(20th Century-Fox)

Old-Time Songfest

"Rose of Washington Square" is being produced on an elaborate and picturesque scale. Two of the "Alexander's Ragtime Band" trio of stars, box office leaders for 1938, Tyrone Power and Alice Faye, will be the stars of "Rose of Washington Square." Their name values will be supplemented by that of Al Jolson, who, because several sections of the basic melodramatic story parallel his personal and professional career, becomes a more than ordinary asset to the production. Other names available are William Frawley, Joyce Compton, Hobart Cavanaugh, Moroni Olsen, E. E. Clive and Louis Prima and his band. Almost a score more players will be seen in incidental roles.

The popular music of a bygone era, beginning with the time of the World War and continued through the early '30's, will be featured. A few of them are "Mammy," "My Man," "The Vamp," "Rose of Washington Square," "April Showers," "Avalon" and "California Here I Come."

The time and locale coincide with the period when Jolson was winning the title of "King of Entertainers." The romance which involves Power and Miss Faye, the girl whom he (Jolson) made a star, is, of course, pure fiction. Power will be seen as a shady, luxury-loving Broadwayite who lives by his wits, a no good who causes a fine girl to fall in love with him and finally redeems himself.

The production is based on a story by John Larkin and Jerry Horwin for which Nunnally Johnson, whose screen story credits include such films as "The House of Rothschild," "Cardinal Richelieu" and "Thanks a Million," did the screen play. Gregory Ratoff, the director, just delivered "Wife, Husband and Friend." The only new song is a Mack Gordon and Harry Revel composition.

Release date: *May* 15, 1939.

The Man in the Iron Mask

(U.A.-Edward Small)

Historical Romance

This will be the first complete presentation of Alexander Dumas' classic. Douglas Fairbanks, Sr., essayed a version of the novel about ten years ago, from the viewpoint of "D'Artagnan" and the "Three Musketeers." Now the complete and detailed substance of the work will serve as background.

Twin boy heirs are born to the throne of France. Court and political intrigue makes one a king and exiles the other. (Louis Hayward will be seen in a dual role). "Louis XIV" is a despotic and selfish ruler, a libertine and pawn of "Fouguet." "Phillipe" is a man's man, a woman's idol, companion of the "Three Musketeers." "Phillipe," made to serve as "Louis'" double, amazes the king's betrothed, "Maria Theresa." Patriotic efforts to save the honor of France bring about the swashbuckling melodrama. The "Musketeers" and "Phillipe" are captured. "Louis" locks "Phillipe" in an iron mask, but he is rescued by "Maria." In a battle, the "Musketeers" are slain, "Louis" dies trying to escape and "Phillipe" ascends the French throne with "Maria" as his queen.

A high budget picture, the production will feature scores of authentically duplicated settings. The dozen or so principals will be supported by hundreds of extras and character actors.

The star, Louis Hayward, was seen last in "Duke of West Point." The leading woman, Joan Bennett, recently appeared in "Trade Winds." Warren William will be "D'Artagnan" and Alan Hale, Bert Roach and Miles Mander the "Three Musketeers." The disloyal "Fouquet" will be played by Joseph Schildkraut; his nemesis, "Colbert," will be Walter Kingsford. Other principals are Marin Martin, Montagu Love and William Royle.

The screen play was prepared by George Bruce, who wrote "Duke of West Point" and "Navy Blue and Gold." Director James Whale made "The Road Back," "The Great Garrick" and "Showboat."

Release date, June 15, 1939 (*tentative*).

East Side of Heaven

(Universal)

Comedy-Romance with Music

Every once in a while Bing Crosby makes a picture "outside" his Paramount contract. His recent excursions were to Columbia for "Pennies from Heaven" and Major Pictures for "Dr. Rhythm."

Crosby's four or five songs were composed by Johnny Burke and James Monaco. The story is a down to earth affair which leans heavily toward the comedy side. As it is told, Bing succeeds in reuniting a spatting married couple, cooling off a masher, returning a baby to its parents, making a human being out of an irascible old grandfather, and winning a wife for himself. All happens while the star is advancing from the status of a happy-go-lucky crooner of personal greetings for a telegraph company through the post of cruising troubadour for a taxi company to the rank of radio favorite.

Crosby has the type of role that fits him to a "t", and his support is composed of players who fit into their respective parts with glovelike snugness. The object of the star's affections in the picture will be Joan Blondell, long with Warners, and his principal pal is Mischa Auer. Irene Hervey and Robert Kent will be seen as the quarreling pair, while the person he convinces is not the lady's man he believes himself to be is Jerome Cowan. C. Aubrey Smith comes back to Hollywood activity to be seen as the domineering grandfather.

The picture is being directed by David Butler, who collaborated on the screen play with Herbert Polesie. William Conselman wrote the original story.

Release date: April 7, 1939.

Everything Happens to Ann

(Grand National-Arcadia)

Comedy-Melodrama

"Everything Happens to Ann" will tell a picture story that savors very much of the innocents abroad idea. The premise is interesting. The manner in which it is being developed and amplified, making use of the standard theatrical properties, melodrama, comedy and romance, promises to result in gay and airy amusement.

With the title definitely lending itself to provocative exploitation ideas, there are further showmanship possibilities to be found in the name value of the cast. Heather Angel, the heroine, has recently been playing in Paramount's "Bulldog Drummond" series. John King was Robert Cummings' "Double" in "Honolulu." Last in "Zaza," Constance Collier will also be remembered for such films as "Stage Door," "Wee Willie Winkie" and "Damsel in Distress." As Clem Bevans, Henry Brandon and Tom Dugan will be seen as a trio of gangsters, Emma Dunn and Walter Catlett will be the principal sources of comedy. Robert Elliott is a detective and Wilbur Mack, Fred Kohler, Sr., Antonia Oland, Joe Devline and Fern Emmett round out the support.

Frederick Jackson's screen play is based on a story by Dalton Trumbo. Al Christie is directing.

Release date: Not determined.

The Family Next Door

(Universal)

Comedy

Name value will be represented by Hugh Herbert, Joy Hodges, Eddie Quillan, Ruth Donnelly, Juanita Quigley, Bennie Bartlett and Tom Beck. None of them, even the youngest, is a newcomer.

The story is a family affair, with the accent on comedy. The poor but honest father is pestered by a wife who has social ambitions, an elder daughter who wants a career and a husband as well, a son who thinks he is a genius in every line but can't get a job, a couple of brats and the household dog. The family makes an unfortunate investment, air castles come tumbling down, but the investment turns out to be a gold mine.

The basis of the yarn is Mortimer Offner's original screen play. Joseph Santley, maker of "Spirit of Culver" and "Swing, Sister, Swing," is directing the Max Golden production.

Release date: March 31, 1939.

A Hundred to One

(MGM)

Comedy-Melodrama

In the days contemporary with the nickel "Nick Carters," this story would have borne the explanatory title, "or 'The Trail of the $100 Bill'." As a matter of fact, the $100 bill of the moment will have five trails and thus there will be five distinct stories in "A Hundred to One."

It will start out with a newspaper man getting the bill as part of a ransom payment, and continue the story backtracking along the trail of those through whose hands the bill has passed.

Sixty-five persons will be involved, but those most directly concerned will be Melvyn Douglas, Louise Platt, Douglass Dumbrille, Gene Lockhart, Tom Collins, Jean Fenwich, Halliwell Hobbes, Florence George and Hobart Cavanaugh.

Edward Chodorov, the producer, numbers "Craig's Wife," "Rich Man, Poor Girl" and "Spring Madness." Leslie Fenton, character actor, will have his first opportunity as a director.

Release date: May 12, 1939.

ANOTHER IMMORTAL CHARACTER JOINS THE MOTION PICTURE GALLERY OF THE GREAT!... ANOTHER INSPIRED DRAMA GIVES A VITAL LIFT TO THIS BUSINESS!

AMERICA'S MOST THRILLING STORY!

KEYED TO THE RE-AWAKENED SPIRIT OF OUR NATION COMES THIS STORY THAT BELONGS TO AMERICA . . . O A LOVE SO GREAT THAT IT INSPIRED A MAN TO ENDURE RIDICULE, PRIVATION, HUNGER . . . TO ACHIEVE HIS DREAM OF SPANNING CONTINENTS WITH THE HUMAN VOICE

20th Century-Fox *presents*
DARRYL F. ZANUCK'S Production of

THE STORY OF ALEXANDER GRAHAM BELL

with
DON AMECHE · LORETTA YOUNG · HENRY FONDA
and
CHARLES COBURN · GENE LOCKHART · SPRING BYINGTON
SALLY BLANE · POLLY ANN YOUNG · GEORGIANA YOUNG

A Cosmopolitan Production

Directed by Irving Cummings

Associate Producer Kenneth Macgowan. Screen Play by Lamar Trotti. Original Story by Ray Harris

THE KEYSTONE
OF YOUR FUTURE

The first of the Cosmopolitan Productions for 20th Century-Fox—guaranteeing an extra-smash advertising campaign in 20 newspapers, 16 cities, besides a wealth of extra publicity reaching more than 24,000,000 readers!

UA'S PLANS NEARLY SET; NEW KORDA COMPANY; 9,000 ANNIVERSARY DATES

Chaplin Says He Never Has Wavered from Making Film on Dictators; Silverstone Discusses Deal with Wanger

Conclusion of Hollywood conferences this week between Murray Silverstone, executive head, and company owners and contributing producers, will bring announcement of arrangements for United Artists' feature program for 1939-40, and details of the company's plans for a sales convention, which will be held in Chicago.

New Korda Company

Formation of a new Alexander Korda $3,000,000 London-Hollywood producing company was announced Friday in London, for release through United Artists, of which Mr. Korda is a part owner. It was Alexander Korda's formation of producing companies in addition to his original London Films that caused, partially, the filing of a suit, by Samuel Goldwyn against U. A., for relief from his releasing contract with the company.

In New York, United Artists said that 9,000 theatres in the world will be showing its pictures on April 17th on the occasion of the company's 20th anniversary. U. A.'s home office quoting Mr. Silverstone, added that "plans are nearing completion for the most widespread showing of United Artists releases in the history of the company."

Feature releases set for the celebration period include Samuel Goldwyn's "Wuthering Heights," Alexander Korda's "Prison Without Bars," London made; David Selznick's "Made for Each Other"; Walter Wanger's "Stagecoach"; Edward Small's "King of the Turf" and Hal Roach's "Zenobia."

New product arrangements with Walter Wanger and one or two other UA producers are being discussed on the coast by Mr. Silverstone. Lynn Farnol, the company's director of advertising and publicity, arrived on the coast, to confer on campaigns for future releases.

Continuation of Selznick International's releasing deal with United Artists is being discussed. John Hay Whitney, chairman of the board, has arrived in Hollywood from New York, and with David O. Selznick is conferring with Mr. Silverstone.

Mr. Silverstone is talking with several other producers who may be added to the United Artists' fold. Ernst Lubitsch is one.

This week Mr. Silverstone declared he would not discuss with Samuel Goldwyn while in Hollywood, the suit by Mr. Goldwyn for declaratory relief from his UA contract. Mr. Silverstone asserted that he and Charles Schwartz, company attorney, who went West with him, would only hold new product discussions with United Artists producers, and with others negotiating to come under the UA banner.

"Success", Hitchcock's Next

Mr. Selznick this week named "Success" as the second of three pictures for direction by Alfred Hitchcock, under the new long term contract which the British producer will enter, following his holiday stay in Florida. "Rebecca" will be Mr. Hitchcock's first; "Titanic," his third.

In New York, Mr. Selznick's company this week leased space for its New York headquarters on the 34th floor of the International Building, in Rockefeller Center, for occupancy about May 1. The Selznick office had been for the past four years at 230 Park Avenue.

CHAPLIN GOING AHEAD ON DICTATOR FILM

Charlie Chaplin, UA producer, on Tuesday released the following statement:

"Owing to erroneous reports in the press that I have abandoned my production concerning dictators, I wish to state that I have never wavered from my original determination to produce this picture. Any report, past, present, or future, to the effect that I have given up the idea, is deliberately false. I am not worried about intimidation, censorship, or anything else. I am making a comedy picture on the lives of dictators, which I hope will create much healthy laughter throughout the world."

The Goldwyn staff is rushing preparations on "The Real Glory," starring Gary Cooper and Andrea Leeds, and an untitled picture, with Jascha Heifetz, for which Gene Reynolds was borrowed from MGM. Other pictures in preparation, actively, are "Seventh Heaven" with Gary Cooper; "Stranger at Home"; "The Story of Hans Christian Andersen"; "Raffles," with David Niven; "Colonel Rown of Scotland Yard"; and "Black Gold."

Productions made by the new Korda organization will be presented by London Films and distributed throughout the world by United Artists. Mr. Korda retains his position as chairman and managing director of London Films.

The new company has a loan and share capital of $2,600,000. Stars associated with Korda Productions will include Laurence Olivier, Vivien Leigh, Sabu, Ralph Richardson, Raymond Massey, Flora Robson, Leslie Banks, Corinne Luchaire, Rex Harrison and Edna Best, among others.

"Greater Grosses in Hands of Producers"

The future of greater grosses for motion pictures lies in the hands of the producers, Murray Silverstone said this week in Hollywood. On producers he placed the responsibilities for intelligent story, intelligent performance and intelligent direction values.

"Fine story and fine performance are more important than the so-called 'star system,'" he declared. "Excellent performances make stars out of newcomers."

Citing examples of production alertness, Mr. Silverstone pointed to "Dead End," with a cast of then virtual unknowns; the "Judge Hardy" family pictures, which catapulted Mickey Rooney to fame; "The Adventures of Tom Sawyer," the "Jones Family" group, and "Stagecoach."

"The new United Artists plan of cutting distribution costs on a sliding scale so that the greatest grossers bring the greatest returns to their producers, I believe, will do much to encourage fine production" he said.

"It costs just as much to sell good pictures as it does ordinary ones."

Republic Sets Convention Date

Dates for the Republic regional conventions have been set. The decisions were made this week after conferences at the New York home office in which participated Herbert Yates, president of the Consolidated Film Industries, Republic's parent organization, and James R. Grainger, president of Republic and general manager for distribution. Mr. Yates arrived from the coast, and Mr. Grainger returned to New York after a swing around the exchange territories.

The New York regional will be on April 12-13; the Chicago, on April 20-21; the San Francisco, on April 25-26; the Dallas, on April 7-8.

Mr. Grainger's tour took him as far as the coast, where, after examining the studios and current production plans, he declared the 1939-40 program would be the "best in the company's history," aided by a million dollar budget increase.

In Hollywood, M. J. Siegel, head of the Republic studios, revealed that a deal was being completed, at a reputed $485,000, for purchase of 19½ acres of land that the studio now leases. Mr. Siegel declared a building program would soon start.

In the Philippines Acme Films, Inc., renewed its distribution deal with Republic for one year.

Joseph M. Schenck, chairman of the board of Twentieth Century Fox, is expected to attend the company's sales convention on April 3-5, in Chicago. Mr. Schenck has been on the coast with Sidney Kent, president, and Herman Wobber, distribution head. Darryl Zanuck, vice-president and production head, has indicated he may attend the Chicago convention.

Mr. Wobber this week was expected to remain for a while in Hollywood for 1939-40 program conferences, after a brief visit to San Francisco. Fox's "The Story of Alexander Graham Bell" opens in that city on Wednesday.

Anticipated this week was the arrival in New York from England of R. Sutton Dawes, director of sales for Fox in England, and Sir Gordon Craig, general manager for British Movietone News. They are to confer with Walter Hutchinson, director of foreign distribution, and to attend the Chicago convention.

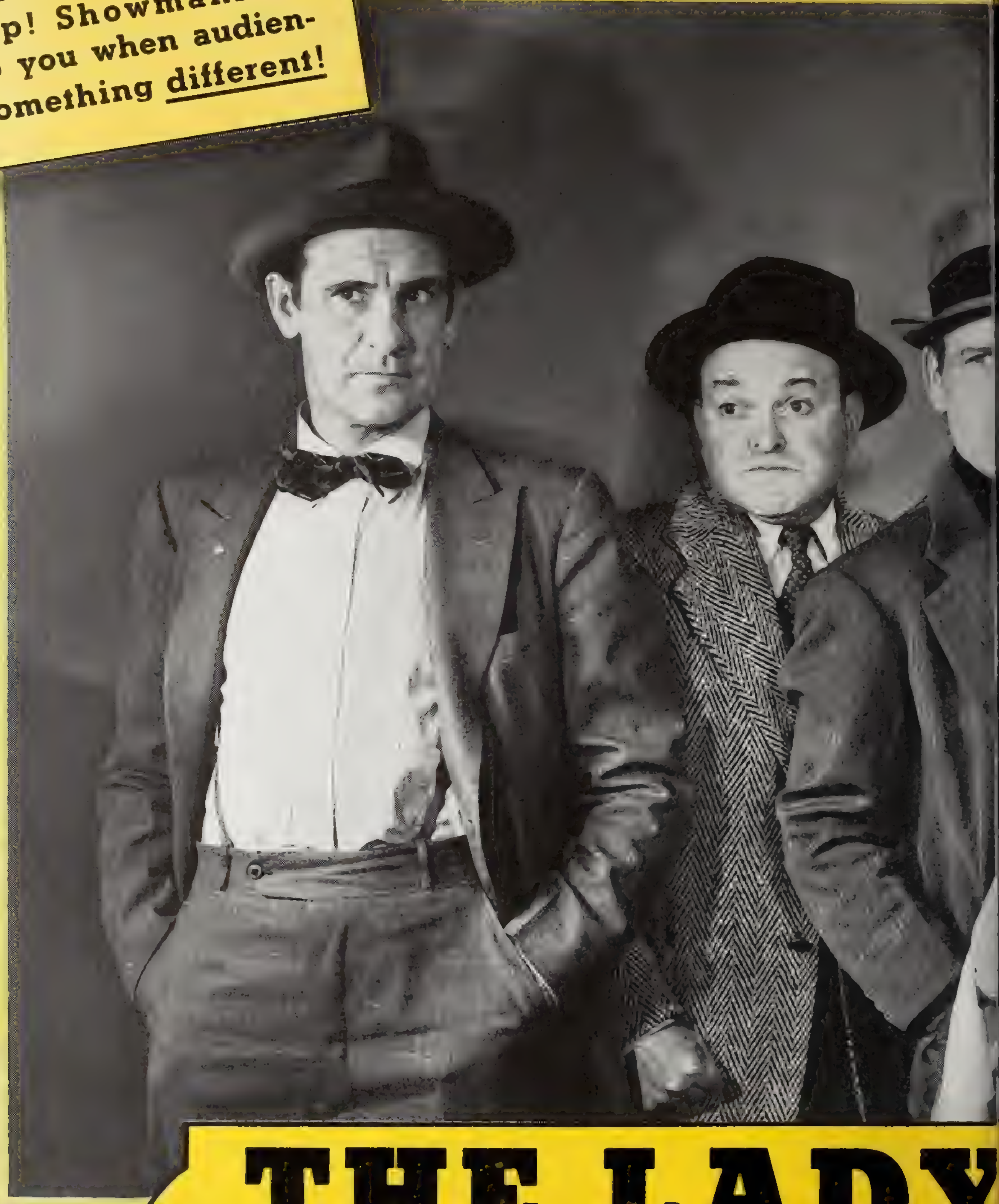
On Thursday and Friday of this week, Columbia Pictures held its southern division branch manager meeting in New Orleans. Attending were A. Montague, general sales manager; Rube Jackter, assistant sales manager; southern district manager Sam Moscow; Walter Anderson, Atlanta; Bob Ingram, Charlotte; Jack Underwood, Dallas; Jimmie Rogers, Memphis; Charles Gibbs, Oklahoma City; Houston Duvall, New Orleans.

Colbruck Productions, Inc., has filed incorporation papers with the New York Secretary of State at Albany. Belle Feldman, Jacob Soroka and Mignon Jauss are listed as directors.

James W. Seymour, former screen writer and motion picture executive, sailed last week for London where he will be an attache at the American Embassy.

A LAUGH SHOW THAT LIVES UP TO A SOCK BOX-OFFICE TITLE!

A society matron muscles in on the underworld — just to clean it up! Showmanship brings it to you when audiences want something different!



THE LADY

FAY BAINTE

LEE BOWMAN · HEN

SCREEN PLAY BY RICHARD MAIBAUM AND GERTRUDE PURCE

DIRECTED BY BEN STOLOFF

AND THE MOB
DA LUPINO
METTA · WARREN HYMER
A COLUMBIA PICTURE

"Independents" In Radio Fail To Hit Networks

by FRANCIS L. BURT
in Washington

Invitations extended by the Federal Communications Commission to various organizations other than the large networks to express their views on broadcasting, this week brought surprisingly little criticism of either the commission or the broadcasters, with only two organizations ready to express their views. Many more had been expected.

That the pronouncements of the commission and its members regarding the undesirability of certain programs exerts a measure of "duress" upon station operators and is a form of "back-door" censorship was charged by Roger N. Baldwin, director of the American Civil Liberties Union, whose chief concern, however, was with the lifting of all restrictions on programs in order that the right of free speech might be protected.

With S. Howard Evans, secretary of the National Committee on Education, Mr. Baldwin criticized the present set-up for the discussion of controversial public issues over the air.

Both witnesses admitted that the networks and individual stations are at the present time devoting much attention to these matters and presenting both sides, but ponted out that this was a voluntary procedure and might cease at any moment when, since time cannot be bought by certain types of organizations, such discussions might become impossible.

It was strongly urged that stations be required to set aside a certain proportion of their time for public issues, education, etc., and that in the consideration of controversial subjects both sides be given equal opportunitiy to present their case.

Mr. Evans was particularly exercised over the alleged failure of the communications commission to make adequate provision for educational radio, although he admitted that with the high frequency channels assigned for educational stations and the cooperation afforded by the commercial broadcasters, education now has all the facilities it can use to advantage.

Asserting that RCA maintained a vigorous lobby in Washington to assure its retention of the favorable facilities now assigned to it, Mr. Evans admitted under cross-examination that he had no evidence to support that charge.

In the interests of free speech, Mr. Baldwin suggested, licenses should be made good for a three-year term, subject to revocation.

The restrictive contracts between the networks and their affiliated stations, he told the commission, is a suppression of competition and tends toward monopoly.

New NBC Policies to "Protect Children"

New broadcasting policies have been completed by NBC—the first to be issued since the winter of 1934, and copies have been mailed to agency and broadcasting executives, network clients, and members of Government bodies dealing with broadcasting, for "private" inspection and comment. Opinions expressed by these groups will be collated, and following revisions, the new policies will be issued publicly.

The document is basically the same as the present code of standards, excepting in children's programs, which will be more stringently supervised.

Children's programs, under the new provisions, will be presented in scripts that must at all times reflect respect for law and order and adult authority, and themes, by network compulsion, will stress good morals and clean living, fair play and honorable behavior. Other taboos in children's programs include no references to torture, horror, use of the supernatural, kidnapping, vulgarity. Most important provision, however, is the elimination of "cliff hanging" episodes, which is the technique used in most serials. Also, no effects will be permitted which give the effect of death or torture.

More Censor and Ascap Proposals

New Mexico and Indiana concluded their legislative sessions this week without leaving any scars on motion picture operations. Left in New Mexico's legislative "pigeon-hole" were an anti-American Society of Composers, Authors and Publishers bill and a proposal to tax chance games. Elsewhere, however, the industry continued the subject of much legislative attention.

Additional censorship, anti-ASCAP and other forms of industry legislation appeared this week.

In Oklahoma, a bill that would create a three-man state board of film inspection to be appointed by the Governor has been introduced in the legislature and has been sent to committee. All films to be publicly exhibited and displayed for an admission fee would be inspected and approved by the board before the films would be distributed to the exhibitor for exhibition.

All films inspected would be provided with an inspection number, and all pictures shown would be required to display a three-foot leader or stamp of approval at the beginning of the film projecting the words "approved by the Oklahoma State Board of Film Inspection" and an outline map of the state and seal printed thereon and the number assigned to such films on the certificate of approval.

The bill provides that the board shall charge the distributor of any film $3 per reel of film to be censored which does not exceed 1,000 lineal feet and $3 for each 1,000 additional feet or fractional part thereof. All moneys collected would be put into a fund designated as "The State Visual Education Fund" to be used to pay salaries and operating expenses of the board.

The amended admission bill providing for the admission of children under 16 to theatres has passed the New York Assembly.

A measure requiring motion picture exchanges and theatre operators to pay for administration of the Quebec censor board has been approved by the legislative assembly there.

Governor John Moses of North Dakota this week signed the anti-ASCAP bill. It is believed ASCAP will sue to enjoin the state from enforcing the law on the grounds that it is unconstitutional. The Governor, before signing, said that no state money would be spent in its defense.

An anti-ASCAP bill, sponsored by Oklahoma radio station owners, has been introduced in the Oklahoma Senate and at present is in committee. The bill provides that it shall be unlawful for any person to collect copyright fees for the performing rights to any musical or dramatic-musical composition on any program which does not contain any such composition.

Oklahoma theatre owners will share in approximately $300,000 which will be paid to Oklahoma merchants for collecting state sales taxes under terms of a new sales tax bill. The bill provides that merchants may retain three per cent of the money collected for the state.

Sloans Eyeing Motion Pictures For Education

The Alfred P. Sloan Foundation, in Rockefeller Center, New York City, established by the automobile magnate to "make America a nation of economic literates," will employ motion pictures as one instrument towards that end. The first film, in three reels, and titled "The Challenge," is to be a test of the motion picture's value to education, and, if successful in "stimulating" the minds of those viewing it, the Foundation will issue grants to educational institutions to produce more such films.

Club Showing Held

The picture was made in 35 mm. at the Biograph Studios, in New York City, by Walter Niebuhr, who also directed. From this print, eight 16 mm. positives had been reduced, up to this week; these have had about 30 showings, to about 2,000 persons, at WPA forums, Rotary and Kiwanis clubs, high school and college classes in New York City, Schenectady, and several Westchester towns. Showings were under the sponsorship of the Department of Visual Education of the National Education Association, to which a $1,000 grant was made by the Foundation, for screenings and expressage of prints. The cost of the prints has been borne thus far by the Foundation. The expense of the original negative has not been calculated yet by Foundation officials, inasmuch as "re-makes" of certain scenes, dictated by reports of the educators sponsoring the film's showings, will probably be necessary.

The film itself, running 27½ minutes, depicts a factory worker thrown out of work by the installation of labor saving machinery. The increase in productiveness results for the employer in the glut of goods, impossible to move. The employer then reduces prices; the policy works; his goods move; and he reemploys the factory workers, who had gone back to the farm. The solution is not advanced as the only solution, but as one of many.

Thus another of America's great philanthropic trusts follows the Rockefeller Foundation in using motion pictures for educational and sociological purposes, the Rockefellers having already contributed to several such projects, as previously reported.

Radio Program Used

With a $10,000,000 fund, the Sloan Foundation has been using various media to reach the masses, in order to make them aware of the economic problems pertinent to them. It aids, financially, the "Round Table of the Air," broadcast nationally every Sunday from Chicago, and dealing with current problems; it finances the Public Affairs Committee, which publishes digests of economic research; it has opened the National Institute for Consumer Education, at the University of Missouri; and it has financed a "citizenship" project at the University of Denver. It has done the foregoing, and many other things; and the use of films represents merely the evaluation of this medium as a stimuli for economic discussion among students and laymen, according to the Foundation officials.

Foundation officers emphasize that "under no circumstances" will such films, if more are made, be used competitively to 35 mm. theatrical films. They will be used only in classrooms and public forums; will be 16 mm. In any event, they said, the project will depend on the success of the present films."

Officers of the Foundation are Harold S. Sloan, director; Mrs. Eunice Fuller Barnard, educational director.

Crooker, Former Warner Executive, Produces Film

The importance of advertising to the modern world will be told in a 40 minute film at the Macfadden exhibit in the New York World's Fair, which opens April 30th. This film, the announced purpose of which is to refute iconoclastic writings on advertising, was produced by Herb Crooker, former publicity member of Warner Brothers in New York, and now in charge of the Macfadden exhibit at the Fair. Its title: "I'll Tell the World."

Mr. Crooker wrote the scenario and virtually made the picture. In the cast are Warner Brothers' Mauch Twins, Jed Prouty and Patricia Murray. Portrayed by the film are an old fashioned business man and his family, awakening to the need of modern advertising and benefiting therefrom.

The film may be distributed to schools, colleges, and club groups after the Fair, Macfadden officials say; and it even may be tried in theatres, if that is considered practicable.

The theme is a series of articles on "The American Way of Life," by George Sokolsky, published in the Macfadden magazine, *Liberty,* last winter.

The Crowell Publishing company produced a film of similar import eight months ago, entitled, "Yankee Doodle Goes to Town." This film has had about 1,000 showings to about 300,000 business persons. There are now about 125 prints in circulation, and requests are reported to be increasing from clubs, prisons, chambers of commerce and advertisers. MGM is said to be considering production of a short subject which would be a revised version.

Hold Review of Cinecolor Plant

Cinecolor, Inc., this week held a preview of its $250,000 plant in Burbank, Cal., which gives the laboratory a capacity of 1,400,000 feet weekly. A. L. McCormick, president, was host to the press and executives. The reception included a tour of the plant and a dinner. The plant covers 45,000 square feet.

Mr. McCormick disclosed plans for Cinecolor's entry into the 16mm. field at low prices. He said the corporation would concentrate on commercials.

He also said that a deal for a feature is pending with a major studio.

Settle Burgess Suit

Stipulations settling at undisclosed terms and discontinuing a suit for patent infringement brought by C. F. Burgess Laboratories, Inc., and Burgess Battery Company against Jacobson and Company, and Knickerbocker Broadcasting Company, Inc., have been filed in U. S. district court in New York.

Standard Sues Du-Art

Standard Pictures Productions, Inc., has filed a $50,000 damage suit in U. S. district court in New York against Du-Art Film Laboratories, Inc., claiming wrongful detention of the negative, work print and accessories of its film, "The Headleys at Home."

Countess Dorothy Di Frasso has been ordered by Timothy A. Leary, New York supreme court justice, to appear for examination in Los Angeles on application of Constance Bennett, with reference to a suit brought by Miss Bennett against Ben Hecht, Charles MacArthur and Charles Lederer for $62,500 charging breach of contract to write a scenario for the plaintiff.

Industry Going to Main Street To Ballyhoo Some Big Pictures

The motion picture industry is turning in unprecedented manner to Main Street to start public exhibition of outstanding productions, sending inland all of the machinery of ballyhoo and the "de luxe" trimmings usually set up for Hollywood Boulevard or Broadway "stuffed-shirt" premieres.

Attention is being directed from Main Street for such selected releases as Paramount's "Union Pacific," for which a "big show" is being prepared in Omaha, for April 28th; Warner Brothers' "Dodge City," set for Dodge City, Kansas, April 1st; Paramount's "I'm from Missouri," which opened last week in Kansas City, Mo.; and "Man of Conquest," described by Republic as "the most pretentious" in its history, costing $750,000, due April 6th, in Houston.

Kansas and Warners have prepared an old time "ruckus," "The Dodge City Roundup" to welcome "Dodge City" to Dodge City next Saturday night. All of the city's four theatres will be used for the "premiere."

Residents will sport pioneer-day beards for the event, on proclamation of Governor Payne Ratner—the best hirsute adornment getting a shaving mug from Warners.

Warners will send a special train from Hollywood, another from Broadway, each carrying stars, company executives and 150 trade, magazine and news writers.

Former Kansas Governor and ex-Presidential candidate Alf Landon, and Governor Ratner and Secretary of War Woodring, a Kansan, head the list of those invited.

Glenn Cunningham, noted athlete, will race the Sante Fe train carrying Warners' guests, over the last mile to Dodge City. A western roundup in the new 8,000-seat stadium will follow, with street parades, the stars stepping to 45 bands.

NBC will broadcast over both its "Red" (45 stations) and "Blue" (90 stations) networks.

Cecil B. DeMille's "Union Pacific"

"The biggest costume party America has ever had" is promised by Paramount for Omaha on April 27th, for the "world premiere" of its "Union Pacific," Cecil De Mille-produced.

They have arranged for the Union Pacific Railroad's 5,000 workers in the area, from station porters to President William Jeffers to dress and behave as of 70 years ago. Besides, Omaha merchants are buying 20,000 costumes of 1860 from Sterling Clothes Company, Chicago, to sell to residents at $1.30 an outfit.

Union Pacific is spending $50,000 for advertising and ballyhoo, placing "Union Pacific" Paramount ads on station newsstands and in 11 national magazines. Paramount is spending $50,000 in Omaha, and the city is adding another $30,000.

Pennzoil is tied-in, too, with color spreads in magazines and 24-sheet billboards, and ad tieups have been made with Hamilton Watch, International Silver, Wonder Bread and the Tea Bureau, all on "Union Pacific" and 1860.

Paramount's premier will be held in three Omaha theatres at the same time, climaxing a special-train ballyhoo which Paramount is now sending around the country.

The Omaha Chamber of Commerce will conduct a "Golden Spike Days" at the city auditorium, including there in the complete historical museum of the U.P. Railroad.

Mr. DeMille will head-up tribes of Sioux and Cheyenne Indians at the premiere.

20th-Fox's "Graham Bell"

Twentieth Century-Fox is going to The Western World's Fair at Treasure Island to start off its "Alexander Graham Bell," March 29th, when an opening of quite some proportions will also be held at Washington. It will have its world premiere at the Roxy theatre, New York, March 31st.

Elsa Maxwell, Park Avenue party hostess, will be Fox's hostess on a special "Graham Bell" train taking Hollywood personalities and the press to the fair screening. Federal, state, San Francisco, Oakland and World's Fair officials have promised participation.

Joseph M. Schenck, Darryl Zanuck and a score of others will attend from Hollywood. Cabinet members, Supreme Court Justice, diplomats, Army and Navy officers and Congressional and other Governmental leaders will attend at Washington.

Fox will follow up with a newspaper campaign to reach 23,039,849 readers, in 82 cities, and a magazine campaign to reach 14,000,000. Fifteen pre-release showings will be staged following the two premieres.

Republic's Sam Houston Picture

Republic's biggest exploitation campaign for its costliest picture to date, "Man of Conquest," about Sam Houston of Texas, is being readied for the premiere set for Houston, April 6th. Some 360,000 actual stills have been sent to newspapers throughout the country—Republic claiming this to be a Hollywood record for stills on a single picture. They have serviced 799 newspapers and 675 various other sources of news dissemination, besides 8,500 theatres.

PATRIOTIC TRAILER SERIES IS EXTENDED

National Screen Service Subjects Going to Circuits, Clubs and Associations

National Screen Service is extending its patriotic trailer series, according to George Dembow, general sales manager.

The series was begun last year, by Herman Robbins, president. Mr. Robbins felt, first, that this country's system of government was best; secondly, that it needed defense in a "positive" manner; thirdly, that the screen, via trailers, was a powerful medium for this "positive defense"; fourthly, that the industry itself needed to convince the American people that it was a truly American institution; fifthly, that exhibitors who, however like-minded they might be, would balk at paying excessively to broadcast Americanism from their screens, would show the trailers if they were offered to them at virtual cost.

Circuits, Clubs, Associations

The idea has worked, according to Mr. Dembow; and the proof of National Screen's political prescience can be seen in the current "patriotic cycle" in which producers are putting into their pictures "patriotism," heretofore catalogued as much as non-entertainment as other "ism" messages. Furthermore, such organizations as the national Variety Clubs, the Interstate circuit, the Saenger theatres, and the Allied States Association have ordered patriotic trailers from National Screen.

"There isn't any doubt that we saw the trend, and that the trend is a good one," said Mr. Dembow this week. "Most people in this country do believe we are living in the world's greatest country and the world's greatest democracy. But we have not been so evident, until recently, with our honest convictions.

"It is good to let out a yell; to shout, 'I am an American!'"

Pay Only Print Costs

National Screen's first patriotic trailer was "The Star Spangled Banner" running 110 feet, and including 36 feet of color flag. The trailer contained the words and music of the national anthem, with symbolic animation. The second was on "The Constitution," running about the same length and including the color shots of the flag and the national anthem. A third probably will be made on "The Bill of Rights," and more are likely to follow, according to Mr. Dembow.

On the foregoing trailers, the exhibitors pay only the actual print costs; National Screen pays everything else.

The company, "happy to do the job, for anybody that wanted it, at simple print costs" (in Mr. Robbins' words), also has made trailers for E. V. Richards of the Saenger circuit in the Louisiana territory, and for Karl Hoblitzelle of the Interstate circuit. These were for the aid of German refugees. A trailer for similar purpose was made for W. A. (Al) Steffes, head of Allied of the Northwest; this subject was known as the "Variety Refugee Fund Trailer."

BY STAFF PHOTOGRAPHER

GEORGE DEMBOW

National Screen's latest patriotic trailers have been for the Allied States Association. The first was on President Roosevelt. The others will be on current personalities. A series of trailers are also in preparation for National Theatres.

IN NEWSREELS

MOVIETONE NEWS—No. 54, Vol. 21. — German refugees in China....Twin colts foaled on coast.... Lighthouses in English channel....Elephants and horses in training for circus....Yankee Clipper in flight over New York....Britain's princesses officiate at pony show....Italian princess honors champions of a girls' skiing competition....Lew Lehr....Fishing ....Table tennis....Boxing.

MOVIETONE NEWS—No. 55, Vol. 21.—The Coronation of Poue Pius....10 die in air disaster....Oil tanker splits in two in mid-Atlantic....Test gas masks in London....Hair styles....Girls softball team practices .... Steeplechase in England .... Diving .... Lew Lehr.

NEWS OF THE DAY—No. 252, Vol. 10.—Events leading up to the dismemberment of Czecho-Slovakia.... Arabian twin colts born in California....Vice-president Garner finger-printed....Skis with wings.... Yankee Clipper in flight over New York....Eastern finals of Golden Gloves bouts.

NEWS OF THE DAY—No. 253, Vol. 10.—Coronation of Pope Pius....10 die in airliner crash....Legion medal for Winchell....Douglas named to supreme court....Pigeon flies canary to hospital....Galento signs for stage debut....Diving.

PARAMOUNT NEWS—No. 65.—Circus performers practice....LaGuardia at San Francisco Fair....Five-alarm fire in New York....German refugees arrive in Shanghai....Nominees for Kentucky Derby.... Czecho-Slovakia crisis....Cartoon mimics on honeymoon.

PARAMOUNT NEWS—No. 66.—Coronation of Pope Pius....New crisis looms in Shanghai....10 killed in air crash....Douglas named to supreme court.... Pigeon flies canary to hospital shut-in.....U. S. warship carries ashes of Envoy Saito....Galento trains for stage debut.

RKO PATHE NEWS—No. 69, Vol. 10.—Yankee Clipper in flight over New York....Hoover fingerprints Winchell....Trial by fire tests new invention.... Michigan wins Big Ten swimming title....Spring fashions forecasts....U. S. installs robot weather bureau....Stock cars race for national title.

RKO PATHE NEWS—No. 70, Vol. 10.—Coronation of Pope Pius....Czech leaders score Nazi conquest.... British streamlined train in American debut.... Capital honors passing of Ambassador Saito....Douglas named to supreme court....Airliner plunges to destruction....St. Patrick's Day parade in New York.

UNIVERSAL NEWSREEL—No. 754, Vol. 11.—Yankee Clipper in flight over New York....Czecho-Slovakia crisis....Air school in France....Refugees in China ....Justice Butler celebrates birthday....Mayor LaGuardia at coast exposition....Fire in New York.... Tea testers....Static machine demonstrated....Circus in Florida....Indian fakir in Miami....Golden Gloves ....Bathing beauties.

UNIVERSAL NEWSREEL—No. 755, Vol. 11.—Czech envoy defies Nazis....Other Czech developments.... Coronation of Pope Pius....10 die in airliner crash ....15 dead in French train wreck....Douglas named to high court....St. Patrick's Day parade in New York....Shanghai terrorism....Aged train off for New York Fair....Gas masks tried out in London ....Diving....Pigeon carries canary.

SMPE Hollywood Convention Plans

Plans are being completed for the 1939 Spring Convention of the Society of Motion Picture Engineers to be held April 17-21 at the Roosevelt hotel in Hollywood.

Besides the customary program of technical sessions and papers in discussion of the most recent motion picture advance, there will be conducted tours of the Paramount and Warner Brothers studios.

E. A. Williford, president of the SMPE, will preside at all sessions. All but two of the meetings will be held at the hotel. The others will be at the Filmarte theatre on consecutive evenings to permit attendance by many Hollywood technicians who are on duty during the day.

A highlight of the program will be a television symposium with some of the country's leading authorities participating. Emphasis will be placed on the relation of television to films and theatres.

The general program is in charge of Major Nathan Levinson, executive vice-president of the Society. Homer G. Tasker is chairman of the local arrangements committee. Other committee chairmen include: L. A. Aicholtz, Pacific Coast papers; W. C. Kunzmann, registration and information; G. A. Chambers, hotel and transportation; Herbert Griffin, convention projection; Mrs. Nathan Levinson, women's reception; Julius Haber, publicity, and J. G. Frayne, new equipment exhibit. The program of papers to be presented is under the direction of J. I. Crabtree, editorial vice-president, and Sylvan Harris.

The visit to the Paramount studio will be on April 18th, under the supervision of L. L. Ryder and Mr. Tasker. On April 20th the delegates will visit the Warner Brothers studio with Mr. Levinson in charge.

The semi-annual dinner will be held at the hotel April 20th. Addresses by prominent members of the industry will be followed by dancing and entertainment.

Acquire Murray Series

Walter O. Gutlohn, Inc., has acquired 16mm. distribution rights to a series of educational films and travelogues to be made by Captain R. Stuart Murray, member of the Explorers club, on the current world cruise of the Stellar Polaris. The compilation of material is being handled by Beatrice Irene Young, editor of Geographical Films, who is accompanying Mr. Murray.

Kansas City Partnership

E. J. Cheatham of Kansas City has entered into a partnership with James Foland in operating the Independent Supply Company there.

Now it's CINECOLOR!

Today CINECOLOR throws the master switch in its new $250,000 Burbank plant!

As motors hum, vats swish and pulleys begin their ceaseless chores . . . a vital new milestone is passed.

Now equipped to add a million feet each week to the 40,000,000 feet of its film being shown throughout the world . . . CINECOLOR is destined to push on to greater heights in *color accuracy, flexibility, speed and economy.*

A. L. McCormick
PRESIDENT

2800 SOUTH OLIVE AVENUE, BURBANK, CALIFORNIA * STANLEY 7-1126

IN COURTS

Loew Executives Are Ordered to Repay $542,554

Formal findings of fact covering the decision in the stockholders' suit against Loew's rendered last January were signed this week by Louis A. Valente, New York supreme court justice. The order requires Nicholas M. Schenck, David Bernstein, Louis B. Mayer, J. Robert Rubin, Arthur M. Loew and the estate of Irving Thalberg to repay a total of $542,554 to the company, and dismissed all other charges.

Under the provisions of the findings, the company will have judgment against Mr. Schenck for $69,447; Mr. Bernstein for $41,668; Mr. Mayer for $167,195; Mr. Rubin for $112,505; estate of Thalberg for $136,985, and Mr. Loew for $14,754. These sums will be debited against the profit-sharing acounts held by the defendants with Loew's.

In addition, attorneys and accountants for stockholders will be allowed "reasonable fees" for their services. Proposed findings were submitted by the attorneys for both sides, and the greater number of these submitted for the defendants were approved by Justice Valente, including findings dismissing all charges based on waste and neglect.

Repayments ordered are based on a ruling that overpayments were made because of erroneous computations in determining net profits of the company.

Eleven consolidated stockholders' suits in all were on trial the greater part of December, Emil K. Ellis, chief counsel for the stockholders, said this week that he would not appeal the decision. Several other stockholder attorneys, however, are considering appeals.

A suit charging Loew's and certain of its officers and directors with fraud and conspiracy in the formation of Twentieth Century-Fox at the expense of Loew's stockholders, and identical to the recent litigation filed in the court of chancery at Wilmington, Del., has been filed in the U. S. district court in the same city. Both bills were filed by Ivan Culbertson, Wilmington attorney, on behalf of Arnold Herrmann, of New York, a Loew's stockholder. The new bill was filed to cover both courts and contains the same cause of action and same recitals.

Ask $5,000,000 Damages In March of Time Suit

The Reverend Gerald L. K. Smith, an associate of the late Huey Long, filed a suit in New York supreme court this week asking $5,000,000 damages for libel and violation of the New York Civil Rights Law against March of Time, Inc., Time, Inc., RKO Radio Pictures, Inc., RKO Film Corporation, RKO Distributing Corporation, The Newsreel Theatres, Inc., Rockefeller Center, Inc., Westbrook Van Voorhis (commentator), Roy E. Larsen and Jack Glenn (photographer).

He claims to have been libeled in a March of Time film subtitled "The Lunatic Fringe," in which he was ridiculed, depicted as an American Hitler and described as the leader of Fascist and anti-Semitic forces.

Goldberg Suit Dismissed

The $250,000 damage suit against Time, Inc., by Lou Goldberg, who claimed he had originated the idea for the March of Time on the screen was dismissed this week by Ferdinand Pecora, New York supreme court justice.

Carleton Dickinson Dies; Son of Circuit Operator

Carleton Dickinson, 20-year-old son of Glenn W. Dickinson, head of the Dickinson circuit in Kansas, was killed March 18th in an automobile accident on the outskirts of Lawrence, Kan. Two other occupants of the car, fellow students at the University of Kansas, also were killed.

Carleton Dickinson, who has done theatre managerial work for his father during school vacations for several years, was to have assumed an executive post with the circuit upon his graduation from the Kansas law school in June. Another son, Glen W. Dickinson, Jr., is manager of the two Dickinson theatres at Manhattan, Kan., the Dickinson and Carleton (the latter named for Carleton Dickinson).

Mrs. Edward Doherty Dead; Was Motion Picture Critic

Mrs. Mildred Frisbie Doherty, former picture critic of the New York *Daily News* under the name Mildred Spain, died in Beverly Hills, Cal., March 14th. Mrs. Doherty was the wife of Edward Doherty, film and magazine writer. Also surviving are two sons, Edward, Jr., 21, of Newark, N. J., and Jack, 19, a student at Washington and Lee University. The body was sent to Chicago, where funeral services were held.

S. H. Eller Dies

Stephen H. Eller, executive of H. E. R. Laboratories, Inc., New York, died March 15th. He was one of the founders of the corporation, established 15 years ago. Surviving are his widow and one brother and one sister. Funeral services and burial were held in Milwaukee.

F. York Elliott

F. York Elliott, president of the Elliott Film Company, Minneapolis, died there March 18th. Mr. Elliott held the Astor Pictures franchise in Minneapolis. He entered the industry in 1915 as a distributor of "The Birth of a Nation" in mid-west states.

John Spielman

John L. Spielman, father of J. Ward Spielman, manager of the Gem theatre, Baldwin, Kan., and the Rialto, Lyndon, Kan., died March 14th at Saint Francis Hospital, Topeka.

Elbert Thompson

Elbert Thompson, manager of the San Marco theatre, Jacksonville, Fla., died in an airplane crash at Oscala, Fla., March 19th.

Edward Paulton

Edward Antonio Paulton, 73, stage and screen writer, died March 20th in the Hollywood General Hospital after a brief illness. For the last eight years he had been a dialogue writer and scenarist.

Sues Twentieth Century-Fox

A suit charging plagiarism against Twentieth Century-Fox was filed this week in New York supreme court by Stephen Tamas, who asked an injunction, accounting of profits and judgment for damages. Mr. Tamas claims to have written a scenario, "Stowaway," for Shirley Temple on March 24, 1936, at the defendant's request which, the complaint said, was used in a film of the same name that credited authorship to Samuel Engel.

Cross-Complaint Filed

Skouras Theatres Corporation, defendant in a suit brought by Epoch Producing Corporation and Thomas Dixon, claiming unlicensed exhibition of "The Birth of a Nation," this week filed cross-complaint in New York supreme court against M. L. Mayer, stating that Mr. Mayer had claimed ownership of the film and had authorized exhibition in Skouras' Thalia theatre.

OBITUARIES

Maurice Goodman Dies in New York

Maurice Goodman, former vice-president and general counsel of Radio-Keith-Orpheum Corporation, died March 19th in New York (picture in Pictorial Section). In the last 10 years he had practiced law privately and had handled the business of many theatrical enterprises. He was 55.

A native of Seneca Falls, N. Y., Mr. Goodman was graduated from New York University in 1901 and was admitted to the New York bar in 1902. He became general counsel of the old B. F. Keith vaudeville circuit in 1906 and after its merger in 1928 he became vice-president and general counsel for Keith-Albee-Orpheum Circuit, later RKO.

In 1929 he resigned as vice-president and general counsel of the corporation, but remained on its board of directors until it was reorganized. In 1931 he was named chairman of the finance committee of Columbia Pictures Corporation, vacating the office a few years later. In 1933 he was selected as a member of the stockholders' protective committee in the RKO reorganization proceedings. He was counsel for the Trans-Lux Corporation at his death.

Funeral services were held Wednesday at the Temple Emanu-El. He is survived by his widow, Adele; a daughter, Susan; two sons, Maurice, Jr., and Walter, and a sister, Minnie.

Bert Adler Dies; Was Press Agent

Bert Adler, secretary to the Department of Public Works, New York, and former motion picture press representative, died March 18th at Mount Sinai Hospital there of pneumonia. He was 48.

Mr. Adler served as deputy sanitation commissioner from 1936 to 1938, leaving to join the Department of Public Works when this was established by the new city charter. He was in charge of public relations for both departments.

Born in Brooklyn, Mr. Adler was a reporter on newspapers in New York, Boston and Plainfield, N. J., while a young man. He became press representative of the old Thanhouser Company, a motion picture studio at New Rochelle, and then was exploitation director of the Realarts Pictures Corporation.

For many years Mr. Adler conducted his own publicity agency, serving such film companies as Warner Brothers, United Artists, Universal and Fox. He also was eastern representative of Fanchon and Marco.

He had served in the motion picture section of many Red Cross drives and was chairman of the Stars Committee of the Hoover Central Europe Relief Drive and was publicity chairman of the stage and screen division of the Democratic National Committee in the 1932 presidential campaign.

Funeral services were held Sunday at the Riverside Memorial Chapel with interment at the Riverside Cemetery, Rochelle Park, N. J.

Order Estate Distribution

Federal Judge Vincent Leibell this week ordered distribution of the estate of Theatre Trailer Corporation, with $2,547 going to general creditors whose claims total some $46,000, and payment of fees and disbursements in the amount of $1,018. The company went into voluntary bankruptcy some time ago.

Pitman to Issue Books on Films

"Foremost Films of 1938" is the title of the first volume of a new annual series of film reference books which the Pitman Publishing Company, New York, is to issue.

The first volume is described as condensing into 5,000 words each the ten "best" films of the year, surveys events and trends in the industry and summarizes the year's pictures. Frank Vreeland is the editor. Publication date of the first volume has not been determined.

Mr. Vreeland has prepared the first volume as a guide to students of the screen especially in high schools, colleges, and club organizations.

Mr. Vreeland began reviewing pictures on the old New York *Morning Sun* in the days of the silent movie when the late Harriette Underhill was the one film critic with a "byline." Successively he wrote for the *Evening Sun*, the *Herald*, *Herald-Tribune*, and *World-Telegram*. After serving as dramatic critic on the *World-Telegram*, he joined Fox Film and subsequently went to Paramount, where he was a member of the editorial board in Hollywood until a few months ago. He has contributed articles and reviews on stage and screen to *Time Magazine, The Nation, Theatre Magazine,* and other publications.

Milwaukee May Try Singles

Milwaukee theatre men on Sunday voted for the elimination of "early bird" admission prices and the return of their houses to a single feature policy. Those attending the meeting were from 63 of Milwaukee county's 73 theatres. They also approved a straight admission price for Sundays. There will be further meetings of the group. Named chairman was E. F. Maertz; secretary, Ray E. Tesch, of the Independent Theatres Protective Association.

Set Reorganization Hearing

Federal Judge William Bondy has directed a hearing on March 30th on the proposed plan of reorganization submitted by the French Motion Picture Corporation, which filed a petition for reorganization February 19, 1938. The plan provides for payment of priority claims in full, and 15 per cent to general creditors.

Congressman Wesley Disney of the First Oklahoma district is preparing a bill for introduction in Congress authorizing a Will Rogers memorial stamp issue. The bill will propose that the stamp be issued in connection with the world philatelists' convention to be held in Tulsa, May 17 to 21.

Griffith Amusement Company, Oklahoma City, has renewed its contract with Altec Service Corporation for servicing the sound equipment in more than 200 Griffith theatres in Oklahoma, Texas and New Mexico on a flat contract basis. Jack Zern and Jack Gregory of Altec closed the deal with circuit officials.

Tri-National Films, Inc., has increased its capitalization from 100 shares to 2,000 shares, no stated par value, according to papers filed with the New York Secretary of State.

Pete Smith Tackles Dragon Duals With Ad Lib Sword

When He Tells Women Doubles Broaden Hips, It's All Over

by GUS McCARTHY
in Hollywood

Seven hundred women and two men attended a St. Patrick's Day meeting in Hollywood of the Federated Women's Clubs at the Fox Wilshire theatre.

Metro-Goldwyn-Mayer's Pete Smith was up on the stage talking. Your correspondent was up in the far recesses of the balcony listening.

Pete's job was to tear the hide off the double feature.

Pete, whom everybody calls as smart a press agent as Hollywood ever had, became aware that all the logical and erudite arguments against the dual had left the beast's pelt unpunctured, whereupon he resorted to that old political trick of badinage and raillery to stab it full of holes.

Broadens the Hips, Too

"Double features are the eye-strain of a nation," said Peter, and the women sat up in their seats. "No wonder opticians chortle with glee whenever they see two features advertised. You'd chortle, too, for if all the eye glasses sold as a result of this practice were laid end to end, well, it would give a lot of work to the unemployed.

"Then, too, the habit of sitting through two features is bound to have its effect on one's, shall I say, anatomy. Yes, I shall say anatomy. Instead of broadening the mind, double features fatigue the mind and broaden the hips." Whereupon a lot of the more buxom delegates gave very good imitations of Claudette Colbert squidging into the easy chair in "Midnight."

When the laughter subsided, Pete tried to get serious. He read from his script, "On occasions, two heads are better than one." Then, tossing the paper aside, he reverted to type with, "But two features are usually a headache."

He took the audience into typical American homes when the family were making up their minds whether to go to a picture show. Both case histories wound up in brawls, with mother going back to her knitting, the old man trying to reduce his blood pressure and the youngsters sore at the world, sore with each other and sore at the movies. For no program nominated offered anything that would satisfy everyone.

On Candy and Tummyaches

Pete returned to his prepared script but his audience grew restive, whereupon Mr. Smith burst forth with this:

"A child will eat candy until it becomes sick, if you let it. Many movie fans will sit through hours of pictures until they get sick—sick of pictures—if you let them. The movie fan is getting an overdose of pictures."

Carrie Nation never sailed into a battle with Demon Rum with more vim and vigor than Pete sallied forth to joust with Demon Duals. "Like a patient, the movie fan doesn't always know what's good for him. He may think he wants double features, but he doesn't realize that subconsciously he is becoming satiated with pictures—because he gets too much at one sitting."

While the audience was applauding, we could see that Mr. Smith, a press agent at heart, was getting ready a word for himself. We didn't guess wrong. A sip of water downed, Pete continued, "One of the most vital factors in the movement now evident in many quarters, to bring back single features, is the short subject. They must not be poor shorts. Weak sisters will have no place in the short subject market. They will die on the vine." The speaker did not mention the "Pete Smith Shorts." He recited a long list of able men and women who were devoting themselves to short production but didn't mention himself.

By this time, Mr. Smith had his audience in the palm of his hand.

"You can become a very important ally in this battle. If you dislike double features, see that the manager of the theatre you patronize is made aware of the fact. If you dislike certain shorts, tell the theatre manager about it. In other words, don't hesitate to register your likes and dislikes with the theatre manager.

"In conclusion, I'd like to know just how you ladies stand on the double feature situation. I believe I know, but I'd like to make sure. All those in favor of the double feature practice, clap your hands. (Silence). Okey. Now all those in favor of the single feature and a program of shorts policy, clap your hands." (Terrific applause).

The ballot box already having been stuffed to bulging, the vote was no surprise.

Projectionist Convicted of Plot to Damage Machines

George Roop, projectionist at the Strand theatre, in Red Bank, N. J., was found guilty at Freehold, N. J., by a jury before Judge John C. Giordano in quarter sessions court of a charge of conspiracy to damage machines in the Liberty theatre at Freehold, in an effort to compel Max Snider, the proprietor, to unionize his playhouse. The jurors were out two and a half hours.

This was Roop's second trial on the charge; a jury last June was unable to reach a verdict.

Leading witnesses for the state in the second trial were William Howard Mericle, West Orange, and Frank Fleming, Long Branch, both of whom had pleaded guilty of the conspiracy and also of malicious mischief in damaging the projection machines at the Liberty on February 7th, a year ago. Mericle, who was sentenced to 18 months to three years in the state prison, was released December 27. Fleming received a suspended sentence.

The pair testified, as they did at the first trial, that Fred Remhurst of New Brunswick, also a motion picture projectionist and then business agent of the New Brunswick local, sent them to Red Bank to see Roop on Jan. 24, 1937. Roop, they said, told them he wanted them to do some slight damage to the Liberty machines. The pair was paid $75, according to the testimony.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN

in London

Production Plans

With the conclusion of work on "Goodbye, Mr. Chips," now reaching its final cutting stages, production is said to have been suspended by MGM-British until later this year. While no final statement has been forthcoming, it is believed that further active work at Denham is unlikely until December.

"Goodbye, Mr. Chips" was previewed recently at Wembley, a London suburb. Robert Donat leaves soon on a six months holiday.

At Denham, production on "Thief of Bagdad" which probably will be directed by Zoltan Korda, Marc Allegret having vacated the role of director, is to start in late spring, probably in May.

It is expected that Irving Asher will continue his production program for Columbia starting at the same time.

Meanwhile, production activity at Denham is centered exclusively at the moment under Paramount. "This Man in Paris," a Pinebrook production for Paramount release, has just started, following "The Silent Battle."

Charity Premiere

"The Four Feathers" is to have a charity premiere in London on April 17th.

To express his gratitude to North African friends who assisted him in filming on location in the Sudan, Zoltan Korda, director, has sent presents to the Dark Continent.

The Omda Samur Mohammed Ramli, Omda of Wad Ramli, confirmed tea drinker, chose a silver tea set, as did Sheikh Sulaiman, paramount chief of Northern Khut. Mamur Esseldin Effendi preferred a fountain pen and a propelling pencil.

Sequel

Mr. and Mrs. Drake, the newspaper reporter-hero and his wife, played by Barry K. Barnes and Valerie Hobson in "This Man is News," harassed news-editor Alistair Sim, Scotland Yard man Edward Lexy, and his stooge Garry Marsh, appear once again on the screen in a sequel to the original Paramount production already titled "This Man in Paris." The film has gone into production at the Denham Studios under producer Anthony Havelock-Allan, and is a Pinebrook production.

The success of the original story and persistent public demand are said to be the reasons for the sequel. Allan aims at a series in the same category as "The Thin Man," "Charlie Chan" and "Mr. Moto" films.

Work opened at Denham on a replica of "The Falstaff," noted Fleet Street hostelry and rendezvous of Britain's Fourth Estate.

Directing "This Man in Paris" is David Macdonald, director of the original film.

Fire for Rehearsal

Local ARP workers availed themselves of a studio fire—one of the sequences in the Will Hay comedy "Where's That Fire?"—at Sound City, Shepperton, recently, to rehearse themselves for the real thing.

They assisted the Barnet-on-Thames Salvage Corps in putting out the blaze of a petrol station fire created by Messrs. Hay, Marriott and Moffatt, who in the film mistakenly seek to put out the conflagration with the aid of fire pumps attached to a petrol tank.

FOUR LEADS IN FILM TOTAL 296 YEARS

Four leading players whose total ages reach 296, an average of 74 years, are playing important roles in "Young Man's Fancy", being directed by Robert Stevenson at the Ealing Studios, with Michael Balcon producing. The quartet — Morton Selten, 80, Allan Aynesworth, 75, Violet Vanbrugh, 73, and Sir Seymour Hicks, 68 — offer a telling contrast to the leading players, Anna Lee and Griffith Jones, whose ages are 23 and 28, respectively.

The youthful Pen Tennyson, director, has Jimmy Hanley, 20, as the lead of "There Ain't No Justice", also in work at Ealing. Hanley, for one of the fight highlights of the film, boxed recently against George Davis, British Southern Areas Middleweight Champion. Hanley was trained by ex-Heavyweight Champion Bombardier Billy Wells.

Itemized

Maurice Elvey, having completed work upon "Sword of Honour," is due to begin production of "Midnight Mail," comedy melodrama to be produced at the Wembley Studios by Admiral Films. GFD will distribute. Derrick de Marney, Cecil Parker, Frank Cellier, Jean Gillie and Edward Lexy have been signed to play.

* * *

Stanley Haynes, recently associated with Victor Saville on "The Citadel" and "Goodbye, Mr. Chips," has been appointed associate producer for Paramount British, by David Rose.

* * *

Selected to play the title role of William in the Richmal Crompton films of that name is ten-year-old Dick Lupino, member of the famous Lupino family of comedians and acrobats.

British "Quickie" Producer Gone, Says Budd Rogers

British exhibitors are complaining because the lack of native product makes it difficult for them to fulfill government requirements for screen time for English-made films, Budd Rogers, United States general manager for Mayflower Productions and vice-president of Alliance Films, said this week on his return from a six week trip to London and Paris. He said the "quickie" producer has been virtually eliminated from the English production scene by the quota laws.

Business in England is slightly ahead of 1938, he said.

Mr. Rogers brought with him a print of "St. Martin's Lane," which Paramount will release in this country.

"Maximilian" Deal Denied by Pascal

Gabriel Pascal, producer of "Pygmalion," in a cable to the New York *Times* from London this week denied Hollywood reports that he had commitments with Miguel Torres, Mexican film producer, to make German and Italian versions of 'Maximilian." The cable read:

"Authorize you give full and definite denial against Miguel Torres's false claims to deal between us. Five years ago we made a deal to make the picture in English and Italian versions in England or Italy. The deal was definitely canceled the same year. Since then I never saw or heard again from Miguel Torres. I authorize you to declare that for the time being I don't dream of making any of my pictures in Italian or German versions and my friendship with Jack Warner (Warner Brothers recently completed "Juarez," starring Paul Muni and dealing with the same subject) would forbid me to enter into such a silly idea as this Mexican producer suggests."

In Hollywood, Mr. Torres said he was "astonished" that Mr. Pascal should deny the existence of a contract between them. "The contract," a representative of Mr. Torres's said, "was signed two and a half years ago in Los Angeles. It was duly notarized and calls for the direction of two foreign versions of 'Maximilian.' No time limit for its execution is contained in the terms of the contract." Mr. Torres said that he will insist upon fulfillment of the agreement.

14 New Ontario Houses

Fourteen new theatres are under construction or about to be started in various sections of the Province of Ontario, Canada. Two theatres each are planned in the cities of Toronto, Cornwall and St. Catharines, while one new house is under way in each of the following centers: Port Colborne, Leamington, Tillsonburg, Sudbury, Glencoe, Oshawa, Kirkland Lake and Brantford. Five of the new theatres will be circuit units.

The annual meeting of Twentieth Century-Fox stockholders will be held at the company's home office in New York April 18th. The annual financial report will be issued in March.

The annual meeting of Balaban & Katz stockholders will be held at the Chicago headquarters of the circuit April 18th.

BRITONS LOOK TO GOVERNMENT NOW FOR PANACEA OF FINANCIAL HELP

Foreign Producers and Distributors and Lords Bridgman and Strabolgi Favor Idea; Stanley Stands Pat

by AUBREY FLANAGAN
in London

Students of the British scene, representative of every section of the industry, have started looking around for new panaceas, now that they are more or less agreed that matters have gone from bad to worse and the certainty of no increase of quota schedule for either renters or exhibitors.

Government Financing Sought

The latest restorative to be solicited from the industrial dispensaries is Government assisted finance. So far lacking in specific definition, the idea is favored by interests as divergent as the foreign producers and distributors here, and friends of the industry My Lords Bridgman and Strabolgi, both of whom placed the decline in British films before the House of Lords this month.

These affinities of judgment and viewpoint become increasingly marked as the industry takes a perspective view of the first year of the Act. Reference has been made to the agreement between representatives of the United States industry here, and certain exhibitor sections, that an increase of quotas would probably aggravate the present situation, that American renters have done their bit, that the decline in production is in voluntary British production, and that a mobilization of finance would ameliorate matters.

Exhibitors' Statement

An even more marked affinity is seen upon examination of the statement of the Cinematograph Exhibitors Association to the Films Council, that it is in the exclusively British production field that the decline has taken place, and that the renters actually have produced quality films and offered them world distribution. There is hardly anything in the CEA memorandum with which American renter-producers would disagree. "It is the extra pictures made by independent British producers which are necessary in order to give exhibitors a freedom of choice. . . ." They foresee, too, a danger that an increase in the quota schedules would mean fewer films, for it would make it unprofitable for the renters to import many "B" films.

Similar judgment was pronounced by Lord Bridgman in speaking for his motion in the House of Lords. Mr. Bridgman, who has associations with the industry by his directorship in Denham Laboratories, will not accept increased quotas as an exclusive panacea. He recorded that of the year's ninety films only ten had been made under purely British auspices. Lord Strabolgi, high priest of the British Films Advancement Council, likewise warned of the dangers of a speedy increase in the quota schedules.

The Government, however, as represented on this occasion by Lord Templemore, speaking obviously as a mouthpiece of Mr. Oliver Stanley, pats itself on the back.

The Board of Trade, as witness Lord Templemore replying to the Bridgman-Strabolgi camp, sees "definite indications that cooperation between the American and British interests would show further advance in the coming year and in particular that more use would be made of the reciprocity provisions of the Act."

92 REGISTERED UNDER THE ACT

Oliver Stanley, president of the Board of Trade, told Commons on Wednesday that 92 features had been registered under the Films Act between January 4, 1938, and March 18, 1939. The average cost approximated three pounds sterling ($14.50).

Mr. Stanley said that he was satisfied with the improved quality of the product.

It is likely that Mr. Stanley and his men have been moved by the deal concluded between RKO Radio and Herbert Wilcox, under which the Bank of America is financing on exceptionally advantageous terms the production of films by the British company. While the great bulk of the industry welcome the deal as a victory for the British film, there is an emphatic body of opinion which believes financing of British production by foreign sources is at complete odds with a measure aimed to sustain a purely British industry.

Not lost, either, from the Government's view probably is the even more significant deal between Paramount and Mayflower, under which four of the Pommer-Laughton films made here and initiated with exceptional success on both sides of the Atlantic, are assured of world distribution under the reciprocity clauses of the new Act. Each of these films, to be distributed in the U. S. and elsewhere, acquired by Paramount, counts as two films in their British quota schedules. MGM acquired "Pygmalion" under similar terms.

A revival of the Film Bank idea is not unlikely, though Government interest would need to be more than verbal.

Such developments point prophetically to a growing conviction that the present slump cannot be laid justly to the discredit of Mr. Stanley's Act, though, admittedly, this last has done little to improve the situation.

Exactly how to persuade the City, still suffering from the sting of invested and vanished millions, is yet to be determined.

Service Charge Cut Indicated

Following a conference last Wednesday between representatives of the Cinematograph Exhibitors Association and Western Electric, it was indicated unofficially but authoritatively that the company would make concessions in the service charge rates, as demanded by the exhibitor organization.

It is believed probable that reductions will be agreed upon in the present service rates varying from five shillings to two shillings, six pence weekly. The basis for an agreement was arranged during the recent discussion here with T. Kennedy Stevenson, president of Electrical Research Products, Inc., before he returned to the United States.

The Films Council has considered the memoranda on cooperative booking as submitted by the CEA and the Kinematograph Renters' Society, and recorded an equal number of votes for and against the proposal.

It has been decided to appoint a subcommittee for further consideration.

A total of 676,158 feet of film were imported into Erie in January, 1939. This compares with a January, 1938, total of 637,088 feet.

Stirn Gets Delay On RKO Appeal

John Stover, attorney for Ernest W. Stirn, holder of 1,234 shares of Class A stock of RKO, has received an additional stay to April 20th to file his appeal from the order of Judge William Bondy approving the plan of reorganization.

The three appeals on Judge Bondy's decision will be consolidated and heard together by the circuit court of appeals, probably in the early part of October, Mr. Stover said. The other appeals were taken by H. Cassell and Company, debenture holder, and Copeia Realty Corporation, a contingent creditor.

Judge Bondy has ruled that the Irving Trust Company, as trustee of RKO, would not be compelled to forward notices to creditors and stockholders of RKO of objections to the approval of the plan of reorganization made by Mr. Stirn.

Ross Succeeds Bren

Frank Ross, story editor for the last two years at the Hal Roach studio, this week was made vice-president of the corporation and given the production post vacated by Milton Bren, who has joined Metro-Goldwyn-Mayer as associate producer. Mr. Ross will have the status of assistant to Mr. Roach.

Ohio Censor Report

Ohio censors reviewed a total of 594 reels in February, from which 16 eliminations were ordered. There were no eliminations for the week ending February 17th. This compares with 621 reels reviewed and 51 eliminations ordered in January, 1938, and 553 reels with 18 eliminations in February, 1937.

Acquire "Katia" Rights

Arthur Mayer and Joseph Burstyn have acquired the American rights to "Katia," produced by E. A. Algaxy in France and starring Danielle Darrieux. It is an adaptation of the novel "Katia the Blue Demon of the Tsar," by Princess Marthe Bibesco. It was directed by Maurice Tourneur.

Knight To Film Fair

Pattinson Knight, London commercial films producer, arrived in New York this week to make a one-reel subject of the New York World's Fair for Great Britain.

Azerier in New Post

Mitchell Azerier has been appointed head of the poster department at Republic's New York exchange.

Merit Pictures Corporation has taken larger quarters in the Film Center Building, 630 Ninth Avenue, New York City. Merit was formerly Mutual Motion Picture Distributors.

FRENCH PRODUCER INVADES U. S. FIELD

Heraut Films to Make Four in Studios on Long Island; Paramount Distribution Set

An invasion of the motion picture production field in this country, is promised by Robert Aisner, French producer and president of Heraut Films of France, who has formed an American producing company under the same name, and is to begin work soon, at the Eastern Service Studios, in Long Island, New York City, on the first of four pictures to be made this year.

Paramount will probably distribute the first throughout the world.

Sylvia Sidney Signed

These pictures will employ American actors, speaking the English language, Mr. Aisner said. A contract with Sylvia Sidney, for her appearance in the first picture to be made, "Bricks Without Straw," has been signed. Mr. Aisner also expects to use Marion Gering, former director for Paramount. In America for the arrangement of financial details and supervision of production, Mr. Aisner is busy interviewing talent and technicians for his forthcoming films.

Three of the scripts for the four productions are ready, he said. Apart from the title mentioned, the other two are "Made in France," a comedy; and "Marie," from a popular novel. These titles are tentative.

Executive Personnel

Mr. Aisner's American company was completed on February 22, and has been registered at Albany and with the Securities Exchange Commission. Wall Street, represented by Alfred Wolff, at Hirsch, Lillienthal, is largely represented in the American company, though it has no interest, Mr. Aisner declared, in the French company.

Officers of the American company are: president, Mr. Aisner; vice-president, Alfred Wolff; treasurer, E. Elliott, who has been associated with Mr. Aisner in French production, and is with him in New York, and S. David, a director. Mr. David is a French importer in New York. Mr. Aisner controls 51 per cent of the stock. The corporation, known as Heraut Films, is capitalized at $300,000.

Developed Plan Here

Mr. Aisner, a visitor to this country on several previous occasions, arrived here on the *Ile de France,* February 17; according to him, "with no thought of producing pictures—here only because things were what you call 'quiet,' in France." Noting the success of various French pictures here he hit upon his plan of producing films in America with "all that quality that American audiences like in French films."

Mr. Aisner noted with emphasis that French pictures, such as "Ballerina," "Mayerling," "Carnival in Flanders" were "not successes, at first," in France.

"And yet the Americans liked them," he said, "perhaps because it was the first time that French pictures appearing here had really good sets; perhaps because they were, for the first time, out of the ordinary, perhaps, also, because of the historical backgrounds.

"I do not know, definitely. I can only repeat the old saying that, 'one can not preach in one's own country.'"

Mr. Aisner's previous pictures, made by the French company, were for French consumption only, he said. None have been imported into this country. Some of their titles are, "Mr. Flow," "Balthazar," "Chaleur du Sein," and "Poisson Chinois," the latter, according to Aisner, has been acquired, and is being remade in English by Paramount, in London.

Heraut Films, in France, has been in existence about six years.

Derr Not Renewing Monogram Contract

E. B. Derr, head of Crescent Pictures, releasing through Monogram, said in Hollywood this week that he will not renew the present deal. Mr. Derr will produce the last two of the eight scheduled for Monogram release this year, "Prison Born" and "The Girl from Rio," a musical. Mr. Derr said he will concentrate on the preparation of the "Secret Service Smith" stories, for which no releasing deal has been concluded as yet.

Charles Garrett has been appointed manager of foreign exchange operations for Monogram. Mr. Garrett was formerly associated with RKO and Gaumont-British. He is now actively engaged in supervising the internal operation of all foreign exchanges which are being operated on a franchise basis by the company.

J. H. "Jack" Gruben has joined Monogram's Dallas exchange, and will be assigned the east Texas zone, with headquarters in Houston. Mr. Gruben began his career in the film industry in 1915 with the Vitagraph-Lubin-Selig-Essanay organization. Later he was associated with Fox, and since 1920 has been with RKO in Dallas.

National Decency Legion Classifies 15 Productions

Of 15 pictures reviewed and classified by the National Legion of Decency in its listing for the current week 11 were approved for general patronage, three were found unobjectionable for adults and one was called objectionable in part. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Blondie Meets the Boss," "Flying Irishman," "The Jones Family in Hollywood," "Lone Star Pioneers," "Med Folket Foer Fosterlandet" (Swedish), "The Mikado," "The Mystery of Mr. Wong," "The Renegade Trail," "Songs and Saddles," "Trigger Smith," "Winner Take All." Class A-2, Unobjectionable for Adults: "Love Affair," "Mystery of the White Room," "Risky Business." Class B, Objectionable in Part: "Within the Law."

"Gulliver" License Department

Paramount has formed a new license department under the supervision of Harry Royster in connection with the Max Fleischer feature cartoon, "Gulliver's Travels." This department will arrange merchandising tie-ups with novelty and toy manufacturers for the use of "Gulliver" character items which will be sold in leading department stores.

Film Industry in India to Mark 25th Anniversary

The Indian film industry will hold a Motion Picture Congress in Bombay April 8-12 to celebrate the 25th anniversary of the industry in India. The congress is being sponsored by all the film societies there, namely, the Motion Picture Society of India, Indian Motion Picture Producers Association, Indian Motion Picture Distributors Association, Association of Cine Technicians, Amateur Cine Society of India and the Visual Education Society.

In addition to marking the silver jubilee of the Indian film industry the chief aims of the Congress will be to secure recognition for the industry from the government, the securing of financial aid (Indian banks do not advance money to the industry), the study of the educational film field and the establishment of a central organization which can speak with authority on behalf of the industry.

Chandulal J. Shah, of Ranjit Movietone, is chairman of the executive committee of the Congress. Y. A. Fazalbhoy of Fazalbhoy Limited and K. S. Hirleker of Agfa Photo Company, are secretaries. S. Satyamurthy, member of the Central Legislative Assembly of India, will preside over the Congress.

The first Indian-made picture was produced in 1913. The production of films soon became an important activity in the three greatest cities in India, Bombay, Calcutta and Madras. It has progressed to such an extent that today it occupies the eighth place among the major industries of the country. There are in India now nearly 1,500 exhibitors and 75 producing companies with a total investment of £13 millions sterling ($60,840,000).

Dallas Club Tourney Saturday

The annual golf tournament and party of the Variety Club of Dallas will be held Saturday and Sunday. Bob O'Donnell, chief barker, has made plans to entertain the largest number of theatremen ever to gather for the affair.

A. E. Meyer on Tour

A. E. Meyer, general sales manager for International Projector Corporation, is visiting the branches of the National Theatre Supply Company through the south and southwest. He will return to New York in about two weeks.

The Museum of Modern Art Film Library will join the Museum of Modern Art in moving to its new building on New York's West 53rd Street, from 485 Madison Avenue. The five-story modernistic structure will be open to the public on May 10th, and from then until October 1st, films will join painting, sculpture and architecture in an exhibition planned for World's Fair visitors.

The films to be shown for the 10th annual "movie party" sponsored by Duncan MacD. Little, amateur cinematographer, and Mrs. Little, which will be held April 14th in New York, were to be selected this week by a jury.

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE: Penny Singleton, Arthur Lake, Larry Simms—Fair comedy that did not draw. The poorest business in many months, which proves again that in my town you must have stars to get them in. The few who came seemed to enjoy the picture but not enough came to pay expenses.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

BLONDIE: Penny Singleton, Arthur Lake, Larry Simms—This series will do us some good. They're asking for the next one. Played February 3-4.—Sam Kimball, Cornish Theatre, Cornish, Maine. Rural and small town patronage.

CRIME TAKES A HOLIDAY: Jack Holt, Douglas Dumbrille, Marcia Ralston—Good picture. Fair draw. Played February 7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LONE WOLF'S SPY HUNT, THE: Warren William, Ida Lupino, Virginia Weidler—A very passable little thriller. Virgina Weidler does some fine work. Played February 24-25.—Sam Kimball, Cornish Theatre, Cornish, Maine. Rural and small town patronage.

MY SON IS A CRIMINAL: Alan Baxter, Jacqueline Wells—Entertaining little picture. Pleased generally. —W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SMASHING THE SPY RING: Fay Wray, Ralph Bellamy—This one didn't seem to please as it might, yet I've played a lot worse. Trouble here was that they didn't seem to get what they were expecting. I have always felt that Columbia put out as consistently passable program pictures for my patronage as one could expect and they have always been fair in any adjustments. Of course, I never called "Blonde Captive" and "The Captain Hates the Sea" pictures.—Sam Kimball, Cornish Theatre, Cornish, Maine. General patronage. Rural and small town patronage.

THERE'S THAT WOMAN AGAIN: Melvyn Douglas, Virginia Bruce, Margaret Lindsay—A good picture, plenty of laughs and plenty of good clean fun but don't depend on it if you are behind on the rent because it won't do enough business to help you catch up. It seems that Virginia Bruce just can't fill Joan Blondell's shoes at the box office. However, you need not be afraid to face your customers as they come out for the ones that see it will be pleased.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

THUNDERING WEST, THE: Charles Starrett, Iris Meredith, Sons of the Pioneers—Hopalong Cassidy had better look to his laurels since Starrett has come into the limelight. This boy has something with his acting and with the Sons of the Pioneers for music we have a good picture and thus "The Thundering West" is excellent. Running time, 57 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

First National

ANGELS WITH DIRTY FACES: Pat O'Brien, James Cagney, Ann Sheridan, Humphrey Bogart, "Dead End Kids"—Another rattling good picture from the company that has the good ones. The only fault with the picture that I found was it had a little too much gangster stuff in it. It seems as if all the companies use too much gangster material to make pictures. Why not lay off for a while? Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Dead End Kids."—One of the best bets for small towns. Did extra business. Well received. Why don't we get more of this type?—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

FOUR DAUGHTERS: Lane Sisters, Gale Page, Jeffrey Lynn, John Garfield, Claude Rains, May Robson—As entertainment they don't come any better. For the exhibitor, headache. Just prestige but you can't eat with these pictures.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GOING PLACES: Dick Powell, Anita Louise, Allen Jenkins—A screwy comedy that seemed to please but do not think it is as good as "Hard to Get."—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

GOING PLACES: Dick Powell, Anita Louise, Allen Jenkins—Good B picture that did average business. Not strong enough for Sunday in our town but no kicks.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

Metro-Goldwyn-Mayer

BOYS TOWN: Mickey Rooney, Spencer Tracy, Henry Hull—Don't come any better. A-1 all the way. Tracy and Mickey Rooney really go to town. A truly great picture. Played February 19-21.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

CITADEL, THE: Robert Donat, Rosalind Russell—This is undoubtedly a good picture but not a "natural." I think about 80 per cent of adults will be quite satisfied with it. As a physician, I would say that some of the medical sequences are a bit "fishy," but the general audience would not be apt to detect this. We did a nice business on it in adverse weather but most of it was on the first night. Running time, 112 minutes. Played March 4-5.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

FLIRTING WITH FATE: Joe E. Brown, Leo Carrillo—See report on "The Girl Downstairs."—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

FOUR GIRLS IN WHITE: Florence Rice, Una Merkel, Ann Rutherford, Kent Taylor, Alan Marshal—We were afraid this picture might be too depressing but were overjoyed at the box office on a weekend date. It is well acted and a good story. Our patrons came out well pleased. Running time, 72 minutes. Played February 19-20.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

FOUR GIRLS IN WHITE: Florence Rice, Una Merkel, Kent Taylor, Ann Rutherford, Alan Marshal —Grand B product. Liked by all. Please anywhere. Stand alone in small spots; strong half in the big town. Running time, 69 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GIRL DOWNSTAIRS, THE: Franchot Tone, Franciska Gaal, Walter Connolly, Reginald Gardiner—Again Leo flops on us. Very weak program offering that will get by on a double bill.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

GIRL DOWNSTAIRS, THE: Franchot Tone, Franciska Gaal, Walter Connolly, Reginald Gardiner—I had business in the operating room when this one was over. Played it on Saturday following "Flirting with Fate" and wondered, after these two, as to whether my customers were going to stick by me. Leave these two out and you will do better by doing so. Excuse me, Mr. Lion, but I just had to get this off my chest. —B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Milizia Korjus—A very melodious and interesting picture that barely grossed average. Played February 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HONOLULU: Eleanor Powell, Robert Young, Gracie Allen, George Burns—Our box office had no appeal on this one. We did poor business. Those who saw it were pleased. It is above average entertainment. Maybe Eleanor Powell in a grass skirt kept them far away. A few people remarked about it. As for me, I enjoyed it. Plenty of good music and comeedy. Running time, 83 minutes. Played March 2-3.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

HONOLULU: Eleanor Powell, Robert Young, Gracie Allen, George Burns—After "The Great Waltz," "Dramatic School" and "Idiot's Delight," it is a relief to play such a show as "Honolulu." The finest musical we have played in several seasons. No need for expoitation, as mouth-to-mouth advertising will do the most good. A great picture from a great company. Running time, 83 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen—Played this against "Kentucky" and the two proved the best entertainment in a long time. Both drew well against the weather conditions. "Honolulu" is a fast moving comedy and Powell's dancing excellent. Young in his double role did excellent work.—B. C. Brown, Vernon and Temple Theatre, Viroqua, Wis. General patronage.

IDIOT'S DELIGHT: Clark Gable, Norma Shearer, Edward Arnold, Charles Coburn, Joseph Schildkraut —We might as well get this off our chests. This was the most unanimously disliked picture that we have ever run. I did not hear one good word for it from anyone. Even the Gable and Shearer fans turned thumbs down on it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

IDIOT'S DELIGHT: Norma Shearer, Clark Gable, Edward Arnold, Charles Coburn, Joseph Schildkraut—This is positively the biggest disappointment we have had in many months. Sunday business off about 40 per cent, and on Monday night we played to 32 patrons in all. Pleased about 10 per cent; the other 90 per cent stopped and told me how terrible they thought it was. It may have been a wow in the cities but it is no good for small towns. "Idiot's Delight" was when somebody gave this a four star rating. At least 30 minutes of Norma Shearer's conversation could have been eliminated. Not a thrill, not a laugh, not a tear, just talk from beginning to end. Running time, 105 minutes. Played March 5-7.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

LISTEN DARLING: Freddie Bartholomew, Judy Garland, Mary Astor, Walter Pidgeon—A pleasing little picture to fair business. We were a little late in playing this one but it was much more gratifying than I expected it to be. Running time, 75 minutes. Played March 3-4.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

OUT WEST WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Virginia Weidler—This one came just in time to save Leo's face with our patrons. Very fine family picture that drew well and pleased. Some said better than "Love Finds Andy Hardy," but, personally, did not think so. Good entertainment, however, that will satisfy most everyone.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

PORT OF SEVEN SEAS: Wallace Beery, Frank Morgan, Maureen O'Sullivan, John Beal—A good picture. Will satisfy most audiences. Maureen O'Sullivan helps put show over. This girl is good. Of course, Beery is always good and draws. Metro didn't "fall down" on this one. Played March 9-11.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

STABLEMATES: Wallace Beery, Mickey Rooney—This one has been called a small-town picture, which seems to mean that it is a picture with an old-fashioned, homely story told in such a way that even a "Rube" out in the sticks can understand it. We find about one picture in ten that we run to be such that, after seeing it two or three times, I haven't the vaguest idea what most of it is about. It may be that these are big-town pictures and that I could understand them had I been born and reared around 42d street instead of 100 miles north of that locality. If so, ain't nature wonderful? In any event, "Stablemates" is swell entertainment and I believe the work of both stars will assay 100 per cent good in any critic's laboratory. And, more to the point, we did a near-capacity business with it in sub-zero weather. Much of the story is almost too fantastic but we did a satisfactory business and everybody liked it. Running time, 90 minutes. Played February 11-12.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

(Reports continued on following page)

(Continued from preceding page)

STABLEMATES: Wallace Beery, Mickey Rooney—Tip top entertainment. But this one grossed very poorly. Too bad. Played February 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Helen Broderick, Barton MacLane—This picture has plenty of "B.O." We played it preview Friday night and Saturday to good crowds. It will do well on a weekend. Plenty of guns and two-fisted action on a deluxe scale. Sort of western action a la mode. Running time, 97 minutes. Played February 25.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer, Herman Bing—Beautiful color, excellent music, very light story and a complete flop at the box office. Played March 5.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer, Herman Bing—The lion failed to roar on this one. All I can say for it is that it is very beautiful. Story very weak and many dull moments. Too much Auer and Bing and useless family quibbling. Did not please and some said the worst they had ever seen "riding or walking."—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

THREE LOVES HAS NANCY: Franchot Tone, Janet Gaynor, Robert Montgomery—Nice little picture that seemed to please most everyone. Running time, 70 minutes. Played February 18-19.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

THREE LOVES HAS NANCY: Janet Gaynor, Robert Montgomery, Franchot Tone—Pretty good. Fair box office. Played February 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy, Walter Pidgeon, Leo Carrillo, Walter Connolly—Pretty jumpy and crazy but pretty fair entertainment on the whole. Business just fair. Played February 5-6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy, Walter Connolly, Walter Pidgeon, Leo Carrillo—Plenty of action in this picture to keep them on the edge of their seats from beginning to end. Failed to make expenses on this picture but no fault of the show. Running time, 104 minutes. Played March 4-6.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

Paramount

AMBUSH: Gladys Swarthout, Lloyd Nolan—Every time they run out of an idea they produce a gangster picture. This makes four this month and some 22 this season. If that is not an overabundance, I want to know. After a while there will be no more stars to kill off, and what they will do then for ideas, I give up. Certain I and the public have had a bellyful this year.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ARTISTS AND MODELS: Jack Benny, Joan Bennett, Mary Boland, Yacht Club Boys—This vehicle was not up to 1939 model. The gears didn't mesh and it jumped into reverse. Benny and Bennett could not make the grade with it.—B. C. Brown, Vernon and Temple Theatres, Viroqua, Wis. General patronage.

ARTISTS AND MODELS ABROAD: Jack Benny, Joan Bennett, Mary Boland, Yacht Club Boys—Fair. Quite impossible situations but pretty good comedy and a nice style show.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

ARTISTS AND MODELS ABROAD: Joan Bennett, Jack Benny, Mary Boland, Yacht Club Boys—We should have tossed this into the nearest dump. It is very weak entertainment and not so much that what they do is bad but only there's nothing for any of the cast to do. The style show was very tiresome. Played February 12-13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GIVE ME A SAILOR: Martha Raye, Bob Hope, Jack Whiting, Betty Grable—Martha has gone sour on us here. She was no good for us. Did not make film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IF I WERE KING: Ronald Colman, Frances Dee, Basil Rathbone, Ellen Drew—I just wonder when Paramount gets enough making this type of picture. They are just no good in a small town. Running time, 105 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IF I WERE KING: Ronald Colman, Frances Dee, Basil Rathbone, Ellen Drew—OK for this type but a total loss in my town. Paramount just can't seem to make pictures that the public wants, except the westerns, and they have all been extra good. I hate to have to pay for 50 pictures that all take a loss to get 10 westerns.—L. R. Greason, Palace Theatre, Eufaula, Okla. Small town patronage.

ILLEGAL TRAFFIC: J. Carroll Naish, Mary Carlisle—Okay action fare. No business, however. Played February 14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MEN WITH WINGS: Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine—I played this late and business was only fair. It seemed to please. Played March 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEN WITH WINGS: Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine—A good picture that pleased almost 100 per cent. However, you had better give this picture everything possible and get them all in on the first night, for your customers will be looking for something that is not in the picture. It seems that the historical value brought out in the picture did not blend very well with the plot. Play it, though, and don't expect too much and you will be well pleased.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

ONE-THIRD OF A NATION: Sylvia Sidney, Leif Erikson—Sylvia Sidney's suffering in this picture was almost as bad as mine. Poor picture; no business. Played March 7-8.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

ONE-THIRD OF A NATION: Sylvia Sidney, Leif Erikson—Just a lot of wasted film. No one liked it. You will be better off if you leave it in the exchange.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

PARIS HONEYMOON: Bing Crosby, Franciska Gaal, Shirley Ross, Edward Everett Horton, Akim Tamiroff—A very good picture and the first Crosby we ever played that had any draw.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PARIS HONEYMOON: Bing Crosby, Franciska Gaal, Shirley Ross, Edward Everett Horton, Akim Tamiroff—Our patrons enjoy Bing Crosby but this picture is not up to par. The songs are not up to standard and the comedy is slapstick in spots. However, it pleased generally. Fair business. Franciska Gaal is tops. More power to her. Running time, 85 minutes. Played February 26-27.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

SAY IT IN FRENCH: Olympe Bradna, Ray Milland—Very nice little picture. Olympe has something, I think.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

SILVER ON THE SAGE: William Boyd, George Hayes—Gene Autry better look to his laurels with Hopalong Cassidy on the loose. This picture is bigger and better than all the others. Good patronage and a good picture. These Saturday people ate it up. Good for a Saturday date in any small town. Running time, 60 minutes. Played March 11.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

ST. LOUIS BLUES: Dorothy Lamour, Lloyd Nolan, Tito Guizar—Here is a honey of a picture that small town people will eat up and swallow. Plenty of laughs and music. We did above average business two nights midweek. Running time, 87 minutes. Played February 21-22.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

ST. LOUIS BLUES: Dorothy Lamour, Lloyd Nolan, Tito Guizar—Very good musical show which pleased extra business. Played March 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ST. LOUIS BLUES: Dorothy Lamour, Lloyd Nolan, Tito Guizar—Very, very ordinary B product. Got by. Very little entertainment for my patrons. No one said they liked it. Running time, 85 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ST. LOUIS BLUES: Dorothy Lamour, Lloyd Nolan, Tito Guizar—Got by nicely. Heard no complaints.—B. C. Brown, Vernon and Temple Theatres, Viroqua, Wis. General patronage.

SUNSET TRAIL: William Boyd, Russell Hayden, George Hayes—Good western which pleased. Played March 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

BILLY THE KID RETURNS: Roy Rogers, Mary Hart, Smiley Burnette—Played it on Sunday in a snowstorm to good business. The rural folks like Smiley Burnette.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DOWN IN "ARKANSAW": Ralph Byrd, Pinky Tomlin, Elviry and Weaver Brothers—Our audience liked this very much. An ideal small town picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOME ON THE PRAIRIE: Gene Autry, Smiley Burnette, June Storey—Very good western. Republic seems to have the right idea about putting different entertainers in these westerns. Joe Frisco seen in an Autry prior to this one was very, very good. Republic, how about letting Lew Childre sing a song in one of these Autrys?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

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AIR EXPRESS

SHINE ON HARVEST MOON: Roy Rogers, Mary Hart, Lulu Belle and Scotty—Good western picture with nice music. This Roy Rogers can really sing, and Lulu Belle and Scotty added to the enjoyment.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

SHINE ON HARVEST MOON: Roy Rogers, Mary Hart—Very fine entertainment. Everybody happy. Exhibitor even had a few coins left on this one. Nice business in spite of rain and freezing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

ANNABEL TAKES A TOUR: Lucille Ball, Jack Oakie, Ruth Donnelly—Just as bad as the first of this series and that is not very good.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

CAREFREE: Fred Astaire, Ginger Rogers, Ralph Bellamy, Louella Gear—A gay fast moving musical with lots of laughs. It sure tickled our boys. Perhaps it was the psychologist-psychiatrist angle which appealed to the men. They've had plenty of it! Their dancing still superb, Fred and Ginger are a good pair and set a fast pace throughout the entire production. Though a bit light on the story side, the picture contains much in the way of entertainment. Ralph Bellamy and Louella Gear add their abilities to enhance this delightful, winsome film. For those who enjoy a lot of fun combined with excellent dancing and good music, this picture is just right for them. Running time, 80 minutes. Played March 11.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

GUNGA DIN: Cary Grant, Douglas Fairbanks, Jr., Victor McLaglen, Joan Fontaine—Here's one that needs no reports. As you all know about it by this time, suffice to say it's big and will click in any spot, large or small. I myself don't care for these kind, but the public does, so you should worry. Running time, 135 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GUN LAW: George O'Brien, Rita Oehmen—Very good western. George O'Brien liked here. More story to "Gun Law" than most westerns and plenty of action. Played February 22-25.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

LAW WEST OF TOMBSTONE, THE: Harry Carey, Jean Rouverol, Tim Holt, Evelyn Brent—Only a fair picture. Not enough action. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAN TO REMEMBER, A: Edward Ellis, Anne Shirley, Lee Bowman—A splendid story well screened. Whereas it is weak on draw strength, it is so good on entertainment value it will pay you to play it as you are certain to satisfy. Played February 8-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

ALWAYS IN TROUBLE: Jane Withers, Robert Kellard, Jean Rogers—Very far fetched. Some laughs, however. It is miraculous that Jane can stay where she is with the pictures they put her in.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town and rural patronage.

DOWN ON THE FARM: Spring Byington, Jed Prouty, Louise Fazenda, Eddie Collins—Fine Jones family picture.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

DOWN ON THE FARM: Spring Byington, Jed Prouty, Louise Fazenda, Eddie Collins—A small town natural. Did more business on family night than any Fox special since "In Old Chicago." Fox seems to be slipping this year. Only one good picture for several months.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

DOWN ON THE FARM: Spring Byington, Jed Prouty, Louise Fazenda, Eddie Collins—A natural for the country folks. These are what we need in these trying times to make people forget troubles for a time. Eddie Collins is 50 per cent of the show. Hope to see more of him. Played February 17-18.—Sam Kimball, Cornish Theatre, Cornish, Maine. Rural and small town patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Slim Summerville—We enjoyed nice midweek business. No regrets.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott—I did not gross what I should. A lot that came were seeing it for the second and third time. It's a winner and I only wish I could have had it as first booked. Played March 10-11.—Sam Kimball, Cornish Theatre, Cornish, Maine. Rural and small town patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—Here is a sweet picture that pleased all. Pictures of this kind are a credit to the producer.—B. C. Brown, Vernon and Temple Theatres, Viroqua, Wis. General patronage.

KENTUCKY: Richard Greene, Loretta Young, Walter Brennan—Thanks, Mr. Fox, you are certainly keeping the wolf away from our doors this year. Here's hoping you get foxier and foxier as time goes on. A beautiful, a wonderful picture with everything it takes to get them into your show and to make them smile and ask for more like it as they come out. Your Twentieth Century Limited has certainly gone places this year and I for one am glad I am on board.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—Our idea of a perfect picture. Mr. Greene is going places. Fog and ice were against us and as 90 per cent of patrons are from out of town the take was small. Think it would pay to bring it back later. Played March 3-4.—Sam Kimball, Cornish Theatre, Cornish, Maine. Rural and small town patronage.

MR. MOTO'S LAST WARNING: Peter Lorre, George Sanders, Ricardo Cortez, Virginia Field—Just another program picture which failed to draw. Played March 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft—Excellent. Good box office. Played February 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—No excuse whatever for this type picture. It's plain poison for small towns. We are told experience is the best teacher but evidently the producers never heard of it. Why do they do it?—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

TAIL SPIN: Alice Faye, Nancy Kelly, Constance Bennett, Joan Davis, Charles Farrell—With two exceptions my patrons praised the picture highly. Something different, exciting and very interesting. Nancy Kelly very good and I predict a great career for this fine young actress.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

UP THE RIVER: Preston Foster, Tony Martin, Phyllis Brooks, Arthur Treacher—An amusing burlesque on prison life. Not perhaps the equal of the original but okay just the same. Fair box office. Played February 1-2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

UP THE RIVER: Preston Foster, Phyllis Brooks, Tony Martin, Arthur Treacher—Good entertainment for the folks who brave this weather. Played February 13-14.—Sam Kimball, Cornish Theatre, Cornish, Maine. Rural and small town patronage.

WHILE NEW YORK SLEEPS: Michael Whalen, Jean Rogers—And so did the audience, but they had a restless sleep.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

United Artists

ADVENTURES OF TOM SAWYER, THE: Tommy Kelly, Ann Gillis, May Robson, Walter Brennan—Did all one could expect considering weather and business conditions. We hear that they are going to turn Maine back to the Indians. Haven't seen a ten spot for so long we have forgotten whose picture is on it. Played February 10-11.—Sam Kimball, Cornish Theatre, Cornish, Maine. Rural and small town patronage.

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon, Patsy Kelly, David Niven, Thomas Mitchell, Walter Brennan—A fine picture for small towns and a good moral.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

DUKE OF WEST POINT, THE: Louis Hayward, Joan Fontaine, Richard Carlson—Just a lot of athletic stuff that you see every day in the newsreels. Many walkouts on this one. Very weak.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

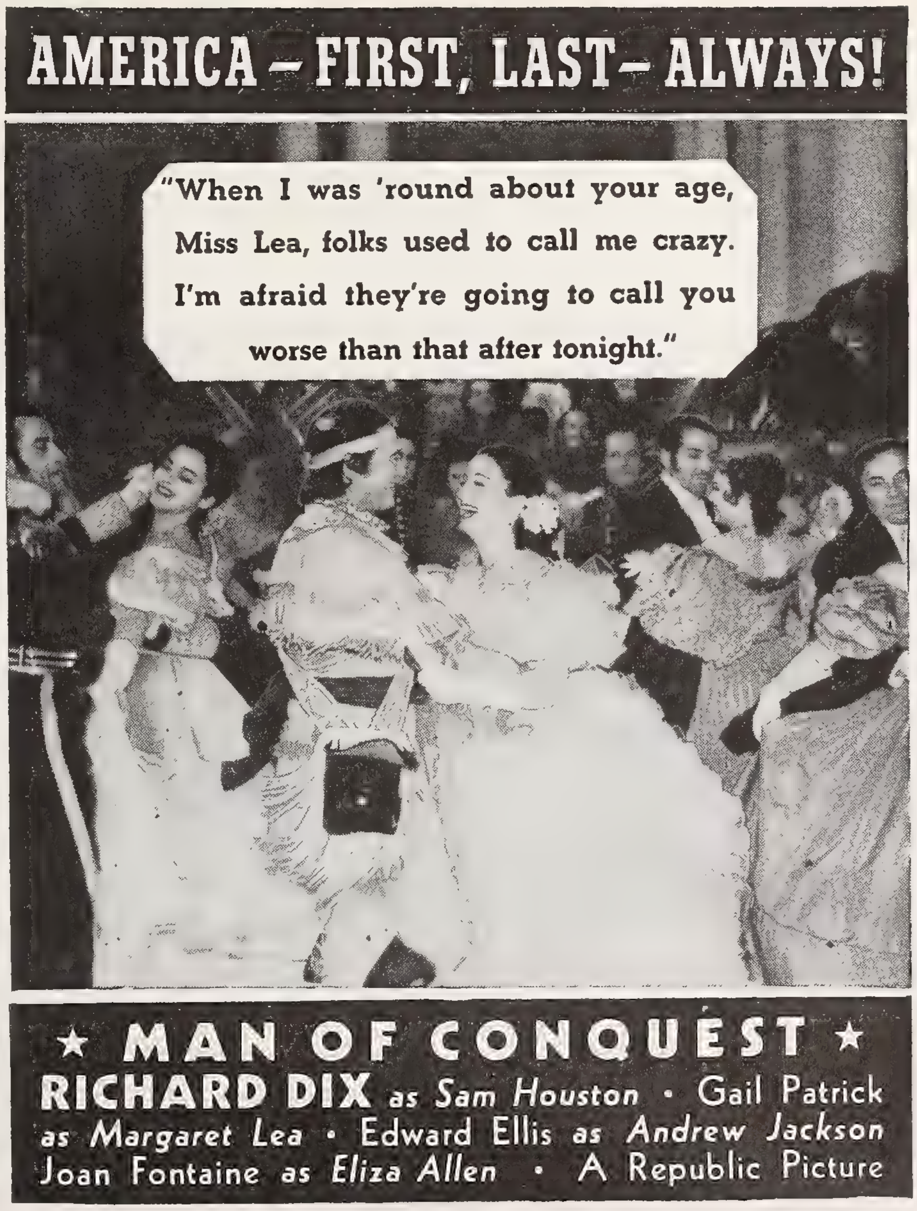
MADE FOR EACH OTHER: James Stewart, Carole Lombard, Lucille Watson, Charles Coburn—The best thing U.A. has had this year. Really a good picture that is different from mill run. Did average business but pleased 100%. U.A. pictures that just don't click in small towns, and why? They are all good pictures but can't get people to come in on them.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette—Very good comedy but didn't do much at the box office. Played March 3.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Universal

FRESHMAN YEAR: Dixie Dunbar, Ernest Truex, William Lundigan, Constance Moore—Good program picture. Running time, 68 minutes.—P. G. Held, New

(Continued on following page)


AMERICA – FIRST, LAST – ALWAYS!

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★ MAN OF CONQUEST ★
RICHARD DIX as Sam Houston · Gail Patrick as Margaret Lea · Edward Ellis as Andrew Jackson
Joan Fontaine as Eliza Allen · A Republic Picture

(Continued from preceding page)

Strand Theatre, Griswold, Iowa. General patronage.

MAD ABOUT MUSIC: Deanna Durbin, Herbert Marshall, Gail Patrick, William Frawley—Best Deanna Durbin by far and that's saying quite a bit. Play this one, though old. It still will do business. One swell show. This Deanna Durbin is a "top" star. Running time, 90 minutes. Played March 5-7.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

YOUTH TAKES A FLING: Joel McCrea, Andrea Leeds—Very poor. One of those pictures where the audience laugh at the wrong time.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

Warner Brothers

DAWN PATROL: Errol Flynn, David Niven, Basil Rathbone, Donald Crisp—Very good but they certainly used a lot of shots of the first "Dawn Patrol."—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

DAWN PATROL: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp—Very fine picture that pleased all. What more can we say?—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins—Good comedy; better than many big specials. Dick Powell is not the drawing card he used to be. This did quite well considering the impassable roads. Running time, 82 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins—An excellent comedy. We had a poor print as we played the picture late and much had been cut but it was a swell little comedy. Powell is good and de Havilland was never better. Running time, 79 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NANCY DREW, DETECTIVE: Bonita Granville, John Litel, Frankie Thomas—Entertaining little picture. Got by nicely.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SISTERS, THE: Bette Davis, Errol Flynn, Anita Louise, Jane Bryan, Dick Foran, Ian Hunter—Majority of adults were pleased but not the high school students and younger generation. Flynn miscast.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

SISTERS, THE: Bette Davis, Errol Flynn, Anita Louise, Jane Bryan, Dick Foran, Ian Hunter—A splendid picture. Too bad it failed to draw better crowds as they sure would have enjoyed it. Played January 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FIVE NEW REPORTERS FROM FIVE STATES

From situations as far separated as Oklahoma and Maine come five additional contributors to "What the Picture Did for Me" this week. They are:

MRS. W. A. WIGHT, Rex Theatre, Konawa, Oklahoma
B. F. JACKSON, Delta Theatre, Ruleville, Mississippi
B. C. BROWN, Vernon and Temple Theatres, Viroqua, Wisconsin
MARY HAYES DAVIS, Venice, Clewiston and LaBelle Theatres, Venice, Florida
SAM KIMBALL, Cornish Theatre, Cornish, Maine

The three last-named have been earlier contributors to the department, but none of them within the past year.

WINGS OF THE NAVY: George Brent, Olivia de Havilland, John Payne, Frank McHugh—A swell picture that will stand up under exploitation. Lots of action and authentic scenery. John Payne is good. Business only fair but the picture is OK. Running time, 89 minutes. Played February 23-24.—Mrs. W. A. Wight, Rex Theatre, Konowa, Okla. Small town and rural patronage.

WINGS OF THE NAVY: George Brent, Olivia de Havilland, John Payne, Frank McHugh—Unusual box office response and tenacity. Seemed to advertise itself. Second day last show much larger than usual attendance. Thrilling story. No miscasts. Scenes of breath taking beauty. Informative. Patriotic without being pedantic. And were we gratified to Warners for a fair price? Yea, verily. Just ending a dull tourist season in our villages. 25% less tourists spending 50% less money than usual. Northerns must be economizing. Grateful, too, to Warners for not holding us villagers back until Mr. Sparks had played this film in all his 100 Florida theatres first, second and sometimes third runs. This practice is killing off our village theatres. And "believe it or not, Mr. Ripley," the small town theatres of America are necessary to keep our backwoods communities "theatre conscious." If the big chains kill us off, the entire movie industry will be affected eventually. We are feeders, not enemies to the big theatres. But we cannot exist if forced to play old releases with all the cream skimmed off. We should be allowed to play within ten days after the chains.—Mary Hayes Davis, Venice, Clewiston and La Belle Theatres, Venice, Fla. Small town patronage.

Short Features

Columbia

AUTO CLINIC: Krazy Kat Cartoons—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DEMONS OF THE DEEP: Special Sport Thrills—A good subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOT DOGS ON ICE: Krazy Kat Cartoon—Very good. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

KRAZY'S TRAVEL SQUAWKS: Krazy Kat Cartoon—Just so-so.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

MANY SAPPY RETURNS: Charley Chase—Columbia does it again, giving our weekend customers a real laugh.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NIGHTSHIRT BANDIT: Charley Chase—A dandy two-reel Chase comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NIGHT SHIRT BANDIT: Charlie Chase—Very good and especially enjoyed by the kiddies. Running time, 20 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

PEACEFUL NEIGHBORS: Color Rhapsodies—A dandy colored cartoon and anti-war propaganda showing the battle of the roosters.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PIE A LA MAID: Charley Chase—Poor recording on our print and only fair. Will get by on weekend dates where the audiences are not so critical. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCRAPPY'S PLAYMATES: Scrappy Cartoon—Just ordinary. There are better ones.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

THREE LITTLE SEW AND SEWS: Broadway Comedies—The best of the Stooge comedies to date. House in an uproar.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

CACTUS CABALLEROS: Harry Gribbon—We tried all season to dodge this two-reeler only to get it in a last minute substitution. As we expected, it was poor.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MONTAGUE THE MAGNIFICENT: Bert Lahr.—Really hilariously funny.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARDON MY ACCIDENT: Two-Reel Comedies—A poor comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WPA

SHOCK TROOPS OF DISASTER: Government Film—Okay but could have been better. Too bad someone didn't make some real scenes during the actual hurricane. There would have been some thrills indeed.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

CRIMINAL IS BORN, A: Crime Doesn't Pay Series—Very proud we were able to show this. A real credit to the industry.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DOUBLE DIVING: Pete Smith Specialties—Interesting and entertaining one reeler dealing with swimming and diving.—E. M. Freiburger. Paramount Theatre, Dewey, Okla. Small town patronage.

FOOTBALL ROMEO: Our Gang—Always pleases. Running time, 10 minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

HONDURAS HURRICANE: Captain and the Kids—A good cartoon enjoyed by all. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

HOW TO READ: Robert Benchley—This Benchley humor hit the spot. Everybody seemed to like it immensely.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOW TO WATCH FOOTBALL: Robert Benchley—He don't miss. Running time, nine minutes.—R. A.

TELEGRAMS
are feature length stories in short subject form

SUNDAY, APRIL 9, IS EASTER. . . . . WHY NOT SEND EASTER TELEGRAMS TO A SELECTED LIST OF PATRONS FOR YOUR BIG EASTER WEEK SHOW? CALL THE WESTERN UNION MANAGER FOR SPECIAL QUANTITY DISCOUNTS ON LOCAL NIGHT LETTERS.

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Moore, State Theatre, Clarence, Iowa. Rural patronage.

LITTLE RANGER, THE: Our Gang—Our Gang de luxe. Very good. Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MADEIRA—ISLE OF ROMANCE: Fitz Patrick Travel Talks—Good travel reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MADEIRA—ISLE OF ROMANCE: Fitz Patrick Travel Talks—Tops, tops, tops. No one can come up to this producer when travel talks are made. Absolutely perfection. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MADEIRA—ISLAND OF ROMANCE: FitzPatrick Travel Talks—O. K. for travel talk. Good color. Running time, eight minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

MEN OF STEEL: Musical Comedies—This is not so good. Much ado about nothing. Strong arm men with heavy muscles don't mix with songs! Running time, two reels.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

NEW ROADWAYS: Passing Parade, No. 2—Interesting but why, oh why, doesn't some company make some funny shorts? I can run half a dozen reels of educational shorts and the poor disappointed kiddies will say as they leave "Miss Gladys, ain't there a comedy?" And the grownups miss the comedies, too.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

NOSTRADAMUS: Historical Mysteries—Very interesting short telling of the predictions of Nostradamus that have been fulfilled. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ONCE OVER LIGHTLY: Musical Comedies—The poorest one of this series I have run. Not too bad but not good. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ONCE OVER LIGHTLY: Johnny Downs, Dixie Dunbar, Billy Gilbert—Extra good musical short with a splendid plot idea that has developed with pleasing results. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PASSING PARADE, No. 1: Very interesting and entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PENNY'S PICNIC: Prudence Penny—Another of her interesting shorts on cooking and she certainly makes that food look good in color.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PENNY'S PICNIC: Pete Smith Specialties—This is the third Penny we have played and is by far the best. Good any day of the week. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

POWER: This is an entertaining plug for your coming Metro features. We should say it was worthwhile. Provided gratis by Metro.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PRACTICAL JOKERS: Our Gang—An excellent Gang comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PRACTICAL JOKERS: Our Gang—Good comedy—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRACTICAL JOKERS: Our Gang—A good show. It has my O. K. Although that's not saying too much either for me or the picture. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

PRACTICAL JOKERS: Our Gang—Always good for a few laughs, this proved no exception. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ode. Small town and rural patronage.

THINK IT OVER: Crime Doesn't Pay—A dandy. The subject is concerned with the troubles that befall a young couple who marry against the advice of their parents.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TREACHEROUS WATERS: Floyd Gibbons' "Your True Adventure"—Very much disappointed in this subject. The actual happening from which this story was made may have been very thrilling but the telling of it in this short was very tame. We have been disappointed with all of the Gibbons subjects we have used.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WHAT PRICE SAFETY: Crime Doesn't Pay—When you play one of this series you have something special and this is no exception. This company has two outstanding series that cannot go wrong Fitz Patrick and "Crime Does Not Pay." The best in the business. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

ALL FAIR'S AT THE FAIR: Color Classics—Quite funny. World's Fair idea, of course.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BULLDOZING THE BULL: Popeye the Sailor—Only fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CIRCUS CO-ED: Paragraphics—An excellent reel showing the training of a circus girl.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CUSTOMERS WANTED: Popeye the Sailor—A dandy Popeye.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HUNTING THRILLS: Grantland Rice Sportlights—This short certainly does provide thrills. Interesting for all, both young and old. Good photography with unique methods of fishing. Great for any theatre. Running time, 10 minutes.—J. A. Reynolds, Director of Educational Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

LIGHTS! ACTION! LUCAS!: Clyde Lucas and His Orchestra—Leave it lay. Running time, 10 minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

LIGHTS! ACTION! LUCAS! Headliners—Good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MUSIC THROUGH THE YEARS: Jan Garber and His Orchestra—Good musical short.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MUSIC THROUGH THE YEARS: Jan Garber and His Orchestra—Don't leave this one in the can. It's good. Running time, 11 minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

ORRIN TUCKER AND HIS ORCHESTRA: Headliners—Very good. Everyone enjoyed this. Quite a few sat through this twice. Running time, 10 minutes.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

PARAMOUNT NEWS: No. 42—We booked this News special and advertised it in the schools at the suggestion of the distributors. Certainly we never saw a single reel subject with more interesting and powerful subject matter. Every school child and adult in America should see it.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PARAMOUNT NEWS: No. 56—O. K. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

PARAMOUNT PICTORIAL: No. 3—Pretty good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

QUEENS OF THE AIR: Headliners—Paramount produced a good short in this film. Good music by Vincent Lopez plus nice singing. Featured are five well known songstresses who really "give out." Votes of the boys were heavy for "Hotcha" Hutton as to personality and for Hollace Shaw as to looks and singing. Many of the boys predict a future in motion pictures for her. You can't go wrong with this. Running time, 11 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

THAT'S AFRICA: Paragraphics—A dandy reel on the Sahara desert. About as interesting a reel as we ever played. Give it your preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

UNUSUAL OCCUPATIONS: No. 3—Entertaining—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BIRD DOGS: RKO Pathe Sportscope—A beautiful and intelligent short.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CLEAN SWEEP, A: Edgar Kennedy Comedies—A very good comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DONALD'S LUCKY DAY: Walt Disney Cartoons—Always dependable, this one garnered the laughs just as have all the others in the Disney series. Running time, nine months.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

DUDE RANCH: Reelisms—A very excellent and pictorially lovely single reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FERDINAND THE BULL: Walt Disney Cartoons—Just like the book so it was very good.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

FISHERMAN'S PARADISE: RKO Pathe Sport-

(*Continued on following page*)

AMERICA – FIRST, LAST – ALWAYS!

"Up in Washington you said we'd buried freedom under a pile of dirty politics. Well, just remember that America is still the land of the free —and there's many a browbeaten people who'd trade their dictatorships in a minute for a good dose of our dirty politics."

★ MAN OF CONQUEST ★
RICHARD DIX as *Sam Houston* · Gail Patrick
as *Margaret Lea* · Edward Ellis as *Andrew Jackson*
Joan Fontaine as *Eliza Allen* · A Republic Picture

(Continued from preceding page)
scope—Quite good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JITTERS, THE: Leon Errol Comedies—I can't see why exhibitors raved about this short. It seemed a glorification of drinking which definitely did not please here. Running time, 18 minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town patronage.

LATIN RHYTHM: Nu-Atlas—Just fair. Warner Brothers seem to have the answers for musicals.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

LATIN RHYTHM: Nu-Atlas Productions—These Nu-Atlas productions lack "umph." Only fair entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARCH OF TIME: One of the finest short subjects on the market. Advertise them.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

MARCH OF TIME: No. 1—We are always proud to show this series. So much so we have the school children to a special free matinee.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

MARCH OF TIME, THE: No. 6—The State of the Nation. Timely and well presented. "Time" is always a pleasure to screen and our patrons look forward to each new issue. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MERBABIES: Walt Disney Cartoons—A grand Silly Symphony. Everyone liked it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MERBABIES: Walt Disney Cartoons—A remarkably clever cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOTHER GOOSE GOES HOLLYWOOD: Walt Disney Cartoons—A hilarious Walt Disney. Here are some of Hollywood's brightest stars lampooned in a most delightful manner. This is one of the best Walt Disney shorts we've ever shown. Bound to amuse all. Running time, eight minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

MOTHER GOOSE GOES HOLLYWOOD: Walt Disney Cartoons—One of Walt Disney's best. Well received. Running time, eight minutes.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

ON THE WING: RKO Pathe Sportscope—A good sport reel on duck hunting. Oddly enough, however, our folks sympathized with the ducks and hissed the hunters in their blind.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

READIN', RITIN' AND RHYTHM: Lucky Millinder and His Orchestra—We booked this short in connection with the personal appearance of Lucky Millinder and his all colored band and revue which will play in person on the stage of the State Theatre here in Torrington on Tuesday and Wednesday, March 7-8. We ran a trailer on the show directly after the picture. It was a natural. Lucky Millinder sure does go to town in this short playing his piece "Ride, Red, Ride." Millinder is jumping all around, up and off the piano and all over the stage. A very good dance team opens the short up. The two girls and three fellows who sang a song were terrible and had my entire audience in an uproar from start to finish. After Millinder plays the short closes with a very good jitterbug scene that really does show the gals and fellas going to town. It gets my patrons' hand at the finish. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

ROMANCING ALONG: Phil Harris, Peggy Shannon—This is swell musical two-reel entertainment. One could never ask a better script for a short film, and the music is plenty okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SKYLINE REVUE: Nu-Atlas Productions—The best from RKO yet. A real dandy. A very entertaining short feature. Running time, 11 minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town patronage.

SOCIETY DOG SHOW: Walt Disney Cartoons—Pluto and Mickey doing their stuff with laughable results. Running time, nine minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage

STYLES AND SMILES: Nu-Atlas Productions—Just fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

FILMING BIG THRILLS: Adventures of the Newsreel Cameraman—Okay newsreel hash.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GANDY THE GOOSE IN G MAN JITTERS: Terry-Toons—Average Terry-Toon cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOUSEWIFE HERMAN: Terry-Toons—Not a bad short. But Herman's dialogue hard to understand. Running time, seven minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small time patronage.

WHAT EVERY BOY SHOULD KNOW: Lew Lehr—Funny how funny Lew is in the News issues and how awful he is in this stupid hodge podge. Skip it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHAT EVERY INVENTOR SHOULD KNOW: Lew Lehr—As bad as the first in this series. We shall not book any others from this series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Universal

NAUTICAL KNIGHTS: Mentone Musical Comedies—When better musical vaudeville acts are put together, Universal will do so in these Mentone Musicals. This picture is absolutely tops in entertainment. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SAILOR MOUSE, THE: Lantz Cartunes—A fair little black. These cartoons do not have the appeal that the Popeyes have, but do get by. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

CLYDE McCOY AND HIS ORCHESTRA: Melody Masters—A good band act with plenty of jazz in it. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

COUNT ME OUT: Merrie Melodies—A clever little cartoon but not so good as some we have shown. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HATS AND DOGS: Broadway Brevities—Fairly good two-reeler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LINCOLN IN THE WHITE HOUSE: Historical Technicolor Featurettes—This short is well worth anyone's time. "The Gettysburg Address" lives again. Running time, two reels.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

PORKY IN WACKYLAND: Looney Tunes—Always good here. Running time, 10 minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

PORKY'S NAUGHTY NEPHEW: Looney Tunes—A good black and white cartoon. Have seen better but it is average for this series. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ROMANCE ROAD: Broadway Brevities—A fine colored two-reel musical about the Canadian mounties. Excellent and will please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RUBINOFF AND HIS VIOLIN: Melody Masters—Another grand band act by Vitaphone. One of the best and should have your "A" playing time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SKI FLIGHT: Vitaphone Varieties—An excellent skiing reel showing the mechanics of skiing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SONS OF THE PLAINS: Mauch Twins—A nice color short for any playhouse. This pleasing story with the Mauch Twins to carry it is very well done. Will go over big with the juveniles and should be enjoyed by the oldsters. Running itme, 19 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

SWING TIME IN THE MOVIES: Broadway Brevities—One of the best two-reel subjects we have played in a long time. Entertaining all the way through.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ZERO GIRL: Broadway Brevities—Many thanks to our fellow exhibitors to these columns in letting us know about this short. Very pleasing entertainment. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Serials

Republic

FIGHTING DEVIL DOGS, THE: Lee Powell, Herman Brix—Played seven chapters. Chapter Seven was the weakest so far. Nothing but scenes from previous chapters. I call it very "false economy." Other chapters good. Many complaints on Chapter Seven.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

AMERICA – FIRST, LAST – ALWAYS!

"The sound of Texas appeals to me. There's room down there for a man to stretch his soul as well as his legs, and since messing 'round Washington with politicians my soul needs stretching."

★ MAN OF CONQUEST ★
RICHARD DIX as Sam Houston • Gail Patrick as Margaret Lea • Edward Ellis as Andrew Jackson
Joan Fontaine as Eliza Allen • A Republic Picture

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 142

Question No. 142 was: (A) Describe the effect of sound upon the human ear. (B) What is meant by sound frequency? (B) Cite some analogous examples. (C) Just what is the relation between the pitch of a sound and its frequency?

The following made acceptable answer: C. Rau and S. Evans; G. E. Doe; J. R. Prater; H. Edwards; L. Cimikoski; W. E. Limmroth; M. B. Stout; G. H. Payne; L. H. Kelley; C. A. Whitlock; R. W. Groton; M. and J. Devoy; T. and W. Turk; P. and L. Felt; C. Hawkens; L. Johnson; W. B. Hunter; L. F. and G. Brown; R. and K. Wells; L. M. Richardson; F. H. S. and P. Dalbey; G. Thompson; E. Lomax; W. B. Hennesy; L. C. Finney; H. H. Todd and L. E. Dodson; E. and F. Wentworth; M. B. Dillon; D. and W. Porter; S. True; K. Irwin; R. R. Robbins and W. Winkler; G. L. Goss; H. T. Plum and D. A. Shea; R. Bullard and J. K. Robinson; S. M. Stillman; M. D. McGuire; T. S. Taylor, V. L. Odin and R. Smith; E. Exline; H. L. Goodwin; A. Rosenberg; H. N. Owens and R. Mueller; J. C. Lathrope; M. F. Robinson and L. A. Beachwood; C. H. Lowrie; D. R. Hutton; H. Winton; F. Hess; W. R. Matthews and J. R. Davidson; T. W. Redhouse; P. Slobodny; F. W. Brandenburg; T. Lavenburg; S. Robbins; M. Lennox; A. and B. Richardson; M. and B. Walker; M. D. Cohen and F. J. Bernstein; E. J. Brandell; A. W. Baxter; L. Blachley; H. J. Benjamin; L. G. Davis and P. Somers; T. L. Ward and W. Jones; D. R. Spencer; B. B. Kent; W. R. Allen and M. Samuels; B. L. Morris and H. M. Jackson; H. T. Mandrake; J. Walsh and D. Powers; L. Day and W. S. Daniels; O. Ordel and L. B. Daniels; G. L. Baxter; R. Morris; R. Davis and M. F. Brown; S. Carberry; T. D. Brady and C. L. Williams; S. Neilson; D. N. Logman; T. Watkins and N. S. Ried; S. T. Adams; R. W. Groton; F. E. Ludney; M. Samuels and P. L. Golsstein; S. Baxter; W. N. Adams; J. Fischer.

(A) J. R. Prater says, (A) Although this question was answered in Section C of last week's lesson, it is a mighty important subject, repetition of which will not hurt any of us a bit. The effect of sound upon the human ear is to cause the thin membrane stretched across the inside of the opening of the ear to vibrate in accordance with the periodic increase and decrease in the pressure of the air touching its outer surface. The sensation of sound is transmitted from the eardrums to the brain through the auditory nerves. This process is very similar to that which takes place when sound waves in the air strike the diaphragm of a microphone and sets up an electric current in the circuit leading to the amplifier.

"Following through the entire process, suppose the sound to be coming from an electric buzzer. When the buzzer armature moves toward the listener, all the particles of air touching it are pushed toward him. These particles move only a very short distance until they collide with adjacent air particles, causing them to move, the original ones giving up their energy in the process. This procedure goes on a great many times until finally those particles of air touching the outside of the eardrum receive a push, and thus cause the eardrum to move or "bulge" inward. When the buzzer armature reaches the end of its travel toward the listener, it immediately starts to move in the opposite direction, pushing air particles in its front and leaving a partial vacuum behind it.

BLUEBOOK SCHOOL QUESTION NO. 147

(A) Why was it recently found necessary to reverse the former idea that current flows from positive to negative and substitute the idea that it flows from negative to positive?

(B) For what reason is electrical theory helpful in practical work?

(C) Where do atoms exist and of what are they composed?

"The normal air pressure outside this vacuum space causes the nearest air particles to rush in behind the armature. The more common expression is that they are sucked in. As they do this, the pressure is relieved from the near side of the adjoining air particles, and they rush in after the first ones. This process also continues until those particles of air touching the eardrum move away toward the source of sound or buzzer armature, causing the eardrum to be pulled or sucked outward. As soon as the buzzer armature again reverses in direction of travel, the first or 'compression' action again takes place. When this entire cycle of operation occurs many times a second, the sensation of sound is created within the brain. A normal human ear will respond to all sound vibrations between about 20 and 20,000 cycles per second, which is at least twice the frequency range covered by modern theatre sound reproducing equipment."

G. E. Doe replies, "To answer the question one must examine into the nature of sound and its method of transmission. When a drummer strikes the head of a base drum, it is caused to vibrate. Of course the air in contact with it must and does vibrate in unison. Thus high and low intensities are created in the air, which we term 'waves', and which we may presume to closely resemble waves in water, with this exception: Waves in water do not alter its density, whereas waves in air are in reality differences in density. When the head of a snare drum is struck, precisely the same effect is produced, except that the vibrations of the smaller, presumably more tense, head are of less depth and much more rapid, therefore the air 'waves' produced are of less amplitude and much more frequent—less space between them.

"These waves, variations in density (call them what you will) carry through considerable air space, just as water waves carry through a considerable water space but, as with water, in diminishing power, strength or what have we. If within the space thus affected is a human ear, these disturbances contact the ear drum and cause it to vibrate exactly as did the drum head, or other sound source, and through some mysterious effect upon the nerves, not as yet, so far as I can ascertain, fully understood, the vibrations are transformed into sound by the brain."

(B) C. Hawkens says, "Sound, insofar as has to do with its transmission, consists of disturbances in the conveying material, air for example. These disturbances are commonly termed by the Higher-Ups 'waves', though since sound may be and is transmitted through and therefore it would seem by solid substances, I am unable to see how such substance can 'wave', either as a whole or in its particles. However, 'frequency' is the term employed to describe the rapidity of these waves, or what have we, over a specified period of time, usually one second. For example, a child drags a stick along a picket fence. Naturally, the stick will vibrate and the rapidity of its vibrations will be dependent upon the speed at which the stick is drawn. In other words the 'frequency' of its vibration will depend upon the speed of progress the stick makes. *Frequency* in sound means the number of 'waves' set up per second.

(C) S. True puts it thus, "The relation between pitch and frequency in sound is this: Sound may be low pitch or high pitch, according to the distance its waves are spaced apart and their amplitude—size, if you please. Waves set up by relatively slow vibrations are not only spaced much farther apart than those resulting from rapid vibrations, but also by reason of their spacing and character of the slower vibrating medium by which they are produced, have greater size and somewhat different shape. Slow vibrations, because of these facts produce low, relatively 'hoarse' sound, whereas as vibration speed increases the resultant sound becomes less low and 'hoarse', to a point where it may become shrill."

Judges Chosen for Burkan Prize Essay

A committee of judges to determine the best essay submitted in the first annual Nathan Burkan Memorial Competition sponsored by the American Society of Composers, Authors and Publishers has been announced by Thomas B. Robertson, chairman of the Section of Patent, Trade Mark and Copyright Law of the American Bar Association.

Each of the essays to be judged is the work of a student in the graduating class in an American law school.

Edward A. Sargoy, Copyright Protection Bureau attorney, and chairman of the copyright committee of the American Bar Association, was named chairman of the committee which will judge the papers on the necessity of copyright law. Other members of the committee are Stephen P. Ladas, Edward S. Rogers, Dr. Louis Charles Smith and Professor John H. Wigmore.

You Be The Judge...

●**Pick up any national magazine . . . any newspaper . . . look at any billboard . . . read the movie ads . . . then look at any National Screen Trailer . . . and you'll see why we say:**

> *No printed account . . . no matter how graphically written . . . can thrill its readers . . . excite its readers . . . amuse its readers . . . one-tenth as much as seeing and hearing the event itself!*

Listen to any radio broadcast . . . then see a trailer and you'll see why we say:

> *Nothing compares to seeing and hearing the actual event itself!*

No form of advertising . . . no matter how smart, can give you the one hundred percent coverage you get from National Screen Trailers . . . and at the lowest cost per person reached!

NATIONAL
Screen
SERVICE

. . . Prize Baby of the Industry! —

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

FINISHING THE JOB

As events in the industry are now proving, the emphatic declarations on this page that big-time showmanship had come again into its own were not set down to stiffen exhibitor morale. There is overpowering evidence to hand that in agreement with these repeatedly-voiced expressions, large-calibre exploitation, lately revived and respected, is returning in the hands of major companies. This long-delayed return has been marked with an evident effort to bridge the traditional gap between production and selling by giving readier ear to distributor and exhibitor forces; to opinions of studio manpower seasoned by years of experience in the field.

One immediate development is the current procedure of holding premieres in various sectors of the land instead of confining this invaluable national publicity medium to Hollywood, as formerly. There is a trend also to elaborate ballyhoo on big pictures going forth in advance from the studios to criss-cross the continent. Equally important is the increasing amount of promotional tieins and other effective exploitation aids offered by the studio ad forces to theatremen always hungry for additional selling angles.

Speaking at the Hollywood Quigley Grand Awards presentation, in May, 1937, C. B. DeMille said: "The old days are gone. Today, the production job is not finished until the picture is on the theatre screen."

The veteran Paramount producer voiced an opinion then spreading in many important quarters that now appears to be crystalizing into definite benefits at the boxoffice.

▽ ▽ ▽

NO QUESTION OF DIFFERENCE

Regardless of his situation, the showman to bet on is the lad who spotting an opportunity for worthwhile promotion immediately seizes upon it with everything he's got. That goes for a fourth-run as well as a first, perhaps more so as is illustrated here by a report from Ed Lamoreux, manager of the small, fourth-run Empire, in Windsor, Ontario, a Famous Players Canadian unit.

Hearing that Father Flanagan was to speak before the local Catholic Lecture League of a Sunday, Lamoreux booked "Boys Town" to start the day after, hoping for some kind of a publicity break he felt the visit would bring. He got his break by persuading Father Flanagan to officially inaugurate the engagement at a special morning show for pupils in the separate schools, the resultant publicity topping every house record. But even of more value, says Ed, was the talk created by the unprecedented appearance which the Round Tabler is positive has earned the house an invaluable goodwill and many new patrons.

There may be all the difference in the world between a first and fourth run situation. But that difference does not necessarily include lack of enthusiasm nor any lessening of exploitation fervor on the part of the subsequent-run theatreman.

▽ ▽ ▽

BEYOND THE WRITTEN WORD

There are more than a handful of managers, though the number should be much larger, who make it their business to speak before club luncheon meetings and other local organizations. It isn't that the boys are bent on displaying their forensic talents. They are, however, concerned with the important job of building prestige for the motion picture and the extra grosses that such prestige brings.

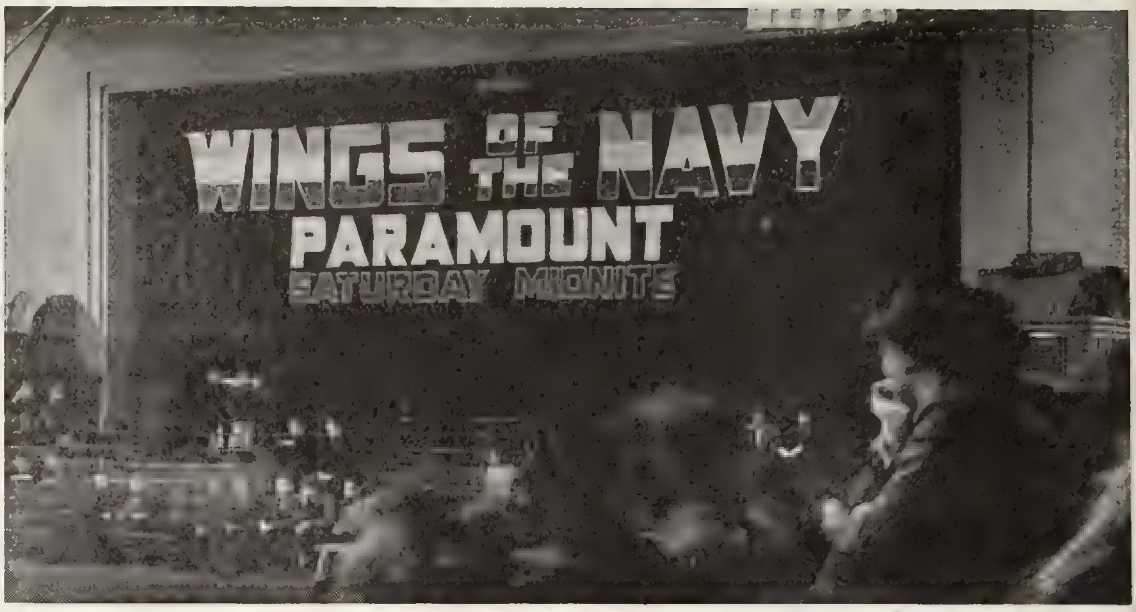
To the list of Round Tablers exploring publicity boundaries beyond the written word is now to be added Milt Harris, Loew's Cleveland ad head, who recently made his debut before the journalism class of Cleveland College and followed with a talk at the Business Clearance Club. Other dates are set for the near future and Harris is well pleased with returns so far.

Since the bread and butter of the theatreman depends not inconsiderably upon how he meets and handles people, it would seem that a ready ability to talk on his feet before representative local bodies is to be counted an extra boxoffice talent.

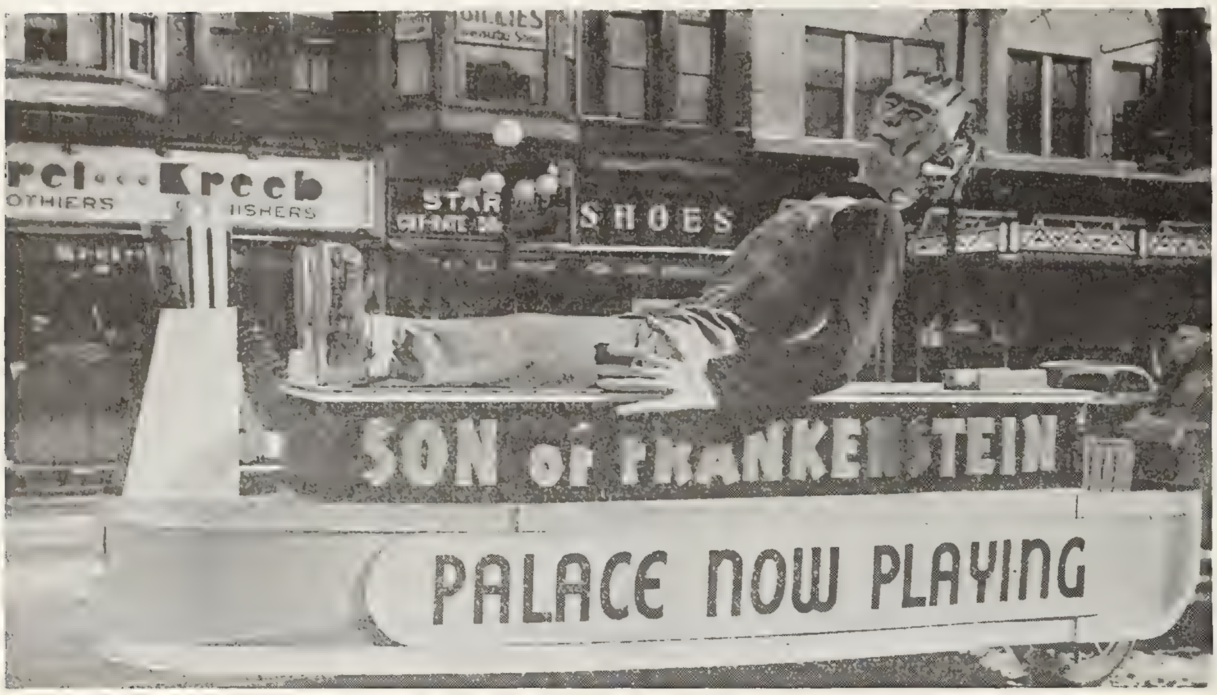
▽ ▽ ▽

What he terms as a publicity man's dream is the photo forwarded by Hermann E. Flynn, Paramount ad head in Sydney, Australia, showing an actual fire in Burnie, Tasmania. Posted on the burning building, in full view of the crowds gathered to watch, is a poster advertising "Souls At Sea".

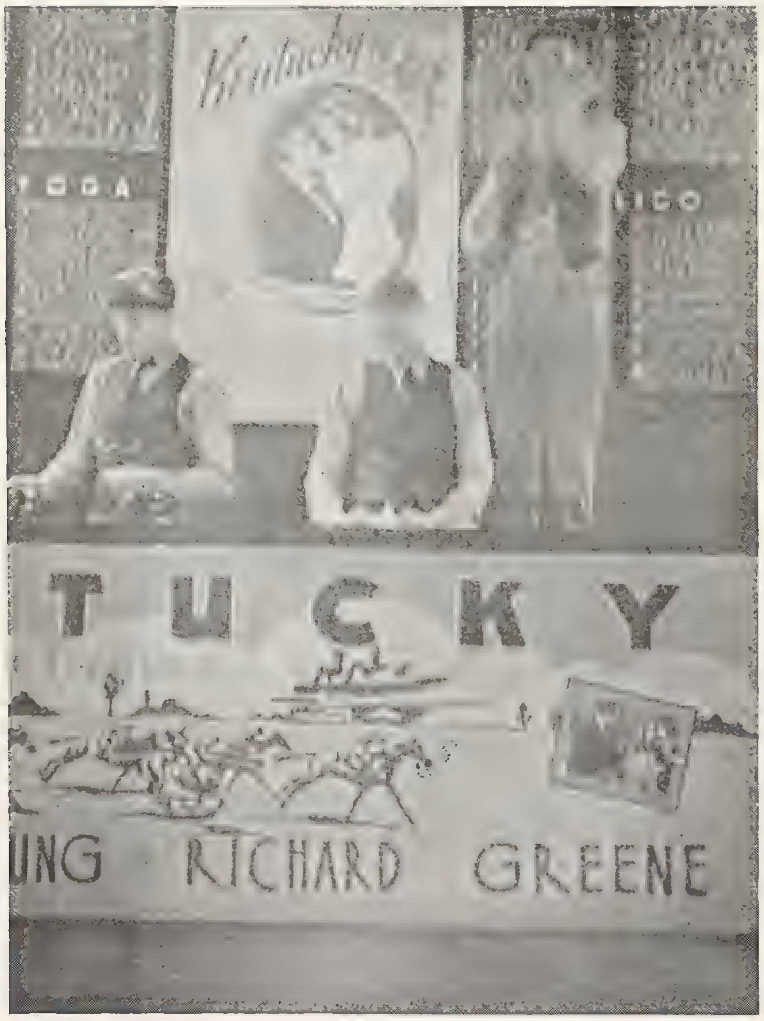
A-Mike Vogel

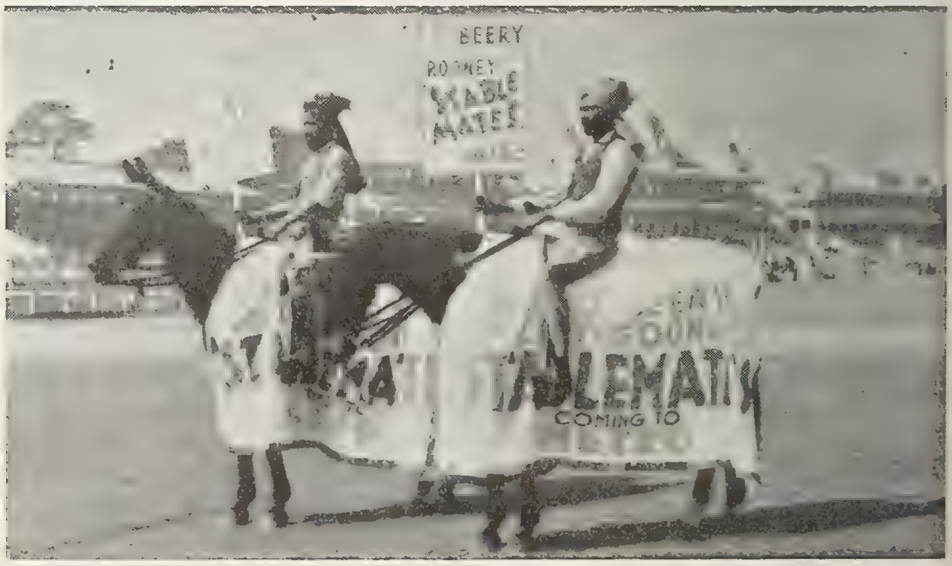


Reported by Manager Thor Hauschild as the biggest promotion ever put on with the local schools was his giant banner placed in the athletic auditorium for "Wings of the Navy" at the Paramount, Marion, Ind. Constructed of thin wallboard and hung on wires, the sign measured over 40 feet and was on display during most important local high-school game.



The Monster came to life in Peoria, Ill., for the date on "Son of Frankenstein" at the Palace under the guidance of Manager Merle H. Eagle who with Artist C. J. Rhodes created street bally here illustrated. Hands and head were moulded with plaster over a steel ribbon form, feet moulded from same material, the hair being dyed hemp. Figure was animated to rise and lower, and for sound a groan mechanism was installed.



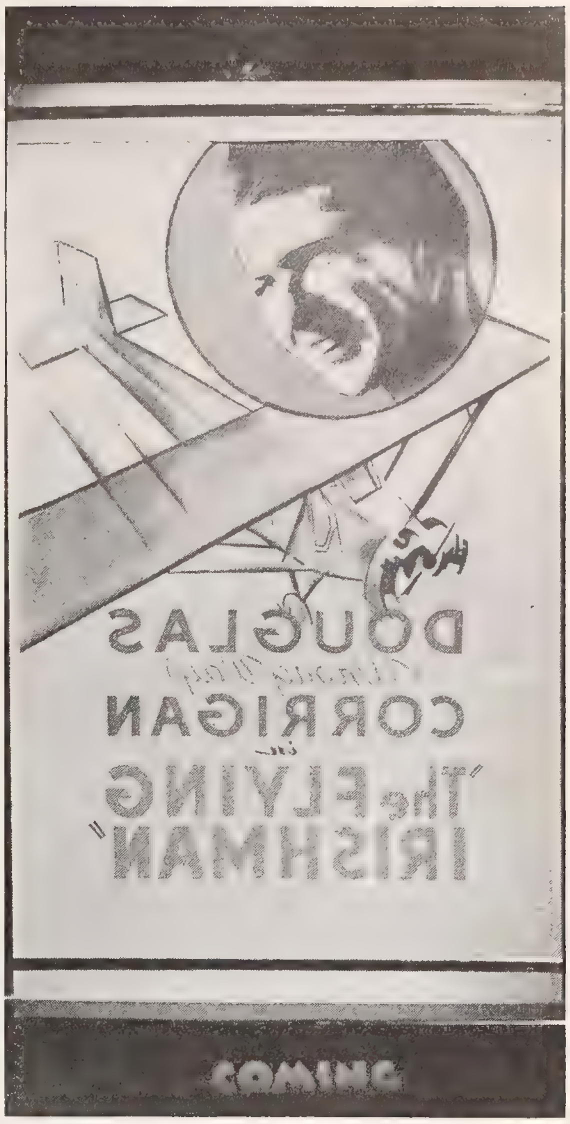


Manager Ben Cohn of Loew's Metro Cinema in Calcutta, India, is apparently demonstrating his American brand of showmanship for the benefit of localites, as witness his ballyhoo used in advance of "Stablemates". Two race horses, properly bannered, paraded around the Calcutta racetrack before the assembled crowds heralding Cohn's coming attraction.

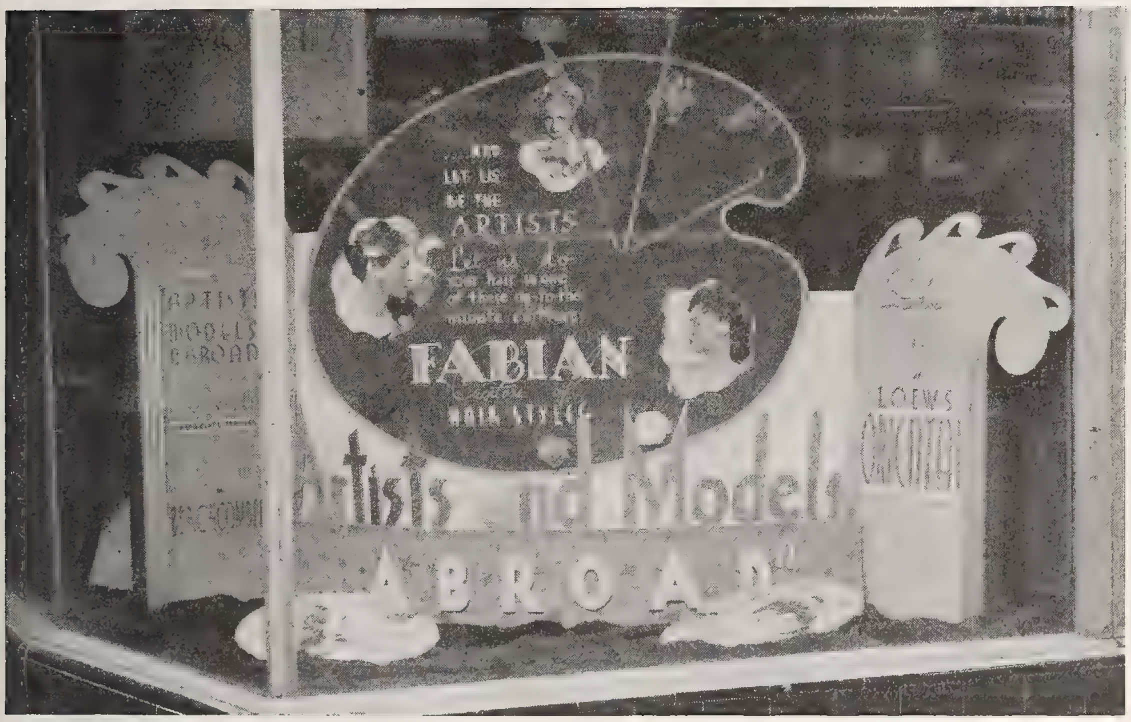
Described elsewhere in this section is Fortnighter Joe Ruddick's lobby stunt on "Kentucky" at the Fox Gillioz in Springfield, Mo. Ticket writers were planted at desk, races were called and odds, running times, track conditions, etc., were changed by staff at intervals, all of which aided in giving the display authenticity.

Round Table in Pictures

Father Flanagan, well-known head of "Boys Town", accepts from Manager Ed Lamoreux check contributed by the theatre staff at opening show of the picture at the Empire, Windsor, Ontario. Lamoreux dated in the film especially to coincide with the Father's appearance in Windsor to lecture before the local Catholic League. Theatreman reports that the visit not only brought him unusual publicity but also brought a lot of new patrons to the house.



Illustrated above is lobby setpiece created by Manager Harry Storin of the Paramount Theatre, Springfield, Mass., for his engagement of "The Flying Irishman". Carrying out the "wrong way" flight of Corrigan, Storin had all lettering on the display printed backwards. Cut of the flyer and his plane "zooming" through the air completed the effect. Storin reports the display created the laughs and attention anticipated.



Planted in beauty shop window by Joe Rubenfeld, Loew's Oriental, Brooklyn, was "Artists and Models" display measuring approximately 5 feet in height. Lettering was cutout and raised with lights back of it and stills with different hair styles were planted on palette and at base. Setpiece was made by Henry Mangravite, theatre artist.

At right, Acting Mayor George Murray of Boston presenting driver of "Stagecoach" express with letter to be delivered to Mayor J. C. Collins of Providence. This was part of Ed McBride's campaign on the date at Loew's State in Providence. Purpose of trip was to inaugurate opening of the picture and show development in transportation.

SHOWMEN'S LOBBY LAFFS

IT'S IN THE PRINT, BOSS, THIS IS A "B" PICTURE.
HEY, OPERATOR, THERE'S A BUZZING IN THE SOUND!
C.H. COOK

This cartoon from the brush of C. H. Cook, Youngstown, Ohio.

Hawaiian Revue Aids "Honolulu"

Tying in with local kiddie revue featured weekly over Station WBRY, Ed Fitzpatrick, Loew's-Poli, Waterbury, Conn., secured spot announcements to the effect that the same children would appear in the theatre lobby in a "Honolulu" revue as advance for that picture.

For the four performances, Fitzpatrick constructed an elevated platform in his lobby, colored spotlights giving it a realistic stage effect. Kiddies were dressed as Hawaiians, grass skirts, flower leis, etc. As the children put on their exhibition of skill as hula dancers, several hit tunes from the picture were played. Guitar players from theatre's orchestra supplied the music. All four performances were held at four and eight p. m., to coincide with breaks in the show.

"LET'S HEAR FROM YOU"

Blowup Critic Reviews Sell "Four Daughters"

Critics' reviews made up into a 40 by 60 formed part of the lobby display for "Four Daughters" in advance of that opening at the Frolic Theatre, Chicago, in the campaign put on by Manager Ben Cohn. Advance trailer on the serialization was shown six weeks ahead, serialization itself appearing in neighborhood newspaper.

Cards plugging the attraction were distributed to all leading hotels, door hangers planted, theatre mailing list circularized, napkins imprinted for distribution in drug stores and sidewalk stencils were used night previous to opening.

Heldman Takes Down Top Circuit Drive Prize

Reported in this section February 18 was account of Lloyd Heldman, Burns Theatre, Newport, Vt., who enlisted the support of his patrons when he trumped up an announcement through editor of local paper that his job depended on the amount of business he did for the month of February. Now comes a report from the theatreman, who informs us that he has taken down first prize in his circuit for the biggest business done with last year's figures as a quota.

Two things helped Heldman considerably he says to put over the last week of the drive, one being a perfect model contest on stage in conjunction with "Artists and Models Abroad." Several ladies' dress shops selecting and outfitting the models. The other stunt was the old-time baby pig giveaway. Papers played up the angle, reporting that an orphan had been left on his doorstep.

"LET'S HEAR FROM YOU"

Circularizes Schools

Jack Fretwell, State, Harrisonburg, Va., mailed letters to city and county schools and college heads on "Lincoln in the White House." Theatremen also addressed the student body of local colored school on the great literary and educational value of the short. For "Stand Up and Fight" Fretwell distributed jumbo window cards to leading spots playing up the fight angle. Local State Teachers College was presented with bookmarks on "Duke of West Point," which Jack reports helped opening. Libraries also aided with displays of Lincoln books and scene stills tying in with picture date.

Giant Opening For "Dodge City" Set By Warners

Along the lines of the elaborate premiere of "Oklahoma Kid" in Oklahoma City and Tulsa, Warner Brothers are now completing plans for a similar opening in Dodge City, Kansas, of "Dodge City," to take place on April 1 in the town's four theatres. Event has been tied in with the annual local roundup of the city's 60th anniversary celebration, enlisting cooperation of Chamber of Commerce, leading businessmen and state officials.

Governor Payne Ratner of Kansas has already issued a proclamation urging all citizens to grow beards for the event. Perc Westmore, Warner makeup head, will present a silver shaving cup to the citizen whose hirsute adornment is voted best. Decorators have been obtained to turn the town into a replica of the wild west days, stores and public buildings to be decorated accordingly. For further atmosphere residents will be costumed in ensembles typical of the picture's background. Also scheduled in the campaign will be a gala western roundup in the Municipal Stadium to be followed by street parades, music to be supplied by 45 bands recruited from the middle west. Mammoth civic ball is also slated for opening night.

Champion To Race Train

The premiere will be broadcast over NBC hookup with former Governor Landon and Governor Ratner heading list of dignitaries participating. Secretary of War Woodring, a native Kansan, is also expected. Other broadcasts will be handled by Jimmy Fidler and George Fischer. In attendance will be a host of Warner Brothers stars, newspaper and magazine representatives brought to the premiere by special trains from Hollywood, Chicago and New York. Over the last mile to Dodge City there will be a race between champion miler Glenn Cunningham and the Santa Fe Special.

Prior to the premiere, special reel shot in Hollywood showing presentation of petition to Jack Warner by delegation of prominent Kansans asking company to save the opening in Dodge City, will be shown in theatres throughout the west and midwest to call attention to the premiere. Santa Fe will run special excursion trains from cities along their route with arrangements made locally to take care of the thousands of visitors expected to attend.

"LET'S HEAR FROM YOU"

Fox Bruin Celebrates

Before leaving the Fox Bruin, Westwood Village, Cal., for the Paramount in Hollywood, Dave Martin together with his assistant, Al Libby, to celebrate the theatre's first anniversary, distributed gold medallions to each patron. About the size of a 50 cent piece, one side carried engraving of the Bruin, reverse, the date, theatre name and anniversary copy. Martin reports that the entire cost of the medallions was met by selling ad space on backs of miscellaneous heralds to merchants.

Paramount Stars Attend Premieres to Aid Campaigns

With the arrival from the studios in Kansas City of Shirley Ross, Lynn Overman, Judith Barrett, who appears in the picture, and John C. Moffitt, localite who wrote the screen play, the comprehensive advance campaign planned for the world premiere of "I'm From Missouri," at the Newman, reached its "high" as the visitors were greeted at the station by tremendous crowds. Immediately following the Hollywood players were guests of the American Royal Stock Show at a luncheon given at the Hoof and Horn Club.

In the afternoon Judith Barrett was interviewed over WHB and other activities during the day included visit to the office of Mayor Bryce Smith and presentation of scrolls which were to serve as lifetime police courtesy cards. Later Shirley Ross broadcast on a coast-to-coast hookup over WDAF, and when the party arrived that evening at the theatre for the opening, there was another broadcast from the lobby when all the players were interviewed. Generous cooperation was given by all the newspapers to bring attention to the premiere and full facilities of the city and state Chambers of Commerce made available.

Phoenix Greets Martha Raye

In order to test out the picture's possibilities before an average audience in an average city, Bob Gillham, Paramount publicity and ad director, collaborated with Manager Newton Brunson, Rialto, Phoenix, Ariz., on an advance campaign for "Never Say Die," reported one of the most elaborate advances given a motion picture locally, including over 20 separate exploitation stunts tying in with all available sources.

In addition to the aggressive newspaper, radio and billboard campaign, tieups were worked with leading stores for prominent window attention. Top exploitation stunt was a jig-saw puzzle worker at the city's busiest intersection spelling out the title on sidewalks. Added interest was given the opening by the personal appearance of Martha Raye, who was met on arrival by Representatives of the Chamber of Commerce and leading girls' clubs. Miss Raye appeared before the body at the State House where she was introduced to the assembled legislators and later was welcomed by Governor Robert Taylor Jones. Further "traffic-stopping" was reported with the star's visit to the race meeting at the State Fair grounds where prior to the running of the special Martha Raye handicap she was presented with a silver cup by the Jockey Club.

"LET'S HEAR FROM YOU"

Special Train for "Union Pacific"

Latest plans for the national exploitation of "Union Pacific" schedule a special train intended to bring members of the cast to 33 key cities. The elaborate ballyhoo will consist of Union Pacific's new steam electric turbine, locomotive, box car and coaches of the 1860 period as used in the picture, in addition to the modern equipment for those traveling on the train.

"PYGMALION" TIEINS MAKE PAGE-ONE NEWS

Rochester, Indianapolis and Houston Engagements Rate Top Publicity by Papers

Rochester went Hollywood for one night, when Les Pollock, at Loew's put on a reserved seat opening for "Pgymalion", closing the house at approximately six, to reopen at 7:30 with all the gala trimmings and atmosphere. Carpets paved the way for patrons from street curb to inner lobby, footmen serviced curb patrons, palms and flowers bedecked the entire lobby and staff including girl ushers, were in formal attire for the occasion.

Special half-hour broadcast over WSAY was held in lobby when socialites, newspaper critics and prominent city officials were interviewed. Two small girls in page outfits stood at each of the front and rear aisles distributing souvenir programs and special organist was engaged to open the program followed by boys in bellhop uniforms in center of stage, picked up by spotlight as they slowly drew a silver drape curtain heralding the presentation.

Letters with mail order form incorporating theatre seating plan were mailed to select Eastman Theatre season concert subscribers calling attention to the special reserved seat preview followed by date, brief resume of original story and Shaw's modern version. Pollock who won his Fortnighter on this campaign reports the response brought in the class of theatregoer for whom the picture held majority appeal.

For further decoration, caricature cutouts of Shaw were strategically planted about the foyer. One showed Shaw poking his head out of a boxoffice window asking "how many" and another presented Shaw garbed in cap and gown holding a diploma in hand and card calling attention to the preview. Copy on gown quoted New York newspapers' reviews and the author's own comment on the picture.

Bachelors' Club Aids Farrar

To give a different twist to the "Miss Peg Maleon" hunt and to aid local organizations, Ward Farrar, Loew's Palace, Indianapolis, promoted the Bachelor's Club, leading playboy organization, to co-sponsor a public Cinderella Ball. Proceeds were given to newspapers' charity funds in exchange for complete coverage of the picture as well as the search. Papers gave the stunt a two week buildup on the search for "Miss Peg Maleon", taking the winner on a shopping tour of the most important downtown department stores for the purpose of promoting co-op advertising for the paper and for the promotion of a wardrobe for the girl.

Fifty girls possessing the qualifications which the Bachelors were attempting to find in a typical Indianapolis girl—poise, personality, background, ambition and personal appearance—were present at special dinner preceding the opening, attended by the Club members, department store and newspaper executives who acted as the final judges to select the belle of the Cinderella Ball held directly following the premiere. President of the Club escorted "Miss Peg Maleon" to the Ball, while other entrants were escorted by Club members.

Special letter with cut of Cinderella figure in background was sent to the Bachelor's Club mailing list with perforated coupon for purpose of reserving seats and obtaining tickets for the Ball at a dollar per person, entitling buyer to attend both premiere and Ball. Other leading club membership lists were also covered. Society page breaks were numerous including dinner party announcements, plans for the Ball and the Hollywod premiere. Series of Bernard Shaw and "Pygmalion" questions were furnished WGRC and WAVE for daily plugging three weeks in advance in addition to man-on-the-street broadcasts.

Deering Selects Six Girls

Francis Deering widened his "Miss Peg Maleon" exploitation for the date at Loew's, Houston, by tying in with local daily to discover not one but the six most popular local working girls, winners to be guests at a series of elaborate parties. Voting ballots were run in cooperating paper, requirements being that girls ages must range from 18 to 25 and that they be employed locally.

Mayor Oscar Holcomb cooperated in staging the contest by appearing as guest of honor at the dinner party given for the six young ladies and their escorts. Band leader George Olsen currently appearing at leading hotel acted as host to the party which was attended by film notables and newspapermen. After dinner, party proceeded to the theatre for the premiere, where the visitors were given special attention. In addition to voting ballots, paper ran numerous front page stories.

INFRINGEMENT NOTICE

U. S. Patent No. 2059090

Canadian Patent No.

376789

Others Pending

Napkin Container Advertising (known as NAP ADS) is protected by the above named Patents.

Any infringement of these patent rights will be vigorously prosecuted by the Patentee.

VICTOR CORNELIUS
Eastland, Texas

Novelty Campaign Aids 'Gunga Din'

Ingenious two-fold throwaway was distributed by Leo Young, Strand Theatre, Portland, Maine, in advance of "Gunga Din." Measuring five and a half by seven inches, front cover carried cuts of a club, diamond, heart and spade. Directly above the first, copy read "You may belong to a"—followed by "You may wear a"—next came "You may have a," and ending with "But you don't need a"—and under the club in bold type were the words "To dig up real entertainment." Inside spread contained picture title, cast, playdates, etc. Back cover with merchant's ad covered entire cost of printing and distribution.

For lobby display, Young constructed a 16 foot long by eight foot high electrical display. Top border carried cast in illuminated cutout letters; background consisted of two black and white scenes from 24 sheets with circular copy. At base of display title letters were set in 30-inch letters and lighted from behind.

Entire staff wore imprinted helmets ahead and during run, study guides were distributed at all high schools, schools carrying announcements on bulletin boards and tieup with local jeweler brought attractive window display of Joan Fontaine wearing a Hindu bracelet alongside of which was cutout of a Hindu temple with tiein copy.

"LET'S HEAR FROM YOU"

Imprinted Newsaper Sells "Brother Rat"

Herman F. Levy of the Orpheum Theatre, Sioux City, Iowa, recently offered a tieup with the Sioux City *Tribune* which helped considerably for "Brother Rat."

The Sioux City *Tribune* imprinted its first page in red with copy reading "A $250,000 Movie Quiz Hit. 'Brother Rat' starts Christmas Day Orpheum." The *Tribune* imprinted an entire edition, which proved highly effective in putting over the picture in this city.

GIVE THE MEN WHAT THEY WANT

TO BRING THEM IN

▽

★ Millions of men want to own an electric dry shaver but won't buy one. ***NOW*** you can give them a truly fine shaver . . . **GUARANTEED TWO YEARS** . . . For just a few attendances. ***One theatre seating 800 is using 1350 shavers.*** All promotional material furnished free, you buy only the shaver.

STERLING SHAVER CORP.

1250 W. VAN BUREN STREET

MONROE 4472 • CHICAGO, ILL.

PREMIUM DISTRIBUTORS GET IN TOUCH WITH US!

Exploitation Briefs Here & There

Dubbed "Camera Cavalcade," Hugh Martin, Colfax Theatre, South Bend, Ind., promoted a full page on Clark Gable and Norma Shearer as they appear in "Idiot's Delight." Banner across top read "Clark turns hoofer—Norma turns heads," balance of page was devoted to four large photos showing various scene stills which were tied to the opening.

▽

In what he reports as a hard paper to "crack," Ted Shank, Schine's Miami, Piqua, Ohio, planted the old classified ad contest with a little different twist. Guest tickets were awarded to those who could find the stars' names of the picture he was playing the following week. Response was so good on this tieup that tickets were again offered to entrants who could finish some of the Bob Burns humorous sayings scattered in the classified section.

▽

Published by Pearce Parkhurst, State Theatre, Torrington, Conn., is his "North End Observer," which he issues each Friday. Numerous merchants' ads help defray cost, Pearce runs an editorial in each copy, which also contains highlights of forthcoming attractions and personals on localities.

▽

Reported as an excellent wind-resister is the new type banner used by Robert Busch, Plaza, Oklahoma City, Okla. Made of canvas block letters which are made up separately and placed back to back, these are strung on light rope and hung across one of the city's busiest shopping districts. Since the Plaza is an extended run house, Busch says he finds this type of advertising very effective.

▽

In Chicago, at the Frolic Theatre, Ben Cohn for "Submarine Patrol" put on a contest in which cash prizes were awarded those submitting best submarine and submarine chaser models. These were displayed in lobby with proper credits. Further publicity was garnered when local papers ran story on the fact that Barney Connett, Chicago's "underwater Corrigan," would act as judge.

▽

At absolutely no cost to the theatre is the "Children's Hour" put on one Saturday each month by Sid Scott, Capitol, Sudbury, Canada. Calling the different dancing schools, Sid gets the pick of their pupils for a revue on stage. This is followed by a call on the various principals for children who excel in recitation. Scott says the program lasts but 20 minutes and creates immeasurable goodwill with both the board of education and dancing schools, who get a publicity break.

▽

Evening News cooperated with Lou Mayer, RKO Temple, Rochester, by running a mystery contest in advance of "Mr. Moto's Last Warning." Guest tickets went to those correctly listing the names of film sleuths shown in a scene still carried in paper, together with clue on what they were noted for. Names and addresses of winners were run together with picture plug.

Schine-men Report Recent Activities

Reported on by Kroger Babb, district advertising and publicity director for Schine's in Ohio, was the Boy Scout Patriotic Program effected by him and Jim Platt, manager of the Vernon Theatre as a midweek boxoffice stimulant. March of Time issue on "Young America" and a Star Spangled Banner singing reel were the program highlights. Boy Scouts in uniform replaced the theatre's regular staff and canvassed the city talking up the show. Newspaper breaks, window tieups and a lobby display added to the effectiveness of the stunt.

Ronald Sturgess, manager of Schine's Vine, with the aid of Babb, has completed plans for launching a Saturday Kiddie Club. Kids are being enrolled and besides extra comedies and cartoons for the screen program, a 20-week series of valuable giveaways has been arranged for. Through tieup effected with local bottling company, 10 six-shooter rifles have been made available weekly. The gun deal handled by International Enterprises, Chicago, has unusually strong kid appeal reports Babb.

Holds Jitterbug Tournaments

Seven-weeks' session of Jitterbug Tournaments has been promoted by Babb, and weekly sessions are being held each Saturday night on the stage of Schine's Vernon theatre. Contestants representing more than 30 North-Central Ohio cities are entered. Five couples vie for honors each Saturday night. The winning couples of the weekly sessions will be thrown together for the grand finals on April 29th. Most of the contestants have previously won local contests and the competition is not only keen in the Mt. Vernon tournament, but audiences are being treated to exhibitions by the entrants.

John Scott, a 15-year-old crippled youth, was the winner in a round-trip airplane flight to Cincinnati, Ohio, in the Model Airplane contest conducted recently in conjunction with "Wings of the Navy," which attracted entries from several towns and created wide interest in the picture's engagement. The winning model was exhibited on the stage while Babb presented Scott his prize trip, during the opening matinee of the film at Schine's Vernon theatre.

"LET'S HEAR FROM YOU"

Metzger Ties Broadcast To Flash Gordon Serial

Riding along with the furore created by the recent Mercury Theatre broadcast of "War of the Worlds," L. B. Metzger and Walter Morris, Broadway Theatre, San Diego, secured a transcription of the broadcast for presentation at the theatre together with showing of Universal's Flash Gordon serial, a condensed version of the play.

Exclusive scoop of the broadcast and the film came about three weeks after the nationwide scare and to smooth out the presentation of the transcription a special introductory transcription was made locally, leading into the main broadcast. Morris reports it was to his knowledge a first time combination film and record transcription ever billed in a theatre for which admission was charged.

Chamber Endorses McCollister Short

Unusual because of the first time in the history of local showbusiness, that the Chamber of Commerce had openly cooperated with a motion picture theatre was a tiein that Bill McCollister, Chakeres State, Greenville, Ohio made for the production and showing at the theatre of a short titled "Life in Greenville." Aimed directly to publicize the various local businesses and the heads of those enterprises, Chamber of Commerce agreed to further the movement by endorsing the purposes of the picture which aided in obtaining the support of over half of the leading merchants in town. McCollister further reports that it was a first time for the local *Advocate* to give front page art and stories to any theatrical or amateur show.

As to be expected the publicity response was distinctly out of the ordinary since in addition to the pages of co-op ads obtained as a result of the production the usually conservative local papers came out with a series of page one stories, all of which stressed the part theatre played in the tiein.

"LET'S HEAR FROM YOU"

Borrows Original Manuscript To Plug "Huckleberry Finn"

Learning that the Buffalo Public Library owned the original manuscript of Mark Twain's "Huckleberry Finn", which is valued at $50,000, Charlie Taylor, ad head for the Buffalo Theatres, Inc., tipped off the *Evening News* with the result that an excellent splash was landed on opening day.

Paper put the drama critic on the story and reproduced the frontispiece of the manuscript which was run with story, directly opposite the drama page opening night.

Reported by Taylor to be the biggest "space allotted" campaign in the history of Buffalo's filmdom was his "Miss Peg Maleon" search planted in the Buffalo *Times*. Everything was promoted including complete outfit for the girl, beauty treatments, suite at the Hotel Statler, dinner for seven, luncheon at leading hotel, evening at night club and use of Lincoln and driver for entire day and night.

"LET'S HEAR FROM YOU"

Atmosphere Lobby Created By Ruddick on "Kentucky"

Ingenious lobby attractor created by Joe Ruddick, Fox Gillioz Theatre, Springfield, Mo. for "Kentucky" and which brought him his Fortnighter Assignment was an action scene duplicating regular racehorse bookmaking establishment. (See photo in Round Table picture section.)

Races were called through mike, and horses, odds, jockies, running times, track conditions etc., etc. were changed at intervals to keep living display alive. Ticket writers were planted at desk issuing initialed "tickets" to patrons in lieu of actual bets. Winning numbered tickets were then posted in the lobby each day during run of picture, passes going to the lucky ones.

Ticket, mike and headset, telephones, visors, etc. enhanced the authenticity of the display and picture title and art were given display.

Rules for the Quigley Awards

Awards will be voted on single exploitations and not on complete campaigns as formerly. This includes goodwill and institutional ideas as well as those on pictures.

▽

Each Quarter will be divided into two-week preliminary contests.

▽

Winners in each preliminary will be appointed Fortnighters.

▽

Entries of Fortnighters in each Quarter will be judged for the Quigley Quarterly Plaques.

▽

Quarterly Plaque Winners will be appointed Quartermasters.

▽

Quartermasters appointed in each Quarter will compete for the annual Grand Awards.

▽

Additional distinctions and Honorable Mention Sheepskin Certificates will be awarded in each Quarter.

▽

First Quarter ends March 30, remaining Three Quarters as last year.

▽

There will be no classifications of population or situation. Everyone starts from scratch.

▽

Every theatreman everywhere is eligible to compete.

▽

All product is eligible—features, shorts, serials. Also stage shows, amateur presentations, etc.

▽

More than one idea may be included in one entry but Preliminary Awards will be voted for best individual idea.

▽

No fancy entries are necessary. With the usual "evidence", submit brief description and "reasons why" an entry should be considered

▽

There are no more deadlines. All exploitations will be entered in the Fortnightly competition underway on date they are received.

Burhorn Promotes Vet Benefit Show

In past years the local chapter, Disabled American Veterans of the World War in South Chicago, Ill., hired school auditorium and engaged professional promoter for the purpose of raising funds for their rehabilitation program. This year, Manager John Burhorn, of the Gayety in that situation, sold the veteran officials on the idea of renting the theatre for two days, offering "Sons of the Legion" as the featured entertainment. Burhorn also agreed to handle all the publicity which would save the usual promotion fees, the veterans paying cost of the ad campaign.

The veterans mailed out 5,000 letters for advance sale of tickets, 100 window cards were planted through business district and local newspaper cooperated with abundant coverage in all of which the Gayety was prominently mentioned, including co-op page laid out by John.

All receipts of the drive were turned over to the chapter and in addition to the fine boxoffice showing, theatre prestige was further built up by vote of thanks from the veterans with assurances of future tieins.

"LET'S HEAR FROM YOU"

Effects Telegraph Tieup On "Whitehouse" Short

Noticing in a scene still from "Lincoln in the Whitehouse" that the President was shown receiving a wire on a Western Union blank advising him of the firing of Fort Sumter, C. L. Hollister, Babcock, Wellsville, New York, hotfooted it down to local telegraph office to arrange for a tieup on his date. Window displays were immediately promoted consisting of giant blank with copy reading "yesterday, a telegram generally meant bad news—today, everybody uses the telegraph on all occasions". Playdates and theatre credits were conspicuously displayed as was the scene still of Lincoln reading his wire.

"Holly" personally visited with superintendent of schools who directed the playdates be announced in every room of entire local school system. Also planted was a display of stills with small playdate credit card on official bulletin boards, two sets of insert cards were given to the superintendent for turn over to American history teachers for class discussions. Library cooperated by using stills furnished by theatreman as the basis for a Lincoln display of books.

"LET'S HEAR FROM YOU"

Mayor Proclaims "Sweethearts" Day

Mayor David Hollier of Opelousas, La. was prevailed upon by Manager Millard Lee, of the Delta and Rex Theatres to issue a proclamation setting aside a special day, dubbed "Sweethearts Day" in connection with that picture's opening.

In addition to numerous window displays tying in with the film's title, Lee together with his staff promoted full page co-op ad with banner across top reading "The City of Opelousas and Merchants pay homage to 'Sweethearts' ". Every ad contained some tiein copy and newspapers cooperated with front page coverage on the proclamation.

personalities

JIM DILLER
has been transferred from Xenia Theatre, Xenia, Ohio, to the State in Greenville. Other Chakeres changes include GEORGE SUXTERMASTER from the Hippodrome, Springfield, to Belle Theatres, Hillsboro, and BILL McCOLLISTER from the State, Greenville, to the Colony, Hillsboro, also serving as city manager for Colony and Bells.

▽

HUDSON EDWARDS
has been promoted from the Fox Theatre, Atlanta, to city manager of the six Lucas and Jenkins houses in Savannah.

▽

JOSEPH KELLY
formerly in Santa Barbara theatres, has succeeded LLOYD THAYER as manager of Warners' two theatres in Aberdeen, Wash.

▽

GEORGE SHARF
Loew neighborhood publicity man, will assist PHIL LAUFER on New York newspaper contacts. JERRY SAGER has been shifted from Brooklyn to Loew midtown district and LEONARD MAYER moves from the East Bronx to replace Sager in Brooklyn.

▽

JAY WREN
manager of Reade's Community, Morristown, N. J., has been promoted to assistant to Walter Reade, Jr. JOHN McNULTY, formerly manager of Reade's Savoy in Asbury Park succeeds Wren.

▽

SPYROS CARDAS
and HARRY MARX have exchanged jobs, Cardos going to Grauman's Chinese, Hollywood, and Marx to Loew's State. GENE KOHLER, formerly at the Strand, Pasadena, has been named treasurer of Grauman's Chinese, replacing LON MENGSTON, resigned.

▽

HARRY SEED
head of Warners' exchange in Pittsburgh, was named zone chairman for the annual Will Rogers memorial drive.

▽

JULES LAURENT
is now managing the Strand, Pasadena, Cal.

▽

GEORGE SMITH
has opened the Regal Theatre, Los Angeles, Cal.

▽

F. W. ANDERSON
has reopened the Joyo, in Lincoln, Neb.

▽

JACK GROSS
has resigned as western division manager for RKO Theatres to become assistant to CLIFF WORK at Universal. CHARLES KOERNER, replaces Gross.

▽

J. H. BLUE
has purchased the State Theatre, Clay, Kentucky, from FRANK HARPER.

▽

LEO HEIBEL
formerly with Paramount exchange in Sioux Falls, is now operating the Century in Leola, S. D.

ROBERT KERR, to Mr. and Mrs. Harland Rankin. Born March 3rd, weight six pounds. Daddy owns the Plaza Theatre, Tilbury, Ontario.

▽

TOMMY READ
manager of the Paramount Theatre in Atlanta, Ga., has been named manager of the Fox in that city, succeeding HUDSON EDWARDS.

▽

WILLIAM GREIME
manager, announces the demolition of the Gem Theatre at Omak, Wash., prior to the erection of a new house on the same location.

▽

HERMAN ADDISON, JR.
house manager of the Schine Olympic, Watertown, New York, dropped into Round Table headquarters for a brief visit.

Birthday Greetings

Jack E. Austin
Antonio Balducci
Edward A. Bazaras
A. Birk Binnard
Frank E. Boga
Thomas J. Bogan
Pierre Boulogne
Sidney L. Bowden
Larry Carkey
H. Cavanaugh
Nathan Cohen
J. D. Courtney
David Dallas
Danny D'Andrea
Henry G. Dannenberg
George M. Davey
Edward J. DeCosmo
John Michael Divney
Glen Downing
Lorne K. Dungham
Art K. Farrell
George Fishman
Sydney J. Gates
Abraham A. Goldstein
George A. Gookin
Max R. Griffin
George Heeley, Jr.
Bert Henson
Hoyt A. Howard
Hobson S. Johnson
Ross A. Jones
Gene Kearney
Raymond A. Kinery
John W. Kniseley
Theodore K. Kraft
Karl Kruger
George W. Lake
Robert L. Lippert
Joseph P. Liss
Orville E. Lockrem
J. Howell Luter
John Grover McGee
Sam Mandelbloom
A. J. Matthews
George May, Jr.
George A. Miller
Tod Montgomery
A. B. Morrison
E. P. Nelson
J. M. Nix
L. Novy
Fred Perry
C. Clifford Reed
Harry A. Salisbury
N. H. Salyer
E. Samphya
Ernest Sanzo
Clarence Schartzer
Karl Schmidt
I. J. Segall
Charles Silver
Cecil A. Smith
J. R. Smith
George Sofia
Henry A. Steibing
E. W. Thomas
Walter Tooley
N. L. Tower
J. H. Voerster
Lon Wasserman
Sam J. Wheeler
Dave Williams
Joe R. Wills
Leonard Workman

FRANK BOUCHER
at the Schine Glove Theatre, Gloversville, N. Y., was this week inducted into the local Kiwanis Club membership.

▽

AL BUEHRIG, JR.
formerly at the Metro Cinema, Calcutta, India, is now managing director of the Metro Theatre, Durban, South Africa.

▽

JEROME NERNEY
has been promoted to assistant manager of the El Rey Theatre, San Francisco, working under L. J. WILLIAMS, manager.

▽

JIM MACFARLAND
has just returned from Hartford where he aided in the opening of "The Mikado" at Bushnell Memorial Hall.

▽

SAM ULSTER
of Toronto is the manager of the rebuilt Centre Theatre, Peterboro, Ontario. AARON WOLFE of the Duchess succeeds Ulster at the Rex, Toronto.

▽

ARTHUR CUNNINGHAM
former manager of the Strand Theatre, Shreveport, La., is reopening the Glenwood.

▽

W. M. HARRISON
has taken over management of Saenger's Grand, Natchez, La. He was former manager of the Paramount, Clarksdale, Miss., where he has been succeeded by MELVIN S. GREENBLATT. RALPH BRACKEN will be Greenblatt's new assistant.

▽

C. R. ROSE
has purchased the Rex Theatre, Maysville, Okla., from BILL JENSEN.

▽

S. J. CALLAHAN
has purchased the Best Theatre in Broken Bow, Okla, from CHARLES BUFFUM.

▽

JAMES HONE
formerly manager of the Esquire, in Portland, has been named manager of the Clay International, San Francisco.

▽

DONALD WERNLI
chief operator at the Royal, Le Mars, La., has been appointed manager of the Palace at Alton, Ia.

▽

LLOYD C. MILLS
manager of the Centre, London, Ontario, has been made manager of the Elgin, Ottawa, succeeding J. J. PAUL, who went to the Royal, Welland, Ontario.

▽

SAMUEL REINHEIMER
has acquired the Bergen Theatre in Tenafly, N. J.

▽

ROBERT E. ALLAN
has leased the Jewel, Kansas City, neighborhood house from Atoz Amusement Company.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com.-Mel.; Musical by Mus.; Musical Comedy by Mus.-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Col-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel..............Col
Adventure in Sahara, Mel..............Col
Adventure of Giacomo Casanova, Mel..............Amerital
Adventures of Huckleberry Finn, The, Com-Mel..............MGM
Adventures of Jane Arden, Mel....WB
Affairs of Annabel, Com..............RKO
Alexander's Ragtime Band, Mus. 20th-Fox
Alf's Button Afloat, Com.......Foreign
Algiers, Mel..............UA
Alla en la Rancho Grande, Mus..Foreign
All This and Heaven Too, Mel....WB
Almost a Gentleman, Mel..............RKO
Always Goodbye, Mel..........20th-Fox
Amazing Dr. Clitterhouse, Mel......FN
Ambush, Mel..............Para
Angels With Dirty Faces, Mel......FN
Annabel Takes a Tour, Com......RKO
Annie Laurie, Mel..............Foreign
Arkansas Traveler, Com..............Para
Arrest Bulldog Drummond, Mel. Para
Arizona Legion, West..............RKO
Arizona Wildcat, Com..........20th-Fox
Army Girl, Mel..............Rep
Artists and Models Abroad, Com. Para
Avocate d'Amour, Com-Mel....Foreign

B

Back Door to Heaven, Mel........Para
Backstage Phantom, Mel..............Univ
Ballerina, Mel..............Foreign
Barefoot Boy, Mel..............Mono
Battle of City Hall, Mel..........WB
Beachcomber, The, Mel..............Para
Beau Geste, Mel..............Para
Beauty for the Asking, Com.....RKO
Big Town Czar, Mel..............Univ.
Billy the Kid Returns, West.......Rep
Black Bandit, West..............Univ
Blackwell's Island, Mel..............WB
Blind Alley, Mel..............Col
Blockheads, Com..............MGM
"Blondie," Com..............Col
Blondie Meets the Boss, Com.......Col
Booloo, Mel..............Para
Bouquets from Nicholas, Com..Foreign
Boy Meets Girl, Com..............WB
Boy's Reformatory, Mel..........Mono
Boy Slaves, Mel..............RKO
Boy Trouble, Mel..............Para
Boys Town, Mel..............MGM
Breaking the Ice, Mus..............RKO
Broadway Musketeers, Mel..........FN
Broadway Serenade, Mus..........MGM
Bronze Buckaroo, Mel..........St. Rts.
Brother Orchid, Mel..............WB
Brother Rat, Com..............FN
Burn 'Em Up O'Connor, Com.-Mel. MGM
Bulldog Drummond in Africa, Mel..Para
Bulldog Drummond's Secret Police, Mel..............Para

C

Cabira, Mel..............Foreign
Cafe Society, Mel..............Para
California Frontiers, West..........Col
Calling Dr. Kildare, Mel..........MGM
Campus Confessions, Com..........Para
Cancion del Alma, Mel..........Foreign
Captain Fury, Mel..............UA
Captain Scorpiob, Com..........Foreign
Carefree, Mus.-Com..............RKO
Carnival in Flanders, Com.-Mel. Foreign
Charlie Chan in Honolulu, Mel. 20th-Fox
Charlie Chan in Reno, Mel.....20th-Fox
Chalked Out, Mel..............FN
Champ, The, Mel..............MGM
Champs Elysees, Com-Mel.......Foreign
Chasing Danger, Mel...........20th-Fox
Chicago Ben, Mel..............GB
Christmas Carol, Com.-Mel.......MGM
Cipher Bureau, Mel..............GN
Citadel, The, Mel..............MGM
Climbing High, Com..............Foreign
Code of the Cactus, West......St. Rts.
Code of the Fearless, West.....St. Rts.
Code of the Secret Service, Mel....WB
Code of the Streets, Mel..........Univ
Colorado Trail, The, West..........Col
Come On, Leathernecks, Mel........Rep
Con On, Rangers, West..............Rep
Comet Over Broadway, Mel........WB
Convicted, Mel..............Col
Convict's Code, Mel..............Mono
Convicts at Large, Mel..........St..Rts.
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West..........Rep
Confessions of a Nazi Spy, Mel....WB
Coral Rocks, The, Mel.........Foreign
Cowboy and the Lady, Com.........UA
Cowboy from Brooklyn, Mus......WB
Crashing Through, West..............GN
Crashing Through Danger, Mel..St. Rts.
Crime Over London, Mel..............GB
Crime Ring, Mel..............RKO
Crime Takes a Holiday, Mel........Col
Crossroads, Mel..............Foreign
Crowd Roars, The, Com.-Mel.....MGM

D

Dangerous Cargo, Mel........20th-Fox
Danger on the Air, Mel..........Univ
Dangerous Fingers, Mel..........Mono
Dark Eyes, Mel..............Foreign
Dark Rapture, Mel..............Univ
Dark Victory, Mel..............WB
Dawn Patrol, Mel..............WB
Desperate Adventure, Com.-Mel....Rep
Devil's Island, Mel..............WB
Disbarred, Mel..............Para
Divorce of Lady X, Com. (C)........UA
Dock on the Havel, Mel.........Foreign
Dodge City, Mel..............WB
Down in "Arkansaw," Mus........Rep
Down on the Farm, Com.......20th-Fox
Dramatic School, Mel..............MGM
Drifting Westward, West..........Mono
Drums, Mel. (C)..............UA
Duke of West Point, Mel..........UA
Duke Steps Out, Mel..........St. Rts.
Durango Valley Raiders, West.....Rep
Dybbuk, The, Mel..............Foreign

E

Each Dawn I Die, Mel..............WB
East Side of Heaven, Mus.-Com...Univ
Empire of the West, West.........GN
Empty World, Mel..............GB
Enemy Agent, Mel..............WB
Everybody's Baby, Com.........20th-Fox
Everything Happens to Ann, Com-Mel, GN
Exile Express, Mel..............GN
Exposed, Mel..............Univ

F

Family Next Door, Com..............Univ
Family Reunion, Mel..............WB
Fast and Loose, Mel..............MGM
Federal Man Hunt, Mel..............Rep
Federal Offense, Mel..............Para
Female Fugitive, Mel..............Mono
Feud of the Range, West.......St. Rts.
Fighting Thoroughbreds, West.....Rep
First Offenders, Mel..............Col
Fisherman's Wharf, Mus..........RKO
Five of a Kind, Mel............20th-Fox
Fixer Dugan ....RKO
Flight at Midnight, Mel..............Rep
Flight Into Darkness, Mel.......Foreign
Flight to Fame, Mel..............Col
Flirting with Fate, Com.-Mel.....MGM
Flying Irishman, Mel..............RKO
Forged Passport, Mel..............Rep
For Love or Money, Mel..........Univ
40 Little Mothers, Mel..........Foreign
Four Daughters, Mel..............FN
Four Feathers, Mel..............UA
Four Girls in White, Mel.........MGM
Four's A Crowd, Com..............WB
Freshman Year, Com.-Mel..........Univ
Frog, The, Mel..............GB
Frontier Pony Express, West.......Rep
Frontier Scout, West..............GN
Frontiersman, West. ....Para
Frontiers of '49, West..............Col
Frontier Scout, West..............GN
Fugitives for a Night, Com.........RKO

G

Gambling Ship, Mel..............Univ
Gang, The, Mel..............St. Rts.
Gang Bullets, Mel..............Mono
Gang Smashers, Mel............St. Rts.
Gangster's Boy, Mel..............Mono
Gantry the Great, Mel..............WB
Garden of the Moon, Mus.-Com.......FN
Gateway, Mel..............20th-Fox
G-Dog, Mel..............RKO
Ghost Town Riders, West..........Univ
Girl Downstairs, The, Com.-Mel..MGM
Girl from Mexico, Com-Mel.......RKO
Girl Must Live, Com..............GB
Girls on Probation, Mel..............FN
Girls' School, Mel..............Col
Give Me a Child, Mel..............WB
Give Me a Sailor, Com..............Para
Gladiator, The, Com..............Col
Glory of the Faith, Mel.........Foreign
Going Places, Com.-Mel..............FN
Golden Boy, Mel..............Col.
Gold Is Where You Find It, Mel. (C) FN
Gone Harlem, Mel..............St. Rts.
Goodbye, Mr. Chips, Com.-Mel...MGM
Good Girls Go to Paris, Com-Mel...Col
Gorilla, The, Com-Mel..........20th-Fox
Gracie Allen Murder Case, Com.-Mel. Para
Grand Jury's Secrets, Mel.........Para
Great Enemy, Mel ....Para
Great Man Votes, Com..............RKO
Great Waltz, The, Mus..........MGM
Guilty Trails, West..............Univ
Gunga Din, Mel..............RKO
Gun Packer, West..............Mono
Gunsmoke Trail, West..............Mono

H

Hard to Get, Com.-Mel..............WB
Hardys Ride High, Com.-Mel.....MGM
Harlem Rides the Range, West..St. Rts.
Hatred, Mel..............Foreign
Heart of the North, Mel. (C)......WB
Heart of Paris, Mel..............Foreign
Hell Bound, Mel..............St. Rts.
Hell's Kitchen, Mel..............WB
Heritage of the Desert, Mel.......Para
Heroes of the Hills, West..........Rep
Hey! Hey! U. S. A., Com.....Foreign
Higgins Family, Com..............Rep
His Exciting Night, Com...........Univ
Hold That Co-ed, Com.........20th-Fox
Hold That Kiss, Com..............MGM
Hombres de Mar, Mel............Foreign
Home on the Prairie, West.........Rep
Homicide Bureau, Mel..............Col
Honolulu, Mus.-Com..............MGM
Honor of the West, West..........Univ
Hotel Imperial, Mel..............Para
Hound of the Baskervilles, Mel...20-Fox

I

I Am a Criminal, Mel.............Mono
I Am Not Afraid, Mel..............WB
I Am the Law, Mel..............Col
Ice Follies of 1939, Com.-Mel.......MGM
I Demand Payment, Mel.........St. Rts.
Idiot's Delight, Com.-Mel.........MGM
If I Were King, Mel..............Para
Illegal Traffic, Mel..............Para
I'm From Missouri, Com...........Para
I'm From the City, Com..............RKO
In Early Arizona, West..............Col
In Old Mexico, West..............Para
In Old Montana, West...........St. Rts.
Inside Story, Mel..............20th-Fox
Inspector Hornleigh, Mel........20th-Fox
International Crime, Mel..............GN
Invitation to Happiness, Com-Mel..Para
I Stand Accused, Mel..............Rep
I Take This Woman, Com.-Mel...MGM
It's a Wonderful World, Mel......MGM
It's in the Air, Mel.............Foreign
Itto, Mel..............Foreign
I Was Made a Convict, Mel.......Rep

J

Jesse James, Mel. (C)..........20th-Fox
Jones Family in Hollywood, Mel. 20th-Fox
Josette, Com..............20th-Fox
Juarez, Mel..............WB
Just Around the Corner, Mus.-Com. 20th-Fox
Juvenile Court, Mel..............Col

K

Keep Smiling, Com............20th-Fox
Kentucky, Mel. (C)............20th-Fox
Kentucky Moonshine, Com.....20th-Fox
Kid from Kokomo, The, Mel........WB
Kid from Texas, Mel.............MGM
Kidnapped, Mel..............20th-Fox
King of Alcatraz, Mel.............Para
King of Chinatown, Mel............Para
King of the Turf, Mel..............UA
King of the Underworld, Mel.........WB
Knight and the Lady, Mel.........WB
Knights of the Plains, West....St. Rts.
Kreutzer Sonata, Mel...........Foreign

L

Lady and the Mob, The, Com.......Col
Lady's from Kentucky, The........Para
Lady Objects, The, Mel.............Col
Lady Vanishes, Mel..............GB
Land of Fighting Men, West......Mono
Last Express, Mel..............Univ
Last Warning, The, West.........Univ
La Vierge Folle, Mel...........Foreign
Law Comes to Texas, The, West....Col
Lawless Valley, West..............RKO
Law of the Texan, West.............Col
Law West of Tombstone, West....RKO
Let Freedom Ring, Mus...........MGM
Letter of Introduction, Com.-Mel..Univ
Let Us Live, Mel..............Col
Lightning Carson Rides Again, West. Victory
Listen Darling, Mel..............MGM
Little Adventuress, The, Mel.........Col
Little Flower of Jesus, Mel.....Foreign
Little Mother, Mel..............RKO
Little Princess, The, Mel (C)...20th-Fox

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(Continued from preceding page)

Little Orphan Annie, Mel.........Para
Little Tough Guy, Mel............Univ
Little Tough Guys in Society, Mel..Univ
Lone Star Pioneers, West..........Col
Lone Wolf Spy Hunt, Mel...........Col
Long Shot, The, Mel................GN
Lost Patrol, Mel....................RKO
Love Affair, Mel....................RKO
Lucky Night, Com.................MGM
Lure of the Wastelands, West..St. Rts.

M

Made for Each Other, Mel...........UA
Mad Miss Manton, Com...........RKO
Magnificent Fraud, The............Para
Maiden Voyage, Com.-Mel.........MGM
Mamele, Com....................Foreign
Man About Town, Com.............Para
Man from Music Mountain, West..Rep
Man from Texas, West............Mono
Man in the Iron Mask, Mel.........UA
Man's Country, West..............Mono
Man of Conquest, Mel.............Rep
Man to Remember, Mel...........RKO
Man with 100 Faces, Mel..........GB
Marie Antoinette, Mel............MGM
Marseillaise, Mel................Foreign
Marusia, Mus....................Foreign
Meet the Girls, Mel............20th-Fox
Men Are Such Fools, Com.-Mel....WB
Men With Wings, Mel. (C)........Para
Mexicali Kid, West...............Mono
Mexicali Rose, West...............Rep
Mi Candidato, Com..............Foreign
Midnight, Mel.......................Para
Mind of Mr. Reeder, The, Mel..Foreign
Missing Daughters, Mel.............Col.
Missing Guest, The, Mel..........Univ
Mr. and Mrs. Bulldog Drummond, Mel ....Para
Mr. Chump, Com...................WB
Mr. Doodle Kicks Off, Com........RKO
Mr. Moto in Terror Island, Mel..20-Fox
Mr. Moto's Last Warning, Mel..20-Fox
Mr. Moto Takes a Chance, Mel..20-Fox
Mr. Moto Takes a Vacation, Mel. 20th-Fox
Mr. Wong, Detective, Mel.........Mono
Mothers of Today, Mel............Apex
Murder in Solio, Mel...........Foreign
Mutiny on the Bounty, Mel........MGM
My Bill, Mel..........................FN
My Lucky Star, Mus.-Com.....20th-Fox
My Song of Love, Mel.........Foreign
My Son Is a Criminal, Mel.........Col
Mysterious Miss X, Mel...........Rep
Mysterious Mr. Moto, Mel.....20th-Fox
Mysterious Rider, West............Para
Mystery of Mr. Wong, The, Mel..Mono
Mystery of the White Room, Mel..Univ
Mystery Plane, Mel...............Mono
My Wife's Relatives, Com.-Mel.....Rep

N

Nancy Drew, Detective, Mel.......WB
Nancy Drew, Reporter, Mel.........WB
Nancy Drew, Trouble Shooter, Mel..WB
Naughty But Nice, Com.-Mel.......WB
Navy Secrets, Mel................Mono
Never Say Die, Com...............Para
Newsboy's Home, Mel............Univ
News Is Made at Night, Mel...20th-Fox
Next Time I Marry, Com..........RKO
Night Hawk, Mel....................Rep
Night in Ghost Town, A, West....RKO
Night on the Danube, Com-Mel..Foreign
Night Riders, The, West............Rep
90 Degrees South, Mel........Foreign
North of Shanghai, Mel............Col
North of Singapore, Mel...........Para
North of the Yukon, Mel...........Col

O

Off the Record, Com.-Mel..........WB
Oklahoma Kid, Mel..................WB
Oklahoma Trail, West...............Col
Old Bones of the River, Com...Foreign
Old Maid, The, Mel.................WB
100 to One Shot, Mel............MGM
One Third of a Nation, Mel.......Para
One Wild Night, Mel..........20th-Fox
Only Angels Have Wings, Mel.....Col
On Trial, Mel.........................WB
Orage, Mel.......................Foreign
Orphans of the Street, Mel.........Rep
Outside These Walls, Mel..........Col
Outlaw's Paradise, West........St. Rts.
Outsider, The, Mel..............Foreign
Out West with the Hardys, Com.-Mel. MGM
Overland Express, West............Col
Overland Stage Raiders, West.......Rep
Overland with Kit Carson, West....Col
Over the Moon, Mel. (C)............UA

P

Pacific Liner, Mel..................RKO
Painted Desert, West..............RKO
Pals of the Saddle, West...........Rep
Panama Patrol, Mel..................GN
Panamint's Bad Man, West....20th-Fox
Pardon Our Nerve, Mel........20th-Fox
Paris Honeymoon, Mus.-Com.....Para
Passport Husband, Com.........20th-Fox
Peck's Bad Boy at the Circus, Com. RKO
Penrod's Double Trouble, Mel.......FN
Personal Secretary, Mel............Univ
Persons in Hiding, Mel............Para
Phantom Gold, West................Col
Phantom Ranger, The, West.....Mono
Phantom Stage, West..............Univ
Pirates of the Skies, Mel..........Univ
Police School, Com.............20th-Fox
Port of Hate, Mel..............St. Rts.
Prairie Justice, West..............Univ
Prairie Moon, West..................Rep
Pride of The Navy, Mel............Rep
Prison Born, Mel...................Mono
Prison Break, Mel..................Univ
Prison Nurse, Mel...................Rep
Prison Train, Mel..............St. Rts.
Prison Without Bars, Mel...........UA
Pygmalion, Com.-Mel.............MGM

Q

Q Planes, Mel........................Col

R

Radio Troubadour, Mus............Para
Rage of Paris, Com................Univ
Real Glory, The, Mel.................UA
Red River Range, West............Rep
Refugiados en Madrid, Mel......Foreign
Religious Racketeer, Mel........St. Rts.
Renegade Ranger, The, West.....RKO
Renegade Trail, West...............Para
Restless Age, The, Mel..............UA
Renfrew of the Royal Mounted Saves a Lady, West.....................GN
Renfrew on the Great White Trail, West. ....GN
Return of the Cisco Kid, Mel. 20th-Fox
Return of the Frog, Mel.........Foreign
Rhythm of the Saddle, West........Rep
Rich Man, Poor Girl, Com.-Mel...MGM
Ride a Crooked Mile, Mel.........Para
Ride 'Em Cowgirl, West............GN
Riders of the Rio Grande, West...Mono
Rio Grande, West....................Col
Risky Business, Mel................Univ
Road Demon, Mel..............20th-Fox
Road to Reno, Com.................Univ
Roaring Crowd, The, Mel...........WB
Roaring Nineties, The, Mel.........WB
Rolling Westward, West...........Mono
Romance of the Redwoods, Mel......Col
Room No. 111, Mel..............Foreign
Room Service, Com................RKO
Rose Marie, Mus..................MGM
Rose of Tralee, Mel............Foreign
Rose of Washington Square, Mus 20th-Fox
Rothschild, Mel.................St. Rts.
Rough Riders Round-up, West.....Rep
Royal Divorce, Mel.................Para

S

Sacrifice d'Honneur, Mel........Foreign
Safety in Numbers, Com.......20th-Fox
Saint Strikes Back, Mel............RKO
St. Martin's Lane, Mel.........Foreign
St. Louis Blues, Mel...............Para
Santa Fe Stampede, West...........Rep
San Francisco, Mel.................MGM
Say It in French, Com.............Para
School for Scandal, Com-Mel....Foreign
Second Fiddle, ComMel.........20th-Fox
Second Shot, Mel....................RKO
Secret Service of the Air, Mel.......FN
Secrets of a Nurse, Mel............Univ
Secrets of an Actress, Mel...........FN
Sergeant Madden, Mel.............MGM
Service De Luxe, Com.............Univ
Shadows Over Shanghai, Mel........GN
Sharpshooters, Mel............20th-Fox
Shine On Harvest Moon, West.....Rep
Shining Hour, The, Mel...........MGM
Silver on the Sage, Mel.............Para
Sing, You Sinners, Mus.............Para
Singing Blacksmith, Com-Mel...Foreign
Singing Cowgirl, The, West.........GN
Sin of Lena Rivers, Mel.........St. Rts.
Sisters, The, Mel....................WB
6,000 Enemies, Mel.................MGM
Six-Gun Rhythm, West..............GN
Six-Gun Trail, West............St. Rts.
Six Shootin' Sheriff, West...........GN
Sixty Glorious Years, Mel (C)....RKO
Slalom, Mel.......................Foreign
Smashing the Rackets, Mel.........RKO
Smashing the Spy Ring, Mel........Col
Society Lawyer, Mel..............MGM
Society Smugglers, Mel............Univ
Some Like It Hot, Mus............Para
Sonodares de la Gloria, Mel......Foreign
Song of the Buckaroo, West......Mono
Son of Frankenstein, Mel..........Univ
Sons of the Legion, Mel...........Para
Sorority House, Mel................RKO
So This Is London, Com........Foreign
South Riding, Mel...................UA
Spain in Arms, Mel.............Foreign
Spawn of the North, Mel...........Para
Speed to Burn, Mel...........20th-Fox
Spirit of Culver, Mel...............Univ
Spring Madness, Com-Mel........MGM
Stablemates, Com-Mel............MGM
Stagecoach, Mel......................UA
Stand Up and Fight, Com-Mel....MGM
Stanley and Livingstone, Mel..20th-Fox
Star of Midnight, Mel..............RKO
Starlight Over Texas, West.......Mono
Star Reporter, Mel.................Mono
Stolen Life, Mel....................Para
Storm, The, Mel....................Univ
Storm Over Bengal, Mel............Rep
Story of a Cheat, Mel...........Foreign
Story of Alexander Graham Bell, The, Mel. 20th-Fox
Story of Vernon and Irene Castle, The, Mus..........................RKO
Straight, Place and Show, Com 20th-Fox
Strange Boarders, Mel..............GB
Strange Case of Dr. Meade, Mel....Col
Strange Faces, Com-Mel...........Univ
Street of Missing Men, Mel........Rep
Street Without a Name, Mel....Foreign
Streets of New York, Mel.........Mono
Student Nurse, Mel.................WB
Stunt Pilot, Com-Mel..............Mono
Submarine Patrol, Mel..........20th-Fox
Sudden Money, Com-Mel...........Para
Suez, Mel. 20th-Fox
Sundown on the Prairie, West....Mono
Sun Never Sets, Mel...............Univ
Sunset Murder Case, Mel...........GN
Sunset Trail, West................Para
Susannah of the Mounties, Com-Mel, 20th-Fox
Sweepstake Winner, Com...........WB
Sweethearts, Mus. (C)............MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Mus.........Univ
Swing That Cheer, Mel............Univ
Swiss Miss, Com..................MGM

T

Tail Spin, Mel...................20th-Fox
Tarnished Angel, Mel...............RKO
Tarzan, Mel.........................MGM
Tenth Avenue Kid, Mel.............Rep
Terror of Tiny Town, Mel...........Col
Texans, The, Mel..................Para
Texas Stampede, West..............Col
Texas Wildcats, West...........St. Rts.
Thanks for Everything, Mus-Com. 20th-Fox
Thanks for the Memory, Com......Para
That Certain Age, Mus-Com......Univ
There Goes My Heart, Com........UA
There's That Woman Again, Com..Col
They Drive by Night, Mel.....Foreign
They Made Her a Spy, Mel........RKO
They Made Me a Criminal, Mel.....WB
This Man Is News, Mel...........Para
39 Steps, Mel........................GB
Three Blind Mice, Mel..........20th-Fox
Three Loves Has Nancy, Com-Mel.MGM
Three Musketeers, Mus-Com..20th-Fox
3 Smart Girls Grow Up, Mus-Com.Univ
Three Texas Steers, West...........Rep
Thundering West, The, West........Col
Time Out for Murder, Mel......20th-Fox
Titans of the Deep, Mel............GN
Tom Sawyer, Detective, Mel........Para
Too Hot to Handle, Com-Mel......MGM
Topa Topa, Mel...................St. Rts.
Topper Takes a Trip, Com.........UA
Torchy Blane Runs for Mayer, Mel.WB
Torchy Gets Her Man, Mel.........WB
Torchy Blane in Chinatown, Mel...WB
Touchdown Army, Com.............Para
Tough Kid, Mel.....................Mono
Trade Winds, Com-Mel.............UA
Trapped in the Sky, Mel............Col
Trigger Pals, West...................GN
Trigger Smith, West...............Mono
Trouble Brewing, Com..........Foreign
Trouble in Sundown, West.........RKO
12 Crowded Hours, Mel...........RKO
Two Gun Justice, West...........Mono
Two Gun Troubador, West.....St. Rts.

U

Undercover Agent, Mel............Mono
Under the Big Top, Mel...........Mono
Union Pacific, Mel..................Para
Unmarried ....Para
Up the River, Mel............20th-Fox
Utah Trail, The, West.............GN

V

Vacation from Love, Com.........MGM
Valley of the Giants, Mel. (C)......WB
Volga Boatman, Mel.............Foreign

W

Wanted by the Police, Mel........Mono
Ware Case, Mel.................Foreign
Waterfront, Mel.......................WB
Water Rustlers, West................GN
We Are Not Alone, Mel............WB
Wedad, Mel. ....Foreign
Western Jamboree, West............Rep
West of Cheyenne, West............Col
West of the Sante Fe, West.........Col
What a Man! Com...............Foreign
When the Husband Travels, Mus-Com, Foreign
Where the Buffalo Roam, West...Mono
While New York Sleeps, Mel...20th-Fox
Whispering Enemies, Mel...........Col
Wife, Husband and Friend, Com. 20th-Fox
Wild Horse Canyon, West.........Mono
Wings of the Navy, Mel...........WB
Winner Take All, Mus-Com....20th-Fox
Witch Night, Mel...............Foreign
With a Smile, Mus-Com.........Foreign
Within the Law, Mel...............MGM
Wizard of Oz, Mus. (C)...........MGM
Wolf Call, Mel.....................Mono
Woman Doctor, Mel.................Rep
Women in the Wind, Mel..........WB
Wuthering Heights, Mel............UA

Y

Yellow Sands, Mel.........Assoc British
Yes, Madam?, Com.............Foreign
Yes, My Darling Daughter, Com..WB
You Can't Cheat an Honest Man, Com, Univ
You Can't Take It With You, Com.Col
Young Dr. Kildare, Com-Mel......MGM
Young Fugitives, Mel..............Univ
Young in Heart, Com-Mel.........UA
Young Mr. Lincoln, Mel........20th-Fox

Z

Zenobia, Com........................UA
Zaza, Mel...........................Para

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
Blondie (G)	Penny Singleton - Arthur Lake - Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74	Feb. 25,'39
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neill-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Lone Wolf Spy Hunt (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'39†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57	
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54; Mar. 4,'39, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Alley	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner			
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	61	
Golden Boy*	Barbara Stanwyck-A. Menjou			
Good Girls Go to Paris, Too	J. Blondell - M. Douglas - W. Connolly			
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	63	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg	Apr. 16,'39†		
Missing Daughters	R. Arlen-R. Hudson-M. Marsh			
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†		
Oklahoma Trail	Charles Starrett-Iris Meredith	Apr. 27,'39†		
Only Angels Have Wings	Carey Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	Apr. 30,'39†		
Outside These Walls	Dolores Costello - M. Whalan - Virginia Weidler			
Q Planes (G)	Larence Olivier-Valerie Hobson		82	Mar. 11,'39
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39†		
Trapped in the Sky (G)	Jack Holt-Katherine DeMille		*60	Feb. 18,'39

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Strange Boarders (A) 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	Nov. 26,'38
(Exploitation: Jan. 28,'39, p. 58.)				
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	79	Dec. 17,'38
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Crashing Through 327	James Newill	Jan. 20,'39†		
Exile Express 301	Anna Sten-Alan Marshal	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	61	Sept. 17,'38
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Renfrew of the Royal Mounted Saves a Lady 328	James Newill	Feb. 10,'39†		
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	52	Jan. 21,'39
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Trigger Pals (G) WI-13	Art Jarrett, Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38	55	
(See "In the Cutting Room," July 2,'38.)				
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	54	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empire of the West	George Houston			
Everything Happens to Ann	Heather Angel-John King			
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters		*70	Feb. 25,'39
Singing Cowgirl, The WI-3	Dorothy Page			
Six-Gun Rhythm WI-19 (G)	Tex Fletcher-Joan Barclay		*55	Feb. 18,'39

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72.)				
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'38, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Burn 'Em Up O'Connor (G) (919)	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	70	Jan. 14,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. [illegible]'38, p. 66; Dec. 10,'38, p. 62.)				
Crowd Roars, The (G) 846	Robert Taylor-M. O'Sullivan-Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82	Mar. 11,'39
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Let Freedom Ring (G) 926	N. Eddy - V. Bruce - L. Barrymore-E. Arnold-G. Kibbee-V. McLaglen	Feb. 24,'39†	87	Feb. 18,'39
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore-Robert Morley-Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; ct. 22,'38, p. 66; Nov. 5,'38, p. 53; Mar. 11,'39, p. 58.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70.)				
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Sergeant Madden (G) 927	Wallace Beery-Marian Martin-Alan Curtis-Laraine Day	Mar. 24,'39†	83	Mar. 18,'39
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas-Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47.)				
Stand Up and Fight (G) 918	Robt. Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66.)				
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 10,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63; Jan. 21,'39, p. 53.)				
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Within the Law (G) 928	Ruth Hussey-Paul Kelly-John King-Lynne Carver	Mar. 17,'39†	65	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Serenade 931	Jeanette MacDonald-Lew Ayres-Ian Hunter	Apr. 7,'39†	113	
(See "In the Cutting Room," Dec. 31,'38.)				
Calling Dr. Kildare	Lionel Barrymore-Lew Ayres	Apr. 14,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Champ, The (reissue) (G) 201	W. Berry-J. Cooper-I. Rich			Oct. 17,'31
Goodbye, Mr. Chips	Robert Donat-Greer Garson	June 2,'39†		
Hardys Ride High, The	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	May 5,'39†		
(See "In the Cutting Room," Feb. 11,'39.)				
It's a Wonderful World	James Stewart-Claudette Colbert	May 19,'39†		
Kid from Texas, The 929	Dennis O'Keefe-Florence Rice	Apr. 28,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Lucky Night	Robert Taylor-Myrna Loy	Apr. 21,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Maiden Voyage	R. Young-Annabella-W. Connolly	May 26,'39†		
(See "In the Cutting Room," Mar. 4,'39.)				
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone		133	Nov. 9,'35
One Hundred to One Shot	Melvyn Douglas-Louise Platt	May 12,'39†		
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy		103	Jan. 18,'36
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy		115	July 4,'36
6,000 Enemies*	Walter Pidgeon-Rita Johnson	June 9,'39†		
Society Lawyer 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†		
Tarzan	J. Weismuller-M. O'Sullivan	June 16,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Convict's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62	Feb. 11,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66	Mar. 18,'39
Mystery Plane 3809 (G)	John Trent-Marjorie Reynolds	Mar. 8,'39†	*60	Feb. 25,'39
(Reviewed under the title, "Spy Pirate.")				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60	Feb. 18,'39
Rolling Westward 3863	Tex Ritter	Mar. 1,'39†	55	
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	56	Sept. 24,'38
Star Reporter 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62	
(See "In the Cutting Room," Jan. 28,'39.)				
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'38
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†		
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boys' Reformatory	Frankie Darro	May 1,'39†		
Dangerous Fingers 3829	James Stevenson-Betty Lynne	Apr. 19,'39†	65	
Man from Texas 3864	Tex Ritter	Apr. 19,'39†		
Prison Born*		May 15,'39†		
Riders of the Rio Grande 3855	Jack Randall	Apr. 30,'39†		
Streets of New York	J. Cooper-J. Martel-D. Purcell	Apr. 12,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Stunt Pilot*	John Trent-Marjorie Reynolds	May 22,'39†		
Undercover Agent	Russell Gleason-Shirley Deane	Apr. 5,'39†		
Wolf Call	Movita-John Carroll	May 8,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Beachcomber, The (A)	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble	Charles Ruggles-Mary Boland	Feb. 17,'39†	74	Feb. 4,'39
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,'38
Cafe Society (G)	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57.)				
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Give Me a Sailor (G) 3749	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
King of Chinatown (G)	Anna May Wong-A. Tamiroff	Mar. 17,'39†	*75	Mar. 18,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G) 3808	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66; Feb. 4,'39, p. 84; Feb. 18,'39, pp. 68, 71; Mar. 11,'39, p. 55.)				
Midnight (G)	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	*90	Mar. 18,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
One Third of a Nation (A)	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
Persons in Hiding (G) 3823	L. Overman-Patricia Morrison	Feb. 10,'39†	70	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	87	Jan. 28,'39
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Sing, You, Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
(Exploitation: Jan. 7,'39, p. 53.)				
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore - Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'38, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven	Patricia Ellis-Wallace Ford	Apr. 21,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor			
Bulldog Drummond's Secret Police	John Howard-Heather Angel	Apr. 14,'39†		
Federal Offense	L. Nolan-J. C. Naish-H. Angel			
(See "In the Cutting Room," Feb. 4,'39.)				
Gracie Allen Murder Case	Gracie Allen-Warren William-Kent Taylor-Ellen Drew			
(See "In the Cutting Room," Mar. 18,'39.)				
Grand Jury's Secrets	John Howard-Gail Patrick			
Great Enemy*	P. Foster-A. Devine-E. Drew			
Heritage of the Desert (G)	Evelyn Venable-Donald Woods	June 23,'39†	*75	Mar. 18,'39
Hotel Imperial	Isa Miranda-Ray Milland	May 19,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
I'm from Missouri	Bob Burns-Gladys George	Apr. 7,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Invitation to Happiness	Irene Dunne-Fred MacMurray			
Lady's from Kentucky, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39†		
Magnificent Fraud, The	A. Tamiroff-L. Nolan			
Man About Town	J. Benny-D. Lamour-E. Arnold	May 26,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Mr. and Mrs. Bulldog Drummond	John Howard-Heather Angel			
Never Say Die (G)	Bob Hope-Martha Raye	Apr. 14,'39†	*85	Mar. 11,'39
North of Singapore	Anna May Wong-Anthony Quinn			
Renegade Trail	W. Boyd-R. Hayden-G. Hayes			
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Silver on the Sage (G)	Wm. Boyd-Geo. Hayes	Mar. 31,'39	*65	Feb. 11,'39
Some Like It Hot	Gene Krupa & Orch.-Shirley Ross-Bob Hope-Una Merkel	May 12,'39†		
Stolen Life (A)	Elizabeth Bergner-Michael Regrave	May 26,'39†	92	Feb. 18,'39
Sudden Money	B. Lee-M.Rambeau-C. Ruggles	Mar. 31,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39†		
(See "In the Cutting Room," Dec. 17,'38; exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57: Mar. 18,'39, p. 73.)				
Unmarried	Buck Jones-Helen Twelvetrees	May 26,'39†		
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	88	July 16,'38
(Exploitation: Jan. 7,'39, p. 52.)				
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come on Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
(Exploitation: Mar. 4,'39, p. 68.)				
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Federal Man Hunt (G) 828	Robt. Livingstone-June Travis	Dec. 26,'38†	64	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G)	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39†	61	Feb. 11,'39
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65	Feb. 25,'39
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Mysterious Miss X (G) 809	Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65	Mar. 4,'39
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street (G) 819	Robt. Livingston-June Storey-Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Rough Riders' Round-up 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58	
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flight at Midnight	Col. Roscoe Turner			
Frontier Pony Express	Roy Rogers-Mary Hart			
Man of Conquest	Richard Dix-Gail Patrick-Edward Ellis-Max Terhune			
(See "In the Cutting Room," Jan. 28,'39.)				
Mexicali Rose	Gene Autry-Smiley Burnette	Mar. 27,'39†	58	
(See "In the Cutting Room," Feb. 18,'39.)				
Night Riders, The 843	Three Mesquiteers-Ruth Rogers			
Street of Missing Men	Charles Bickord-Nana Bryant			
Three Texas Steers	Three Mesquiteers-Carole Landis			
Untitled	G. Autry-S. Burnette-J. Storey			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68	Jan. 28,'39
Boy Slaves 911 (G)	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan-Paul Kelly-Robert Armstrong	Mar. 24,'39†	*75	Mar. 4,'39
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	117	Jan. 28,'39
(See "In the Cutting Room," Dec. 17,'38; exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73	Feb. 3,'34
(See "In the Cutting Room." Nov. 5,'38.)				
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda. Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mr. Doodle Kicks Off (G) 904	J. Penner - J. Travis - R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	65	Dec. 10,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	75	Dec. 31,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
(Exploitation: Mar. 18,'39, p. 72.)				
Renegrade Ranger, The (G) 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	Feb. 25,'39
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nob. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Saint Strikes Back, The(G)918	George Sanders-Wendy Barrie	Mar. 10,'39†	64	Feb. 18,'39
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39†	90	Apr. 6,'35
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38
Trouble in Sundown ,(G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64	Feb. 18,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman 920	James Ellison-Helen Wood	Mar. 31,'39†	65	
(See "Picardy Max," "In the Cutting Room," Feb. 18,'39.)				
Fixer Dugan	Lee Tracy-Peggy Shannon	Apr. 21,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
G-Dog	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39†		
Girl from Mexico	Lupe Velez-Leon Errol			
Little Mother	G. Rogers-D. Niven-C. Coburn			
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39†	89	Mar. 18,'39
Second Shot	Lucille Ball-Allan Lane	May 19,'39†		
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Sorority House	Anne Shirley-James Ellison	May 12,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Story of Vernon and Irene Castle, The 838	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 28,'39	93	
(See "The Romantic Vernon Castle," "In The Cutting Room," Dec. 17,'38.)				
They Made Her a Spy	Sally Eilers-Allan Lane	Apr. 14,'39†	69	
(See "In the Cutting Room," Feb. 11,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47; Jan. 7,'39, p. 52.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68	Dec. 24,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Everybody's Baby (A) 931	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-C. Trevor-Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51; Jan. 7,'39, p. 53.)				
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Held That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	61	Oct. 22,'38
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	*106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56.)				
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76.				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93	Feb. 25,'39
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Jan. 20,'39†	71	
(See "In the Cutting Room," Dec. 24,'38.)				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
(Exploitation: Feb. 4,'39. p. 83.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire-Roger Livesey	Jan. 20,'39†	83	Oct. 22,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74.)				
Thank You, Mr. Mote (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart - Binnie Barnes	Feb. 17,'39†	73	Feb. 11,'39
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury-	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie Chan in Reno	S. Toler-P. Brooks-R. Cortez			
Chasing Danger (G) 941	Preston Foster - Lynn Bari	May 5,'39†	*60	Jan. 14,'39
Gorilla, The 944	Ritz Bros.-Anita Louise-Bela Lugosi-Patsy Kelly	May 26,'39†		
Hound of the Baskervilles 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†		
(See "In the Cutting Room," Mar. 4,'39.)				
Inspector Hornleigh 945	Gordon Harker-Alastair Simm	Apr. 21,'39†		
Jones Family in Hollywood	Jed Prouty-Spring Byington			
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut		68	Nov. 19,'38
News Is Made at Night	Preston Foster-Lynn Bari			
Police School 943	Jane Withers-Richard Kellard-Arleen Whelan	May 19,'39†		
Return of the Cisco Kid 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†		
Rose of Washington Square 942	Tyrone Power - Alice Faye - Al Jolson - Marie Wilson	May 15,'39†		
Second Fiddle*	S. Henie-T. Power-R. Vallee			
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Story of the Alexander Graham Bell, The 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†		
(See "Alexander Graham Bell," "In the Cutting Room," Mar. 4,'39.)				
Susannah of the Mounties	Shirley Temple-Randolph Scott			
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'59†	62	Feb. 25,'38
Young Mr. Lincoln*	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brday			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Drums (G)	Raymond Massey - Sabu - Roger Livesey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54; Jan. 7,'39, p. 53; Jan. 14,'38, p. 64.)				
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-D. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94	Feb. 4,'39
Prison Without Bars	Corrine Luchaire-Edna Best	Mar. 10,'39†	79	
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				

(THE RELEASE CHART--CONT'D)

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang			
(See "In the Cutting Room," Mar. 4,'39.)				
Four Feathers	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson			
Man in the Iron Mask	Louis Hayward-Joan Bennett-W. William-J. Schildkraut-A. Hale			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	Gary Cooper-Andrea Leeds			
Restless Age, The	Jascha Heifetz - Margot Stevenson - Joel McCrea			
Wuthering Heights	Merle Oberon-Lawrence Olivier-Flora Robson-David Niven	Apr. 7,'39†		
(See "In the Cutting Room," Feb. 4,'39.)				
Zenobia G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker	Apr. 21,'39†	*73	Mar. 18,'39

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57; Mar. 4,'39, p. 72.)				
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trails 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†		
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guys (A) 2008	"Dead End" Kids-R. Wilcox-Helen Parrish	July 22,'38	67	July 16,'38
(Exploitation: Nov. 12,'38, p. 66.)				
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	58	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Micha Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½	Mar. 11,'39
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennet-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86	Oct. 29,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70	Mar. 4,'39
Son of Frankenstein, The (G) 3004	Basil Rathbone - Boris Karloff-Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73.)				
Spirit of Culver (G)	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
(Exploitation: Mar. 4,'39, p. 69.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
Three Smart Girls Grow Up	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39†	87	
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen-"Charlie McCarthy" - Frank Jenks	Feb. 17,'39†	79	Feb. 18,'39
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage Phantom*	Irene Hervey-William Gargan			
Big Town Czar	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†		
Code of the Streets (G)	Frankie Thomas - Harry Carey - "Little Tough Guys"	May 5,'39†	69	Feb. 4,'39
East Side of Heaven	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†		
Family Next Door	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†		
For Love or Money	June Lang-Robert Kent	Apr. 28,'39†		
Sun Never Sets, The	B. Rathbone-D. Fairbanks, Jr.	May 26,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson - C. Trevor - Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54; Dec. 24,'38, p. 58.)				
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, p. 66; Mar. 11,'39, p. 58.)				
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65, 66; Jan. 28,'39, p. 60.)				
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54; Jan. 21,'39, p. 53.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secret Service of the Air (G)	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61	Mar. 11,'39
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
You Can't Get Away with Murder (G)	Humphrey Bogart-Gale Page		*80	Jan. 21,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Blackwell's Island (G)	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71	Mar. 11,'39
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'38, p. 58; Sept. 17,'38, pp. 60, 63.)				
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
Men Are Such Fools (G) 215	Wayne Morris - Priscilla Lane - Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38	60	
(See "In the Cutting Room," Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Oklahoma Kid (G)	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G). 307	John Garfield-Ann Sheridan "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Torchy Gets Her Man (G)	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 6; Feb. 25,'39, p. 69.)				
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
Battle of City Hall	Ronald Reagan-Ann Sheridan-"Dead End Kids"-B. Granville			
Brother Orchid	Edw.G.Robinson-Wayne Morris-Gale Page			
Code of the Secret Service	R. Reagan-R. Towne-J. Litel			
Confessions of a Nazi Spy	Edw. G. Robinson - Francis Lederer-Lya Lys			
Dark Victory (G)	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan-Humphrey Bogart	Apr. 22,'39†	*106	Mar. 11,'39
Dodge City	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104	
(See "In the Cutting Room," Dec. 31,'38.)				
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
Enemy Agent*	Boris Karloff-Margaret Lindsay			
Family Reunion	Lane Sisters-John Garfield.... F. Bainter-C. Rains-G. Page-J. Lynn-F. McHugh-M. Robson - D. Foran			
Gantry, the Great	Edith Fellows-James McCallion			
Give Me a Child*	Geraldine Fitzgerald - Jeffrey Lynn-Gale Page-Gladys George			
Hell's Kitchen	Marg't Lindsay-Ronald Reagan-"Crime School Kids"			
(See "In the Cutting Room," Mar. 18,'39.)				
I Am Not Afraid	Chas. Grapewin-Jane Bryan			
(See "Hero for a Day," "In the Cutting Room," Mar. 18,'38.)				
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
(See "In the Cutting Room," Feb. 4,'39.)				
Kid from Kokomo, The	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Knight and the Lady, The	Bette Davis-Errol Flynn			
Nancy Drew, Trouble Shooter	B. Granville-F. Thomas-J. Litel			
Naughty But Nice	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Old Maid, The	Bette Davis-Miriam Hopkins-Humphrey Bogart - James Stevenson			
On Trial	John Litel-Margaret Lindsay	Apr. 1,'39†	61	
(See "In the Cutting Room," Feb. 4,'39.)				
Roaring Crowd, The	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
(See "In the Cutting Room," Mar. 4,'39.)				
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins	Apr. 29,'39†		
Torchy Blane Runs for Mayor	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Waterfront	G. Dickson-D. Mrgan-M. Wilson			
Women in the Wind (G)	K. Francis-W. Gargan-V. Jory	Apr. 15,'39†	*65	Feb. 4,'39

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Crashing Through Danger	Ray Walker	Excelsior	Sept. 15,'38	60	
Duke Is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Lure of the Wasteland* (G)	Grant Withers			*55	Mar. 18,'39
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Alla en el Rnacho Grande (G)	Tito Guizar	Atlas	Dec. 2,'38	86	Nov. 7,'36
Annie Laurie	Will Fyffe	World	April 15,'39		
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Bouquets from Nicholas* (G)	Noel-Noel	Walch		72	Mar. 11,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'38
(Reviewed under the title, "La Kermesse Heroique.")					
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89	Mar. 4,'39
Cancion del Alma*	Vilma Vidal	Atlas	Oct. 7,'38	88	
Coral Rocks, The (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Hey! Hey! U. S. A. (G)	Will Hay	G. F. D.		92	Oct. 22,'38
Hombres de Mar	Vilma Vidal	Atlas	Nov. 4,'38	87	
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Itto	Native Cast	World	Feb. 30,'39		
It's in the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mamele	Molly Picon	Sphinx	Jan. .. '39	102	
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Meinyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mi Candidato (G)	Esther Fernandez	Atlas	Oct. 28,38	77	June 4,'38
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Outsider, The (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothschild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Sonadores de la Gloria*	M. C. Torres	Atlas	Jan. 24,'39	108	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Spain in Arms (A)		Film Facts		80	Mar. 18,'39
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
Trouble Brewing (G)	George Formby	Assoc. British		87	Mar. 11,'39
Ware Case, The (A)	Clive Brook	A. B. F. D.		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co.		110	Nov. 26,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. .. '39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier		Feb. 4,'39	79	Feb. 18,'39
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Boom Goes the Groom 9431	Mar. 24,'39†	17½
Ducking They Did Go, A 9406	Apr. 7,'39†	16½
Flat Foot Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charley Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	17
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430	Mar. 10,'39†	15½
Star Is Shorn, A 9432	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39†	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405	Feb. 24,'39†	17
Yes, We Have No Bananza 9407 (3 Stooges)	May 19,'39†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Happy Tots 9508	Mar. 31,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38†	8
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (re-issue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors (2-18-39) 9506	Jan. 26,'39†	8
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 10 (16-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38†	10
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657	Mar. 24,'39†	1 rl.
No. 8 9658	Apr. 21,'39†	1 rl.

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	
No. 3 9473	Apr. 21,'39	

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	1 rl.
30. Golf Chumps 9705	Apr. 6,'39†	1 rl.

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	6½
Happy Birthday (2-18-39) 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	6½
Scrappy's Sideshow 9754	Mar. 3,'39†	1 rl.

SCREEN SNAPSHOTS

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39) 9854	Dec. 15,'38†	10
No. 5 9855	Jan. 10,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	1 rl.

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
King Vulure (1-21-38) 9803	Jan. 8,'39†	11
Navy Champion 9805	Mar. 17,'39†	1 rl.
Odd Sports 9804	Feb. 10,'39†	1 rl.
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 9903	Apr. 7,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 EI-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 EI-2	Jan. 20,'39†	9

TREASURE CHEST

(Color Cartoons)

Title	Rel. Date	Min.
Baby Checkers EI-14		
Monkey Business EI-15		

[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel. Date	Min.
Eliza Runs Again 8526	July 29,'38	6½
Milk for Baby 8524	July 8,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½

TREASURE CHEST

Title	Rel. Date	Min.
We Live in Two Worlds (8-20-38) 8609	July 22,'38	11

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'36†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (color)	Jan. 14,'39	9
Pygmy Hunt, The W-687	Aug. 6,'38	8
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Jitterbug Follies W-883 (sepia)	Feb. 25,'39†	9
Mama's New Hat W-882	Feb. 11,'39†	9
Seal Skinners W-881 (sepia)	Jan. 28,'39†	8
Wanted: No Master W-884	Mar. 18,'39†	1 rl.

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20
No. 20—The Wrong Way Out (1-21-39) P-811	Dec. 24,'38†	17
No. 21—Money to Loan P-812	Mar. 11,'39†	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan. 21,'39†	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Glimpses of Australia T-859	Apr. 15,'39†	1 rl.
Imperial Delphi T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey T-858	Mar. 18,'39†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Singapore and Jahore (2-4-39) T-855	Aug. 31,'38†	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
Angel of Mercy		1 rl.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Great Heart, The (2-4-39) M-875	Dec. 31,'38†	11
Ice Antics (2-24-39) M-876 (sepia)	Feb. 11,'39†	9
Streamline Swing (11-12-38) M-872 (In sepia)	Sept. 10,'38†	9
Miracle of Salt Lake (12-31-38) M-874	Nov. 12,'38†	11
They Live Again (2-18-39) M-873	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloyd	July 9,'38	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (sepia)	Jan. 28,'39†	17
It's In the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downs	July 30,'38	10
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19
Somewhat Secret R-804	Mar. 29,'39†	1 rl.

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lanterns (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Duel Personalities C-937	Mar. 11,'39†	10
Football Romeo (1-21-38) C-933	Nov. 12,'38†	10
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38†	9
Tiny Troubles C-936	Feb. 18,'39†	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—(11-12-38) K-921	Oct. 15,'38†	10
No. 2—K-922 (3-4-39) (New Roadways)	Jan. 28,'39†	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11
No. 4—K-924 (Story of Dr. Jenner)	Mar. 11,'39†	1 rl.

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving (1-28-39) S-904 (sepia)	Jan. 14,'39†	8
Follow the Arrow (8-20-38) S-712	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Marine Circus S-906 (color)	Mar. 11,'39†	9
(12-31-38) S-902	Nov. 19,'38†	10
Penny's Picnic (1-14-39) S-903 (color)	Dec. 17,'38†	10

ROBERT BENCHLEY

Title	Rel. Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Hour for Lunch, An F-955	Mar. 18,'39†	9
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet (2-4-39) F-954	Jan. 28,'39†	8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Musical Mountaineers T8-8	Mar. 24,'39†	1 rl.
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'39†	7
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sacred Crows, The T8-9	Apr. 21,'39†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Automobile T8-7	Feb. 24,'38†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair (9-3-38) C8-1	Aug. 26,'38	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Always Kickin' (2-25-39) C8-3	Jan. 27,'39†	7
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry C8-4	Mar. 17,'39†	1 rl.

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39†	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10
Music Through the Years (2-25-39) A8-7 Jan Garber and Orch.	Feb. 3,'39†	11
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan. .6,'39†	10
Queens of the Air (7-23-38) A7-14 Vincent Lopez and Orch.	July 8,'38	11
Three Kings and a Queen A8-9	Apr. 7,'39†	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Circus Co-ed (3-11-39) V-8-8	Mar. 10,'39†	10
Mildewed Melodramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38†	10
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16
That's Africa (3-4-39) V8-7	Feb. 10,'39†	10

PARAMOUNT PICTORIAL
(New Series)

Title	Rel. Date	Min.
No. 1—(8-20-38) P8-1	Aug. 5,'38†	10
No. 2—(9-3-38) P8-2	Sept. 2,'38†	10
No. 3—(9-24-38) P8-3	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—(12-3-38) P8-5	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 7—(2-11-39) P8-7	Feb. 3,'39†	1 rl.
No. 8—(3-11-39) P8-8	Mar. 3,'39†	10
No. 9—	Mar. 31,'39†	1 rl.

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wondeful Lamp EE8-1 (special)	Apr. 7,'39†	1 rl.
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right..... (1-21-39) E8-5	Dec. 30,'38†	7
Customers Wanted (2-18-39) E8-6	Jan. 27,'39†	7
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
Jeep, The E7-12	July 15,'38	7
Leave Well Enough Alone	Feb. 24,'39†	10
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Wotta Nite Mare E8-8	Mar. 24,'39†	1 rl.

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(In Color)
(New Series)

Title	Rel. Date	Min.
No. 1—(10-15-38) J8-1	Sept. 2,'38†	10
No. 2—J8-2	Nov. 4,'39†	1 rl.
No. 3—J8-3	Jan. 6,'39†	1 rl.
No. 4—J8-4	Mar. 10,'39†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Airhoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39†	10
No. 61—The Sporting Irish R8-9	Mar. 17,'39†	1 rl.
No. 62—Good Skates R8-10	Apr. 14,'39†	1 rl.
No. 63—The Sporting Irish (3-4-39) R8-11	Mar. 17,'39†	10

UNUSUAL OCCUPATIONS
(In Color)
(New Series)

Title	Rel. Date	Min.
No. 1— (8-27-38) L8-1	Aug. 5,'38†	10
No. 2—(10-22-38) L8-2	Oct. 7,'38†	11
No. 3— (2-4-39) L8-3	Dec. 2,'38†	11
No. 4— (1-28-39) L8-4	Feb. 3,'39†	10

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93-704	Mar. 10,'39	20
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93-701	Sept. 23,'38†	18

HEADLINERS

Title	Rel. Date	Min.
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	18
1938-39		
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Clock Wise 93404	Mar. 24,'39†	16
Maid to Order 93,403	Jan. 27,'39†	18

MARCH OF TIME

Title	Rel. Date	Min.
1937-38		
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
1938-39		
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'39†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,103	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39†	18
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39†	19
No. 8—Background for War: The Mediterranean (3-18-39) 93,108		18

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Reading', Ritin', and Rhythm 94,207 Lucky Nillinder and Orch.	Feb. 17,'39†	10
Samovar Serenade 94,208 Luba Malina	Mar. 17,'34†	1 rl.
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cezzi	Nov. 25,'38	1 rl.

PATHE NEWS

Released twice a week

PATHE PARADE

Title	Rel. Date	Min.
No. 7—Expose of Spiritualism—Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Plumb Crazy 93,202	Feb. 3,'39†	16

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Prairie Pappas 93,502	Dec. 16,'38†	18
Ranch House Romeo 93,503	Apr. 7,'39†	17
Western Welcome, A 93,501	Sept. 9,'38†	18

REELISMS

Title	Rel. Date	Min.
Air Waves (3-17-39) 94,607	Mar. 10,'39†	10
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Gold 94,606	Feb. 10,'39†	1 rl.
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Pilot Boat 94,605	Jan. 20,'39†	9
Trans-America 94,602	Oct. 14,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Blue Grass (12-17-38) 94,304	Dec. 2,'38†	10
Bow Strings 94,306	Jan. 27,'39†	9
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
On the Wing 94,305	Dec. 30,'38†	10
Snow Falls (3-18-39) 94,307	Feb. 24,'39†	1 rl.

SMART SET

Title	Rel. Date	Min.
Hunting Trouble (8-13-38) 83,303 Jed Prouty	Aug. 12,'38	10

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104 (Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59, 60.)	Nov. 25,'38†	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39†	8
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	6
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Athletic Oddities 9204	Nov. 11,'38	1 rl.
Daily Diet of Danger, A 9203	Dec. 9,'38†	1 rl.
Filming Big Thrills 9202	Sept 30,'38†	1 rl.
Recording Modern Science 9201	Aug. 19,'38†	1 rl.

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles) (12-31-38) 9602	Dec. 23,'38†	10
Fashion Forecasts, No. 3 9603	Mar. 31,'39†	1 rl.

LEW LEHR

Title	Rel. Date	Min.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
What Every Inventor Should Know 9403	Jan. 20,'39†	1 rl.

MAGIC CARPET SERIES
(Lowell Thomas)

Title	Rel. Date	Min.
Good Neighbors 9106	Apr. 28,'39†	1 rl.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39†	11
Mystic Siam 9105	Mar. 17,'39†	1 rl.
Viking Trail (12-31-38) 9104	Feb. 17,'39†	11

TERRY-TOONS

Title	Rel. Date	Min.
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Frozen Feet 9509	Feb. 24,'39†	1 rl.
Gandy Goose in G Man Jitters 9510	Mar. 10,'39†	1 rl.
Gandy the Goose in the Frame Up 9507	Dec. 30,'38†	1 rl.
Gandy Goose in Doomsday 9524 (color)	Dec. 16,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522 (color)	Oct. 7,'38†	7
Goose Flies High, The 9502	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523 (color)	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Nutty Network, The 9527 (color)	Mar. 24,'39†	1 rl.
One Gun Gary in Nick of Time 9508	Jan. 27,'39†	1 rl.
Owl and the Pussycat, The 9525 (color)	Jan. 13,'39†	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	8
String Bean Jack 9521 (color)	Aug. 26,'38†	1 rl.
Three Bears, The 9526 (color)	Feb. 10,'39†	1 rl.
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Hunting Dogs 9303	Mar. 3,'39†	1 rl.
Inside Baseball 9304	Apr. 14,'39†	1 rl.
Shooting for Par 9302	Jan. 6,'39	1 rl.
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The (1-28-39)		1 rl.
Fox Hunting (1-21-39)		1 rl.
Jerusalem (1-14-39)		1 rl.
Petra (1-14-39)		1 rl.
Rome Symphony (12-31-38)		1 rl.
Ruins of Palymra		1 rl.
Wanderers of the Desert (1-7-39)		1 rl.

UNIVERSAL

GOING PLACES WITH GRAHAME MC NAMEE

Title	Rel. Date	Min.
No. 53—3351	Aug. 22,'38†	9
No. 54—(11-19-38) 3352	Sept. 12,'38†	9½
No. 55—(12-3-38) 3353	Oct. 3,'38†	9
No. 56—(11-26-38) 3354	Nov. 14,'38†	10
No. 57—3355	Nov. 28,'38†	1 rl.
No. 58—(2-11-39) 3356	Dec. 26,'38†	9
No. 59—(2-25-39) 3357	Jan. 30,'39†	9
No 60—(3-11-39) 3358	Feb. 20,'39†	9½
No. 61—3359	Mar. 13,'39†	9

LANTZ CARTUNES

Title	Rel. Date	Min.
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Birth of a Toothpick 3250	Feb. 27,'39†	7½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Cat and the Bell, The 3241	Oct. 3,'38†	7
Crack Pot Cruise 3252	Apr. 10,'39†	
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38†	7
Little Tough Mice 3251	Mar. 13,'39†	7
Magic Beans (3-11-39) 3239	Feb. 13,'39†	7½
One Armed Bandit 3252	Mar. 27,'39†	7
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39†	19
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Cafe Boheme 3229 Ray Smeck & Islanders	Apr. 12,'39†	2 rls.
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Fits and Benefits 2173 York and King	July 27,'38	19
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39†	19
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charioteers	Oct. 12,'38†	20
Stars and Stripes (7-2-38) 2172 Ed. East-Ralph Dumke	Feb. 15,'39	2 rls.
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19

OSWALD CARTOONS

Title	Rel. Date	Min.
Barnyard Romeo (8-29-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39†	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39†	9
No. 61—Novelty 3372	Apr. 3,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Rainbow's End (7-23-38) 3017 Eddie Peabody	July 2,'38	22
My Pep 3024 Henry Armetta	July 16,'38	2 rls.
Sons of the Plains (7-23-38) 3006 Mauch Twins	July 30,'38	19
Up in Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. [illegible],'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sep. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	20
Sophmore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan. 21,'39†	20
Sundae Serenade 4020	Feb. 25,'39†	2 rls.
Projection Room 4022	Mar. 4,'39†	2 rls.
Small Town Idol (A) (3-11-39)		20

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Mechanix Illustrated, No. 1 (7-23-38) 3511	June 4,'38	10
Mechanix Illustrated, No. 2 (12-3-28) 4605	Nov. 5,'38†	10
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10
Points on Pointers 4606	Jan. 28,'39†	1 rl.
Mechanix Illustrated No. 3 (3-4-39) 4607	Feb. 25,'39†	10

COLORTOUR ADVENTURE

(In Color)

Title	Rel. Date	Min.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12
High Peril (3-4-39) 4306	Feb. 18,'39†	12
A Minute from Death 4307	Mar. 4,'39†	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 26,'38	19
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68.)	Feb. 11,'39†	20

LOONEY TUNES

Title	Rel. Date	Min.
No. 54—Porky's Party 3613	June 25,'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'39†	1 rl.
No. 61—Daffy Doc, The (12-338) 4804	Nov. 26,'38†	7
No. 62—Porky The Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.
o. 65—Porky's Tire Trouble 4808	Feb. 18,'39†	1 rl.
No. 66—Porky's Movie Mystery (3-4-39) 4809	Mar. 11,'39†	7

MELODY MASTERS

Title	Rel. Date	Min.
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music With a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39†	1 rl.
Russ Morgan and Orch (3-4-39) 4710	Feb. 25,'39†	10

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62——The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-In Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're An Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39†	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39†	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39†	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39†	1 rl.

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
The Master's Touch 4403	Feb. 18,'39†	1 rl.

SPECIAL

Title	Rel. Date	Min.
Nine Million, The (2-18-39)		9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10
"Gadgeteers 4906	Feb. 18,'39†	1 rl.

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

DEVLIN

Title	Rel. Date	Min.
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Old Towns of Normandy Makassar (8-6-38)	Aug. 15,'38†	10
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

HOFFBERG

Title	Rel. Date	Min.
Trailing the Jaguar (7-2-38)	July 15,'38	28

LENAUER

Title	Rel. Date	Min.
Datelines (6-18-38)		8
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK

(with Negro Cast)

Title	Rel. Date	Min.
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	10

SANDERS FILMS

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

WORLD

Title	Rel. Date	Min.
Andante et Rondo		
Ave Maria		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brillante		

WPA

Title	Rel. Date	Min.
Shock Troops of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39) James Craig-Lorna Gray	Jan. 28,'39†	
Mandrake, the Magician Warren Hull-Doris Weston	May 6,'39†	
Overland with Kit Carson Bill Elliott	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle	June 10,'39†	
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Malo	Dec. 3,'38†	2 rls. (each) (1st episode 29 min.)
Lone Ranger Rides Again Robert Livingston-Chief Thunder Cloud (15 episodes) (Exploitation: Mar. 11,'39, p. 55.)	Feb. 25,'39†	2 rls. (each) (1st episode-30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Larry Crabbe	Apr. 11,'39†	
Oregon Trail, The Johnny Mack Brown-Louise Stanley		
Red Barry (10-8-38) 3681-3793 Buster Crabbe-Frances Robinson	Oct. 18,'38†	20 (each)
Scouts to the Rescue (12-31-38) 3781-92 Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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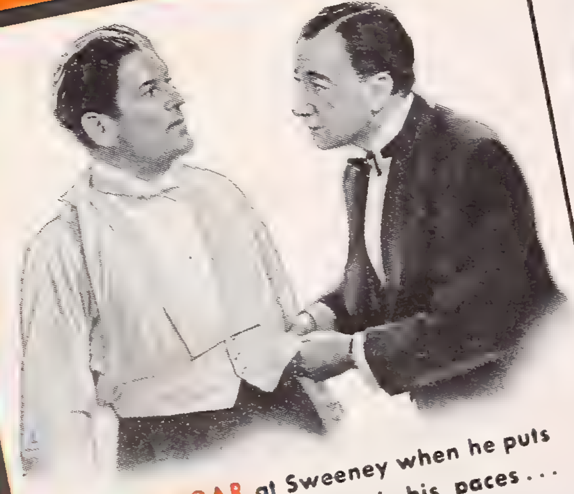
Step right up and meet the man who made the British Empire Missouri mule conscious . . . that shrewd son of old Missouri, Sweeney Bliss. Yes, and watch him outsmart the smartest traders in London town, not to mention, Mayfair's high society . . . Sweeney's the grandest character the screen has seen in a mule's age . . . the kind of lad who makes your heart glad you're an American . . . and Bob Burns plays Sweeney as only Bob can . . .



YOU'LL ROAR at Sweeney when he puts that British butler through his paces . . .

YOU'LL CHEER Sweeney when he teaches London society the "Missouri Hoe-Down" . . .

YOU'LL GET A KICK out of Sweeney when he introduces his four-legged pal, Samson, to English high society.

Bob Burns in

"I'M FROM MISSOURI" with Gladys George • Gene Lockhart

A Paramount Picture • Directed by Theodore Reed
Screen Play by John C. Moffitt and Duke Atteberry
Based on Stories by Homer Croy and Julian Street

MOTION PICTURE HERALD

RELATIONS

Majors rush through self-regulation program; Senate calls hearings at Washington on Neely block booking bill.

New theatre divorcement and block booking measures introduced in states.

Third anti-trust suit is filed in Chicago, another suit in New York.

Oklahoma independents form pool against circuits.

PRODUCT

Twentieth Century-Fox announces 52 features and 52 short subjects.

United Artists signs Selznick, Loew, Lesser and Lubitsch.

MAJORS FIGHT IATSE UNIONIZATION STRIKE

In Better Theatres —

SPRING CLEANING METHODS IN THE THEATRE

VOL. 134, NO. 13 In Two Sections — Section One APRIL 1, 1939

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That M-G-M Lion
has a positive
genius for delivering
big shows for big
holiday crowds—
Thanksgiving it was
"Out West With The Hardy
New Year's it was
"Sweethearts" and now
it's "Broadway Serenade"

Greetings from
Jeanette MacDonald in
"Broadway
Serenade"

M-G-M's MUSICAL HEART-THROB!
with LEW AYRES, IAN HUNTER, FRANK MORGAN
A ROBERT Z. LEONARD PRODUCTION
Screenplay by Charles Lederer

GILDING THE EASTER LILY!

We're happy to give your patrons "BROADWAY SERENADE", as sweet a holiday gold-getter as ever packed in the lads and lassies with their new Easter bonnets!

"BROADWAY SERENADE" has heart appeal, eye appeal and ear appeal—romance, spectacle and music to lift the spectator from wintry doldrums to Springtime cheer! Hear! Hear!

And speaking of M-G-M's Springtime hits:

"IT'S HEY MONEY, MONEY AND
A HA-CHA-CHA!"

We have seen the new DR. KILDARE picture (*"Calling Dr. Kildare"*) and it's a thrilling fulfillment of this series' promise!

We have seen the new HARDY FAMILY picture (*"The Hardys Ride High"*) and when you see it you'll agree with us that it's their best yet! A riot of fun!

We have seen "GOODBYE MR. CHIPS" from our production unit that made *"Yank at Oxford"* and *"The Citadel"*, which won the N. Y. critics' Best Picture of The Year award! It is sensational!

And there's Robert Taylor and Myrna Loy in *"Lucky Night"*—Claudette Colbert and James Stewart in *"It's A Wonderful World"*—Johnny Weissmuller in *"Tarzan"* and a flock more.

LOTS OF TALK in the papers about 1939-40 and M-G-M has big things in store for that, BUT before Sept. 1st rolls around you're going to enjoy a merry Springtime and a Summer of gala M-G-M shows!

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A Successful Year!

E ME
INAL

ELL'S
TCHEN

WINGS OF
THE NAVY

THE KID FROM
KOKOMO

THE DEVI
ON WHEELS

Fair Admission:

We admit we can't make all the pictures - - so we only make the best.

Warner Bros.

DARK
VICTORY

JUAREZ

CONFESSIONS OF A
NAZI SPY

SITTING PRETTY

In the Congress Hotel in Chicago, March 30th—April 1st, 265 men representing the sales and production forces of 20th Century-Fox are gathered at one of the most important meetings in film history to hear sales policies and product for next year outlined by their executive leaders.

Busy at their daily tasks at home are 11,263 other delegates — the theatre men who are now playing 20th Century-Fox pictures and who will buy 20th Century-Fox pictures for next year.

Confident in the product that has built their theatres to prosperity, these absent delegates to the 20th Century-Fox convention await the return of their friends, the 20th Century-Fox salesmen, and the announcement of the 20th Century-Fox product.

These 11,263 pleased 20th Century-Fox customers are indeed sitting pretty, because they know the constant value of the product that has put them in the top spot in exhibition.

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 134, No. 13 April 1, 1939

IT'S A BUSINESS

THE moving finger writes—just now across the map of Europe. Wherever it moves, it is making a line on the graph of the motion picture industry. That wavy, jagged line may have in it implications, or declarations, of empire, course bearings of history-to-be, but for this and every other American business it is a dollar line, a commercial trending.

As in no other land probably is this quite so true. The national life of these United States is a business life. It is a consequence of the building of a population and a nation of people who came from elsewhere to seek a living, and if might be a better living.

The motion picture, American born and of American nurture, partakes exactly of the nature of its people and their purposes. It is as commercial as is this America. This ought to be obvious. It is. Conspicuously, however, the American scene is obfuscated by persons who can not, or will not, see the obvious. One of their characteristics is a desire to shout Americanism and to proclaim processes of saving the nation, of which they have heard only recently.

From this group have come many vociferations about the arrangements which the motion picture has arranged for tending to its own business.

NUMBER ONE citation for rather a while was the assertion that the motion picture industry had gone plumb to hell because it was not going to make a screen version of Mr. Sinclair Lewis' novel entitled "It Can't Happen Here," a presentation bearing on dictatorships, etc. Everybody available was blamed for the situation. Mr. Will Hays, who had nothing to do with it, was accused of throttling the art. Mr. Joseph I. Breen, in whose province of a moral code consideration it's never appeared, was charged with suppressive intent. It was implied that Mr. Martin Quigley, as the father of the Production Code, was against it. It was asserted that the editor of *Motion Picture Herald*, and the *Herald*, were "moss-back" reactionary influences, maliciously addressed at a project to keep this soul stirring material from reaching a free people.

Meanwhile the fact was that Metro-Goldwyn-Mayer Corporation, having acquired the material with a notion that it might be important, a notion probably considerably influenced by the fame of Mr. Lewis as an international best seller, were just thinking about it. About then, affairs being what they were in Europe, especially Mittel Europa, a condition arose in which it seemed that more would be lost than gained by making the picture. Just as automatically as that M-G-M decided not to make the picture.

Now things are different. The market that was to be worried about is not there any more.

THE market at home and among the surviving democracies, the market for which the material was purchased, is still to be reached.

The rather simple, direct and obvious consequence is that M-G-M has decided to put the picture of "It Can't Happen Here" into production.

This decision, like the first one, is commercial. It seems now, the market being what it is, and what it is not, there is more to be gained than lost.

The problem is as simple as that—and the implications of a control of the screen are as empty as the indications.

The motion picture industry is engaged in trying to entertain the customers, as many customers as possible, and to keep out of trouble while doing it.

In this process of striving, it heeds and yields to pressures social, political, religious and economic—in the ratio of their dollar power.

Some, more especially among those without dollar power, may consider this an indictment. It is not. America is made of working, earning, doing and getting what one wants by those processes which are called business. If "they" don't like they do not buy it.

Until something does "happen here" of a revolutionary nature this land will attend to business. If "they" like they buy it——and that's a business.

△ △ △

"THE tremendous increase in taxes in recent years has been almost entirely to meet the demands of minorities," observed Mr. A. W. Robertson, chairman of the board of the Westinghouse company, in a Cincinnati speech the other day. "Industry has been blamed for unemployment and we are urged to increase both employment and wages, even though we are now spending, as the report of the U. S. Department of Commerce discloses, 84 cents out of every dollar applicable to wages, taxes, interest and dividends. Just how industry could hire many more people or increase wages very much out of the 16 cents left to pay taxes, dividends and interest is, of course, not disclosed."

△ △ △

THE Oklahoma bill for censorship of motion pictures, with its obvious major purpose the support by fees of a new mess of state jobs in a division of visual education in the state's department of education, belongs to a special and all too familiar category of legislative thought.

It would be quite as logical and reasonable to advocate a special censorship and taxation on the distribution of amusement literature, novels, magazines and newspapers, to finance the purchase of textbooks for the schools.

The Oklahoma measure is especially ornamented with provision for assorted fines and penalties, in addition to a charge of three dollars per unit of a thousand feet of film or fraction thereof.

Censorship fees are always a tax on the consumer. But legislators pretend they are paid by Hollywood and New York.

△ △ △

THE Twentieth Century-Fox Film Corporation's exploit in arranging picture publicity dissemination by facsimile broadcasting by Station WOR really approaches the problem of making radio serve the screen, and may, likely as not, be making a bit of history, too. There are those who see in radio facsimile broadcasting the promise of the air-delivered morning newspaper of tomorrow. The newspapers are not unaware. They are paying more heed than any other interest.

—*Terry Ramsaye*

This Week

Strike

An unusual turn in the projectionists' strike inaugurated by the IATSE in New York to force distributors to cease delivery of film to theatres not employing IATSE projectionists was a caution by Thurman Arnold, assistant U. S. attorney general, to observe the anti-trust laws. Exchange and home office projectionists remained on strike and distribution officials hastened to complete a plan for shipping film from theatre to theatre in order to maintain shows. The film companies maintained their stand that to accede to the union demands would lead to charges of violation of their contracts with the theatres and would lay them open to possible entanglement with the federal Department of Justice.

Developments in the strike are detailed on page 14.

Investigation

Out of the boiling labor situation on the coast this week came news that the Congressional committee headed by Martin Dies had promised an investigation into charges by the International Alliance of Theatrical and Stage Employees that "sinister influences" were causing a revolt in coast technicians' unions against IATSE domination. The IATSE charges followed a war of injunctions between the International and officers of Studio Technicians' Local 37 who were suspended by the IATSE in a move to revoke the local autonomy only recently granted the studio unions.

Long delayed NLRB hearings on charges by the Screen Writers' Guild against producers remained suspended pending the outcome of day to day negotiations being carried between a Guild committee and the producers.

The labor front, again the source of lowering clouds, is reported on page 44.

Trend

Following, at some distance, a tendency apparent in contemporary literature, Hollywood is turning to biographies of personalities who made deep impress on their times and whose lives furnish a new approach to dramatization of real life values. Release schedules of the last two years have had a noticeable sprinkling of this type of story and plans for 1939-40 indicate an even heavier participation. Present announcements indicate at least 26 biographies, among them screen versions of the lives of Alfred Nobel, Thomas A. Edison, Madame Curie, the Cunard family, Buffalo Bill, Geronimo, Irene and Vernon Castle, Lord Kitchener, Dr. Alexander Graham Bell, Charles P. Steinmetz, Abraham Lincoln, Kit Carson, Lawrence of Arabia, the Wright brothers and John Paul Jones.

The plans and the trend are analyzed in the Hollywood Scene on page 49.

Invitation

The Paramount Pictures Corporation publicity department Wednesday said:

"Cecil B. DeMille today invited President Roosevelt to become a motion picture writer.

"In a letter, the Paramount producer-director who has twice featured the President's mother, Mrs. Sara Delano Roosevelt, on his radio theatre suggested that the Chief Executive contribute a foreword to "Union Pacific" as a "gesture of friendship toward the railroads and a tribute to the great part they have played in opening up the country to civilization.'"

Early this week Mrs. Roosevelt in her syndicated column entitled "My Day" reported favorably upon Samuel Goldwyn's "Wuthering Heights." Her son James is vice-president of Samuel Goldwyn, Inc.

Little Business Aid

Aid and comfort for the little business man, including the independent motion picture exhibitor, are promised in a proposal introduced in Congress this week to establish regional intermediate credit banks to ease the way for loans unobtainable through ordinary channels.

Details are obtainable on page 46.

MOTION PICTURE HERALD

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Relief and Security

A committee of the board of directors of the Motion Picture Producers and Distributors of America was appointed this week by Will H. Hays, president, to cooperate with him in a study of the problem of relief and security in the motion picture industry. Members are George J. Schaefer, Barney Balaban and Joseph H. Hazen. The committee, it was said, will work with the Motion Picture Relief Fund in Hollywood, whose efforts in the raising of $268,266.19 in 1938 were praised by Mr. Hays in his recent annual report.

Upturn

A decided upturn in the business conditions of Latin America, and considerable improvement in the relationship between Mexican producers and U. S. distributors were noted by J. A. McConville, Columbia foreign manager, who returned to New York Wednesday from Mexico. The Mexican producers have realized that they can achieve better distribution throughout South America if they work through U. S. companies, rather than through separate organizations in each country, he added.

Senate Hearing

Persistently before the Congress for 13 years, a proposal to restrict operation of the industry practice of socalled block booking, at present incorporated in a bill proposed by Senator Matthew M. Neely, will be considered by the Senate subcommittee on interstate commerce at a public hearing next Monday. The hearing was called abruptly, but the industry this week was marshalling its forces to argue its side of the proposal just as proponents of the bill were preparing extensive argument in its favor.

The program is outlined on page 34.

Report

The social functions of the screen and the industry's attitude toward certain pressures are given prominence in the annual report made this week by Will H. Hays as president of the Motion Picture Producers and Distributors of America. The subject was reviewed with the conclusion that it represented a conflict "more often apparent than real." Ofter lengthy discussion of the evolution of screen entertainment, Mr. Hays said, in part: "The fact that the screen has handled successfully themes of contemporary thought in dramatic and vivid form and presented the subject matter as splendid entertainment, rather than propaganda, proves how much it can do today, and how much more it can do tomorrow."

The report is quoted extensively on page 22.

Foreign Markets

Extensive comment on the foreign market in general and on South America and Italy specifically were made this week by distributor executives recently returned from trips abroad. Arthur M. Loew, head of the MGM foreign department, reminded that American companies would do well to concentrate their best efforts in the South American field in order to retain and expand that market. Arthur Kelly, United Artists vice-president in charge of foreign distribution, outlined a nebulous plan of which he had been informed in Paris for a rapprochement between Italy and the American companies. Under it American companies would do business directly with Italian exhibitors but would pay a sliding scale tax to the Government distribution monopoly.

Mr. Loew and Mr. Kelly are quoted on page 24.

Concerned

Speaking of television—and how England is doing precisely that since the broadcast of the Boon-Danaher fight—there's developing a state of intellectual concern among students of the entertainment scene, writes Aubrey Flanagan from London. The Cinematograph Exhibitors Association has set up a new committee on television, and the committee went into action on the very day it was appointed. In other words, exhibitors see a real competitive factor in the offing and believe that considerable damage can be avoided by cooperation and investigation with other interests.

Mr. Flanagan's discussion is on page 60.

Television Developments

A $3,600,000 stock issue was floated Monday for the Farnsworth Television and Radio Corporation, Columbia Broadcasting and General Electric have announced the dates of their first television programs as June 15th and July 1st, respectively, and Gaumont British is preparing eight of its theatres for television.

These and other television developments are recorded on page 61.

Equipment Show

Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, said this week that he was discussing plans for an exposition of theatre supplies and equipment, possibly in connection with the SMPE or MPTOA convention, with E. A. Williford, president of the Society of Motion Picture Engineers. While nothing definite has been set, Mr. Kuykendall said that he had had the idea in mind for some time.

52 Fox Features

Fifty-two features, same as this year, were announced this week for 1939-40 by Twentieth Century-Fox Film, at its annual sales convention in Chicago. At least five will cost $2,000,000.

Convention details and titles of the new pictures, with assignments to date, appear on page 53.

UA Celebrates

The signing of David Selznick, David Loew, Sol Lesser and Ernest Lubitsch as producers was added this week by United Artists as further cause to celebrate the company's twentieth anniversary, April 23rd to May 20th.

News of this and other UA happenings will be found on page 56.

Americanism

Pennsylvania theatre owners would be fined $10 for each day's failure to display the American flag and for each day's failure to play the national anthem before each performance under a proposed bill introduced by Samuel M. Rosenfield of Philadelphia in the State Assembly Wednesday. His bill provides that each day's violation be counted as a separate offense and that a jail sentence up to 10 days be given when a fine is not paid.

FOR READY REFERENCE

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Uncertain Peace

The civil war in Spain ended ostensibly last Tuesday with the occupation of Madrid, but the future of the film industry, particularly of American distribution interests, remained uncertain. Heads of foreign departments in New York home offices hope for reestablishment of the market in the war-torn country without too many restrictions. That there will be some restrictions has been indicated in various pronouncements from officials of the Franco government, especially in a statement by Manuel Augusto, head of the Nationalist Department of Motion Pictures, that the defreezing of funds in Spain would proceed "according to the manner in which each company conducted itself during the war."

A review of the situation is on page 50.

Financial

Net profit of $7,252,466 for 1938 was reported Tuesday by Twentieth Century-Fox. This compares with $8,617,114 for 1937.

Contract business on the books of Republic Pictures stands at $7,000,000, Herbert J. Yates, president of Consolidated, controlling Republic, told stockholders this week. First 1939 quarter net was $150,000.

Details of the Fox and Consolidated-Republic earnings positions appear on page 63 *with other film financial news.*

Law on Sweets

Further action on the Federal Trade Commission order prohibiting certain candy supply houses and vending machine operators from entering into contracts which emboied conditions not extended to other companies depends upon the future course of these companies it was explained this week in Washington. The companies can comply with the orders, thus closing the case; appeal to the courts for a review of the Commission's findings, or ignore the orders, in which event the Commission will apply to the courts for an enforcement order since it enjoys no authority itself to enforce its orders.

The restrictions by the Commission are explained on page 43.

Run of the Mill

Spring, to California Chambers of Commerce, means little and its official arrival passed unnoticed in the studios where only routine activity was maintained. Six pictures were started during the week and five completed. With one exception in each group the product was very much run of the mill.

For titles see page 49.

This Week In Pictures

THE PRESIDENTIAL family is represented at the Hollywood premiere of "Wuthering Heights" by Mrs. Eleanor Roosevelt and her son, James, vice-president of Samuel Goldwyn, Inc., shown left with Mr. Goldwyn and Merle Oberon, producer and star of the picture. Mrs. Roosevelt commented extensively and favorably on the film in her column, "My Day," syndicated by the Scripps Howard newspapers.

By Conway Studios

PROMOTED from the post of general manager in the Hollywood office, Clifford W. Smith, left, succeeds George C. Pratt, retiring, as director of west coast operations for Electrical Research Products, Inc.

By Staff Photographer

COUNSEL for the affiliated circuits, hoping for judicial support for their contention that to comply with demands of the IATSE would violate their contracts, watch closely the application of RKO to the federal court for guidance. Outside Judge William Bondy's chambers, above, are Robert Perkins, Warners; Austin Keough, Paramount; William Donovan, Irving Trust, and William Mallard, RKO. (For details see page 14.)

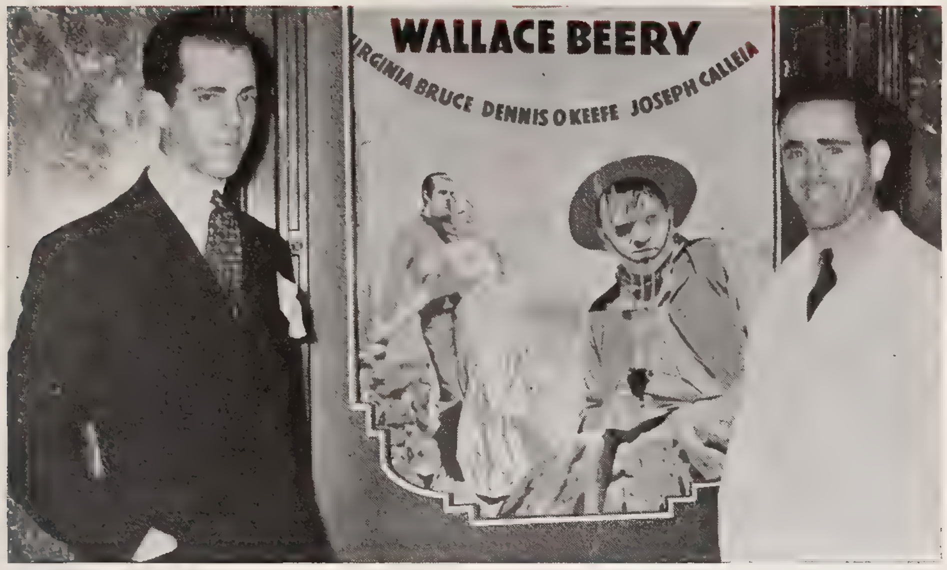
SHORT SUBJECTS, produced especially for the purpose, will be the chief requirement of television from the motion picture industry, according to C. W. Farrier, right, of NBC. He is quoted on page 61.

By Staff Photographer

TELEVISION comes to London, below, and the bobbies are hard put to keep the resultant crowds in check. The panting public is straining to pay admission to the Monseigneur Newsreel theatre to see the broadcast of the Boon-Danahar prizefight, screened with Scophony equipment by Jack Davis, manager.

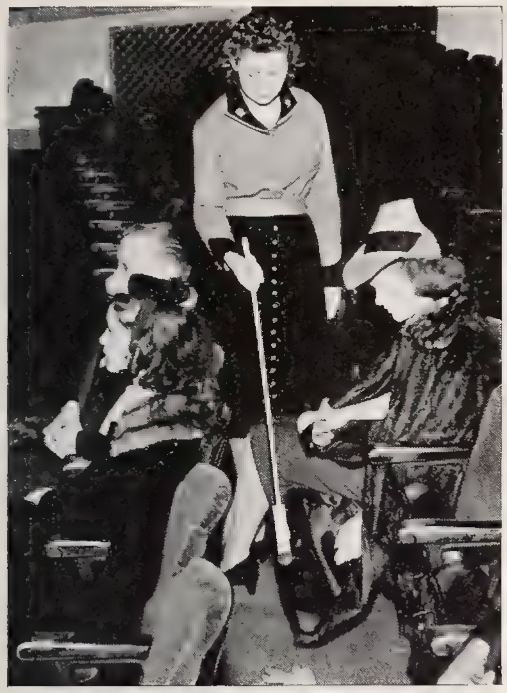
By Staff Photographer

FINANCING is assured and product plans are under way, Earle W. Hammons, above, president of Grand National-Educational, said on his return to New York from the coast.


WALLACE BEERY
VIRGINIA BRUCE DENNIS O'KEEFE JOSEPH CALLEIA

EXPLOITATION in Santurce, Puerto Rico, above. Harold Winston, manager of the Metro, has his picture taken with K. O. Morgan, known to pugilism as the Bad Man of Detroit, just before the American fighter met Sixto Escobar. The picture was "Bad Man of Brimstone."

EVEN more newsworthy now that his country has been dismembered than when he was minister of the late Czechoslovakian Republic, Ian Masaryk above, is greeted by Harry Warner in the studio office at Burbank.



EXHIBITOR inventiveness applied toward the maintenance of patrons' comfort is illustrated in the gadget shown above for locating lost articles, suggested by H. M. Addison, Loew district manager, and carried out by Lester Pollock, manager of Loew's Rochester. A flashlight is mounted at the end of a metal rod.

ARTHUR TAYLOR, above, is celebrating his 20th year as secretary of the London and Home Counties Branch of the Cinematograph Exhibitors Association.

ON HIS WAY to England to star in a British picture, Bela Lugosi, below, Hungarian specialist in the art of chilling audiences, meets the press in New York.

By Staff Photographer

REPEATING the motif of department stores flourishing on sites which saw the beginnings of the motion picture industry, Ohrbach's, Inc., on Fourteenth Street, New York, marks the 35th anniversary of the opening of the Comedy theatre by Adolph Zukor. Victor Moore, Nathan M. Ohrback, Mae Murray and Nancy Carroll, left, guests at the reception, are looking at motion picture machines which are replicas of the kind installed in Mr. Zukor's Penny Arcade, the predecessor of the Comedy theatre. Last year Macy's, also in New York, unveiled a plaque on the 34th Street facade of its store to mark the site of Koster & Bial's Music Hall.

NEELY HEARING PRODS TRADE PRACTICE ACTION

Distributors' Non-Stop Sessions Aimed at Completing Program Before Washington Block Sales Discussion Monday

by JAMES P. CUNNINGHAM

Public hearings called for Monday on the Neely block booking bill before the Interstate Commerce Committee of the United States Senate at Washington precipitated the majors this week into a hurried completion of the program of self regulation which they have been formulating since last August.

Despite the Washington maneuverings of Senator Matthew Mansfield Neely (Dem., W. Va.) to force Senate consideration of his bill—which the Senate passed last year, the House not voting—the organized industry's legislative observers little expected that the measure would reach open hearings at this session, especially in view of the generally congested legislative condition of Congress on matters of national defense, WPA relief, taxation and whatnot.

Recall Promises of 1936

Facing the hearings and their resultant arguments in public before a Congressional committee with proponents of block booking legislation, arguments to which Congress has listened for 13 years (see page 34), industry leaders are understood this week to have reminded the major's committee on self-regulation that at the last public block booking hearings, in 1936, recognized spokesmen for the industry virtually promised the Congressional committeemen that they would effect a set of trade practices for distribution-exhibition which would eliminate any reasons for eliminating "compulsory" blind and block selling.

That, in substance, is the reason why certain industry officials assigned to defend the business against block booking legislation urged the trade practice negotiators this week to complete their program before the weekend, so that the industry would not be embarrassed before the Senate committee on Monday if an interrogating Senator, or some proponent of the bill, sought to determine the status of the "reforms" promised in 1936.

20% Cancellation Emphasized

The advising film leaders stressed an unconditional 20 per cent cancellation concession to exhibitors as being of the utmost importance in answering arguments Monday of proponents of the block booking bill. They warned that while the trade practice negotiations over the past eight months may be of importance to distribution-exhibition, and a private issue, the general public now enters into the situation through the demands it is

(*Continued on opposite page, column 1*)

Two More Trust Suits Hit Majors; U. S. Preparing for Ten New Actions

The major companies this week faced their third suit in Chicago on charges of violating Federal anti-trust laws. Adding to the Government's pending criminal action and to a civil suit filed by 100 independents, the eight large companies and Balaban & Katz last Friday were charged by Frank Ford, of the Stadium theatre, Evanston, with restraining trade.

The action was filed in Federal Judge Wilkerson's court by Attorneys Jacobson, Merrick, Nierman & Silbert, who seek treble damages and a jury trial.

Defendants were given 20 days to answer. The charges state that the Ford theatre suffered losses of $1,000 a week because of existing clearance, admission price arrangements, double feature clauses and block booking.

Suit charging the MPPDA and the eight majors with violation of the Sherman anti-trust laws was filed Tuesday in the United States District Court in New York by Lenrose Amusement Corporation, independent owner of a theatre in Newark, which asked the court for triple damages totaling $150,000.

The complaint, in naming the Motion Picture Producers and Distributors of America, Inc., in addition to the eight majors and a number of their subsidiaries, alleges that the Hays office is dominated by the majors, which dictate its policies. The majors are charged with price-fixing, block and blind selling, etc.

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U. S. Prepares for More Trust Suits

Independent exhibitor complaints from Oklahoma City, Cincinnati and numerous other areas are being investigated by four representatives of the anti-trust division of the Department of Justice, who are expected to be in the field for some time, it was learned at the Department in Washington this week.

The inquiries, it was disclosed, are in connection with the ten new film suits which Assistant Attorney General Thurman Arnold recently revealed he was planning and for which he unsuccessfully asked the House Appropriations Committee for an additional fund of $70,000 last month.

Officials of the Department emphasized that the current investigations are in connection with the suits which it is planned to initiate as soon as additional funds become available, and that they have no bearing on the New York suit which, it was pointed out, has proceeded too far for any amendment to bring in new matters.

—

Examination before filing of answers of Harry J. Muller, treasurer, and Edward C. Raftery, secretary of United Artists, scheduled to be conducted Monday by the Government in its New York trust suit against the majors, was postponed to April 5th at 2:00 in the afternoon.

The Government granted the adjournment upon request of Benjamin Pepper, of O'Brien, Driscoll & Raferty, attorneys for United Artists, who stated that Mr. Raftery was at present on the coast on business. The examinations will be held before W. J. Briggs, notary, at the Federal Court House.

Application of the Government to substitute seven persons, including James Roosevelt, as defendants in its New York anti-trust suit was granted Friday by Federal Judge Samuel Mandelbaum.

James Roosevelt, Charles Schwartz, Emanuel Silverstone and Theodore Caruso were named in the United Artists group in place of Mary Pickford, Charles Chaplin, Douglas Fairbanks, and Samuel Goldwyn who, under the decision, are dropped as defendants; Edward L. Weisl and George L. Bagnall, in place of Harold A. Fortington and Harry O. King in the Paramount Pictures group, and Henry Rogers Winthrop for William A. Phillips in the Loew's group.

At the same time Paramount News, Inc., which merged with Paramount Pictures in April, 1937, was dropped as a defendant.

Federal Judge William Bondy in New York signed an order directing the Government to file and serve its bill of particulars upon United Artists in its anti-trust suit. United Artists was authorized to serve its answer 20 days after receipt of the bill.

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Motion to dismiss the amended petition without answering its merits were filed this week by defendants in the $5,000,000 anti-trust suits in Federal court at Oklahoma City, in which A. B. Momand, Shawnee, Okla., independent theatre operator, is plaintiff against major companies and theatre chains in Oklahoma.

REVISIONS PROMISED BACK IN 1936

BY STAFF PHOTOGRAPHER

Gradwell Sears, William Rodgers and I. Howard Levinson during a luncheon recess at the distributor trade practice committee meeting at the Astor Hotel, New York.

(*Continued from opposite page*)

about to make before Congress for the elimination of block sales.

"Right now, the public is concerned with trade practices only insofar as they make it possible for a local community to have some voice in the selection of motion pictures suitable to that community's tastes," said an official of the organized industry in New York Wednesday.

"However, he added, "the reforms possible from a program actually adopted would have great effect in defeating threatening legislation of the type of Senator Neely's, the passage of which would be disastrous to the entire business."

And So the Conferences

And so, on Tuesday, lawyers and committeemen of the major's trade practice negotiators assembled early in the Yacht Room on the eighth floor of the Hotel Astor, Times Square, conferring and arguing—and there were many arguments among them over concessions to be granted—late into the day. They returned by ten Wednesday morning, this time to larger quarters in the Astor's South Garden, on the tenth floor. Luncheon was served in the conference rooms, to save time.

The chances appeared about even after the second session that a formal plan would be approved in committee and, following formula of notification of adoption, would by the weekend be in registered-mail envelopes on their way to the Allied States Association, the Motion Picture Theatre Owners of America and other interested parties of the other side.

On Wednesday, at 5:30 in the afternoon the conferees adjourned, without completing their work, to return to the Astor later in the week.

At the Meetings

At the meetings were William F. Rodgers, general sales manager of MGM, chairman of the negotiators; Austin Keough, counsel of Paramount Pictures; Neil Agnew, general sales manager of Paramount; Abe Montague, general sales manager of Columbia; Robert W. Perkins, general counsel of Warner Brothers; Gradwell L. Sears, general sales manager of Warner Brothers; I. Howard Levinson, counsel of Warners; Ned Depinet, vice-president of RKO; William Mallard, attorney for RKO.

On the sideline was Edward F. Kuykendall, president of the Motion Picture Theatre Owners of America, who, preparing to lead exhibitors of his organization to Washington to protest the Neely Bill, said, Wednesday, in New York, that he expected the major's committee to have "something by Monday to bring to the Neely hearings," adding, as an after-thought, "But, then, you know this business too well to think that these are the last meetings." Mr. Kuykendall was leaving New York Friday for Washington.

Not on the sideline, but equally interested, were the Allied States interests, which, as concentrated executively in Washington in the headquarters occupied by Abram F. Myers, general counsel, had only the other day completed another series of conversations with the majors on Allied's idea of what should be contained in a trade program.

And while the majors were continuing formulation of a program in New York, Mr. Myers was preparing to head-up the Neely bill proponents at Monday's hearings, Allied and the Motion Picture Research Council having giving the strongest support, if not actual sponsorship, of anti-block sales legislation in Congress.

And the Department of Justice

Also an interested observer, both in the trade program and in Monday's Neely bill hearings, was the Department of Justice, which is prosecuting the majors through a series of anti-trust suits (see box on opposite page.

Contents of the program of self-regulation and the expected concessions to exhibitors have for the most part been a matter of general knowledge for a long time—concerning exhibitors' limited playing time, preferred playing time, runs and existing customers, forced short subject sales, score charges, allocation of pictures, non-theatrical competition, form of license agreement, selective contracts, playing of pictures in order of release, circuits' acquiring of theatres, and so on.

Basically, the aforementioned subjects of distribution-exhibition dealings remain the same as at first proposed by the majors months ago. They have been clarified as to language.

However, the matters of cancellation of pictures under contract, and conciliation vs. arbitration as the system of adjudicating disputes between exchanges and theatres, have continued to be subjects of strong argument.

Also occupying the attention of this week's Astor conferees was the subject of clearance-and-protection. This had not been a part of the program as originally undertaken by the majors, but since the United States Supreme Court's decision in the Dallas-Hoblitzelle case, distributors have been studying the general subject of clearance.

Leaving Wednesday's session, one sales manager, carrying on the conversation of clearance with a colleague, was overheard to remark, "With clearance based on distance in one town, and on admission prices in another, how can we arrive at a general rule for determining clearance?" Those arguing most loudly said priority of one city over another was just as much a subject of argument as clearance of one theatre in a neighborhood over another in the same neighborhood, indicating the feeling of at least some of the conferees of the futility of a system agreeable to all.

New Clearance System Proposed

A move has been launched among independent exhibitors of Ontario for complete elimation of clearance and feature booking contracts and replacement of the present "protection" system with a policy of priority rentals governed largely by the geographical location and admission scales of theatres and the availability of prints but without the prescribed periods of time before subsequent booking. These bookings would be scheuled in quick sequence as soon as first release had been arranged.

Independents Urged to Act

Independent exhibitors of New York State were urged to be vocal in their demands for clearance reforms, at a meeting sponsored by New York Allied at the Hotel Syracuse, in Syracuse, last Thursday.

Max A. Cohen, president, told the attending owners of 100 upstate theatres that the independent exhibitors can exert influence to end unfair practices, and that his organization has fought to keep the trade practice negotiations alive so that disputes need not be settled by expensive litigation.

IATSE STRIKE IN NEW YORK FORCES EMERGENCY FILM DELIVERY SYSTEM

Assistant Attorney General Warns Against Anti-Trust Violations; Exchange Workers Refuse to Pass the Pickets

The most drastic labor threat in the motion picture business in years—the strike called on Monday in New York City by the Local 306, projectionists' union—spread slowly this week while union executives and officers of the parent International Alliance of Theatrical and Stage Employees threatened that the entire film industry—from studios, home offices, laboratories, exchanges, to theatres—would be crippled unless major distributors ceased delivering film to exhibitors who employ non IATSE operators.

The IATSE's demands were objected to by the majors at once on the grounds of "illegality."

Justice Department Acts

The United States Department of Justice entered the case late Wednesday to look over possible anti-trust law phases of the union's demands as they might apply to the free flow of films in commerce. The Government's participation came after a visit made Tuesday by Colonel William J. Donovan of counsel for RKO, and senior counsel in the majors' trust suit defense, to Thurman Arnold, special assistant U. S. Attorney General in Washington. Neither side would admit that the conference pertained to the New York strike.

However, "G-Men" were assigned to investigate shortly thereafter. Meanwhile attorneys for the majors started preparation of injunction proceedings against the union with a lawyers' committee from MGM, Twentieth Century-Fox and Paramount appointed to represent all of the distributors.

Mr. Arnold late Wednesday advised both sides against violation of the anti-trust laws.

William Green, president of the American Federation of Labor, in Washington, indicated he was greatly disturbed by the situation.

State Mediation Board Busy

The New York State labor mediation board, acting upon the suggestion of Fiorello H. LaGuardia, mayor of New York, continued meetings with the various exhibitor, distributor and union interests.

The state board was considering the legality of contracts between the Empire State Union and the Century and Cocalis circuits.

At a late hour picketing, in New York, of exchange buildings continued orderly. City policemen and Burns Detective Agency men were on detail.

With hundreds of New York theatres set to change programs Thursday and with a new addition of the five news reels due at the same time, the emergency system of distributing prints set up by the majors headed for the first severe test.

New York theatre owners, both circuit and independent, employing IATSE members, feared that the union would call out their projectionists.

OKLAHOMA LABOR ACT TITLE FOUND FAULTY

Because of a faulty title, the Oklahoma Wage and Hour Act cannot establish minimum wages for men and minors, that state's supreme court ruled this week. The court also ruled that the act, applying to hours for men and minors, and wages and hours for women workers, was constitutional.

The act provides for a commission to determine wage and hour conditions, in each industry. The motion picture industry, up to mid-week, had not been called for hearing.

Picketing Underway

At mid-week, projectionists in the New York home offices, exchanges and newsreel laboratories, had struck; all "44th Street" exchanges were being picketed; members of the Local 51B, exchange employees union, refused to pass the picket lines; and the exchanges were unable to service prints returned to them by theatres.

At the same time, exhibitor holders of Local 306 contracts, both independent and affiliated, upon the advice of Mayor Fiorello H. LaGuardia, were meeting with the state labor mediation board, to "settle the strike, perhaps; but more specifically, to find out what to do if the operators in our theatres walk out," in the words of one circuit head; and major company attorneys on Wednesday, were preparing an injunction appeal against union picketing, against the strike as it had then grown, and against possible striking by projectionists in theatres.

Branch managers of the major companies, appointed as an emergency committee by George J. Schaefer, executive head of RKO, met daily in the offices of Louis Nizer, film attorney, at 1501 Broadway, and drew up an emergency program, which was mimeographed and sent to exhibitors. This program called for what might be termed "legalized bicycling" of prints from one house to a subsequent run house. In detail, it follows:

Strike Explained

"The projection room operators of our exchange and home office have been called out on strike by Local 306. There is no dispute between this Local and our company over wages, hours or working conditions. It is demanded of our company, however, that we refuse delivery of our films to any theatre which does not employ a projection room operator of this particular Local. Our exchange is being picketed by operators of 306 and the shipping clerks and inspectors have been instructed not to pass through the picket lines. To comply with the demand of the Local would require us to breach contracts with many independent theatres. We are obliged, therefore, as an innocent party in this controversy, to endeavor to live up to our contracts by serving film to our customers.

"During the emergency of the strike, you will please comply with the following instructions in respect to film:

(1) "You will obtain information from our exchange concerning the theatre which is in possession of the print which you are subsequently to exhibit at your theatre.

"(2) At the time that you pay the license fee at our exchange, you will receive a written order directed to the theatre from which you are to receive the print authorizing the delivery of the print to you.

"(3) You will, through your agent or personally, present this written order to the theatre holding such print, and at the termination of the exhibition at said theatre and upon the surrender of the written order to it, you will receive the print for exhibition at your theatre.

"(4) You will deliver to your booth only such film as is necessary for current exhibition.

"(5) Upon the termination of your exhibition, the print should be returned from the booth to your own theatre manager, who shall, so far as he is able, examine to see that the film is in the same condition as when delivered.

"(6) You will then hold the print until there is presented to you by the subsequent run exhibitor, a written order signed by the Branch Manager of our exchange, authorizing delivery to such exhibitor. The written order shall be kept by you as your receipt.

"(7) You will immediately report to our exchange or to a central emergency bureau which is being organized for this purpose, any mishaps.

"Our company intends to fully comply with its contract with you irrespective of the hardships which may be entailed. You are asked to cooperate with these instructions in order to reduce to a minimum the inconvenience caused during this emergency."

Those forming the exchange executives' emergency committee were Harry Buxbaum, 20th Century-Fox; E. K. O'Shea, MGM; Charles Stern, United Artists; Milt Kusell, Paramount. Mr. Nizer's advice was asked on the legality of the procedure.

It had also been feared at first that the transfer of prints from one theatre to another, without the customary expert examination by a qualified film inspector, would result in damage to films.

Few Complaints

While exhibitors were not averse to the emergency procedure, picking up their own films, there were some complaints that the cost was boosting their total rental expenses.

On Wednesday, at the exchanges, with the remaining "white-collar" staffs "doubling in brass" as much as possible, there had been no interference of consequence with delivery of new film from exchange to theatre. Horlachers, members of which belong to Local 807, Truck Drivers' Union, refused to service theatres; but the rest of the carriers, members of the Film Carriers' Association, of which Morris Lane is president, carried film "as usual."

Members of Local 51B, the exchange employees' union, were uncommunicative. They hired a room in the Hotel Lincoln, which members used as headquarters. The union head, Lou Johnson, was out to callers, during Wednesday. When asked about the report, in exhibitor circles, that the exchange workers would be "glad" to resume work, and that Mr. Johnson had delivered an "ultimatum" to Local 306, demanding that the strike be successful by Thursday morning, and declaring that Local 51B members would cross the picket lines if it were not successful—or called off—the ex-

(*Continued on page* 16)

AMERICA'S MOST THRILLING STORY!

DARRYL F. ZANUCK'S

PRODUCTION OF

THE STORY OF ALEXANDER GRAHAM BELL

• Every emotion that makes for stirring drama courses powerfully through this mighty picture ...attuned to the re-awakened spirit of our nation!

STATE MEDIATION BOARD IN ACTION

(Continued from page 14)

change workers' spokesman declared this "impossible," "untrue," and said, "We're all hanging together."

Mediation Meetings Begun

While distributor attorneys were formulating an injunction appeal, exhibitors holders of Local 306 contracts, led by Harry Brandt, president of the New York City Independent Theatre Owners, on Mayor LaGuardia's advice, met Tuesday afternoon at the offices of the New York State Mediation Board, 250 West 57th Street. Among those present were: Mr. Brandt, Marvin Schenck, of Loew's; W. French Githens, of the Newsreel Theatres; Samuel Rinsler and Emanuel Frisch, of the Randforce circuit: Lawrence Bolognino, of the Consolidated circuit, and Stanley Lawton. Their two-hour session with Commissioner of the Board Arthur S. Mayer, and Jules S. Freund, secretary, was followed the next day by consultations between lawyer-Judge Matthey Levy, of the Local 306. and the board heads. Further consultations between the board and the exhibitor heads were expected, and Mr. Freund anticipated bringing both sides together.

The quick action taken by the exhibitor holders of Local 306 contracts was in the belief that Local 306 would call out all theatre projectionists on Wednesday night.

At Local 306 headquarters, a spokesman denied the union contemplated such action. He said that such a move "would only hurt our own men. The strike is on; it is successful," he said; "and that is all we need."

Yet exhibitors who consulted the state mediation board remained unconvinced. Said Lawrence Bolognino, head of the Consolidated circuit:

"Our meetings with the board are for self-protection."

Charles Moscowitz, operating head of the Loew theatre circuit, denied that Local 306 had threatened his and other circuits with a strike on Wednesday night. But he did admit that the consultations with the mediation board were held because of the "possibility" of a strike.

"Everything is a possibility in this situation," he said.

Judge Levy, in commenting after his meeting with the board, said, apropos of other moves—the injunction proceedings by the distributors, against the union—that he "always remained in ignorance of these things, until they happen."

Court Fight Seen

At the offices of RKO, on Wednesday, it was hoped that the mediation board would settle the strike, and that moves for an injunction by major companies would be unnecessary; though it was not denied that the majors might move for an injunction.

An ITOA spokesman predicted "a long court battle" and said that the ITOA members were prepared to seek an injunction "the instant" Local 306 operators walked out of its members' theatres.

A late development in the strike along film row at 44th Street was the purported use of "private detectives" in those places where the screening of films was imperative.

The newsreels were faced on Wednesday with the possible refusal of their technicians, members of Local 702, Laboratory Technicians, to work. The Paramount News members received orders Tuesday night not to pass the Local 306 picket lines.

Local 306, on Wednesday, after it was observed that only film servicing, but not delivery, had been affected by the strike, was reported enlisting the aid of unionized taxi drivers, inasmuch as this method of transportation was used by some exhibitors.

QUIGLEY AWARD WINNER HONORED

A testimonial dinner was tendered to John Burhorn at the Blackstone Hotel in Chicago Wednesday night by Alex Manta and Jack Rose of Indiana-Illinois theatres.

Mr. Burhorn, manager of the Gayety theatre, Chicago, was honored for his winning of the Quigley Grand Silver Award.

About 100 civic and film industry leaders attended the testimonial dinner at which Mayor Edward J. Kelly and southeast Chicago business and industrial leaders as well as film men spoke. Alderman William A. Rowan was toastmaster.

While, on Wednesday, exchange workers' union Local 51B was the second to join 306, it was expected that, besides Local 702, laboratory technicians, Local, 52, studio mechanics, Local 54, of cameramen, andLocal 1, stage hands, might join in New York City by the week's end, thus tying up stage presentations, production in the East, and all laboratory work.

The supply houses in New York's film district reported sale of many hand-operated projection machines; and many hand-operated "Movieolas" were in use this week.

The strike is the result not alone of the New York union's impatience at the delay in obtaining control of the labor front in New York City, but also of the policy, emphasized since 1936, reiterated last summer and again at Miami last winter by IATSE president George Browne, that everyone in the industry who handles film in any capacity must be an IATSE member. The labor situation, as Mr. Browne puts it, is the same as elsewhere; labor aims at domination of all those within its scope, and to achieve this must employ the methods used by labor outside the motion picture industry.

1,800 of 2,200 Voted Strike

The New York union, three weeks ago, authorized its executive board to call the strike "when necessary." Eighteen hundred of the union's estimated 2,200 members carried the vote. The union at the time made known its demands, and also that it would have the backing of the local IATSE affiliates, and, if necessary, the national. The IATSE officials. Joseph D. Basson, president of Local 306, George Z. Medalie, representing the unions, and Local 306 attorney, Matthew Levy, immediately entered negotiations with major company heads and attorneys. These reached a climax on Saturday, when George E. Browne, Mr. Basson and others met with Leo Spitz, former RKO president, Nicholas Schenck, president of Loew's, and others, and delivered the final ultimatum—a strike on Monday unless demands were met.

The demands, that the majors refuse to deliver films, through the exchanges, to such independent and circuit theatres in the New York area, which do not use Local 306 members, threatened the majors with the abrogation of their contracts with such theatres, possible Federal charges of conspiracy, and possible defeat in present Government anti-trust suits now pending in New York.

The attorneys for the major companies, on Tuesday, asked the advice of Federal Judge William Bondy, who, after a three-hour hearing, declared that they had best seek arbitration but also authorized the seeking of an injunction against the union, and advised the companies to meet their film delivery obligations to exhibitors "to the limit of practicability."

The Judge's advice was asked on the following theory: RKO is undergoing reorganization. Judge Bondy is in charge of the proceedings. He is familiar with the ramifications of the motion picture industry. RKO cannot legally act for itself, in a situation such as the present strike. The Irving Trust Company is the RKO receiver. It is not, theoretically, familiar with the strike situation. Hence, it must ask Judge Bondy's advice.

Donovan Presents Petition

Colonel William J. Donovan, of the law firm of Donovan, Leisure, Newton & Lumbard, represented the Irving Trust Company, and presented the petition for advice to Judge Bondy. Attending the hearing also, among the major company attorneys and representatives, were Austin Keogh, of Paramount; H. Leopold Friedman and J. Robert Rubin, attorneys, of MGM; Robert Perkins, attorney, of Warner Brothers; A. H. McCausland, of Irving Trust Company; William Mallard, attorney, of RKO; Benjamin Pepper; Mitchell Klupt, attorney, of Century circuit. These persons attended as "interested parties," inasmuch as Judge Bondy's advice to Colonel Donovan indicated the procedure which might be followed by all the majors threatened by the IATSE action. Also present at the hearing was Matthew Levy, counsel for the Local 306, who denied many of the allegations in the petition.

The petition itself, presented to Judge Bondy by the Irving Trust Company, is a rather complete report of the existing situation, and a detailed analysis of RKO's and the major companies' reasons refusing the union's demands.

It says, first, that there is no dispute over wages and working conditions between the debtor, RKO, and the union.

It notes that the company has contracts with exhibitors who employ members of the Empire State projectionists' union, not Local 306 members; and that failure of such exhibitors to secure films, would "seriously prejudice the business of such exhibitors."

It appends a deposition from Leo Spitz, wherein is set down a relation of the meeting on Saturday, between Mr. Basson, Mr. Browne, and Mr. Schenck and Mr. Spitz, at which the union's threats of a strike were voiced.

Consequences Feared

It declares that the strike will have the following consequences:

1. Disruption and hampering of home office and exchange operation.
2. By extension of the strike, injury to exhibition business in the whole New York area; and a consequent loss of revenue to the company.
3. By extension of the strike to RKO theatres, the closing of such theatres.
4. In relation to the above, the petition adds: "Furthermore, in view of the threats of the unions with respect to ordering employees of exchanges other than projectionists, to strike, it is probable that such unions would order out on strike all other union employees who perform any other services in connection with the operation of such theatres. Thus the business of the Debtor (RKO) would be further embarrassed."

These possible consequences of the strike were read by all the major company attorneys as

(Continued on page 18)

LOVE

. . . that gave this man faith and courage without which the flame of his genius would have died!

"Don't move! Don't breathe! Don't speak! All my life I want to remember this moment just as it is!"

THE STORY OF *ALEXANDER GRAHAM BELL*

UNION DEMANDS FULL JURISDICTION

(*Continued from page 16*)

applying as well to the companies they represented, and those strike consequences to theatres would apply to other major affiliates, such as Loew's, Paramount, et al.

Legal Aspects Discussed

The petition then outlines the possible consequences from accession to the union demands, and finds them more serious. In fact, a meeting Sunday, at the New York offices of the Motion Picture Producers and Distributors of America, at which the refusal was finally issued to the union, was devoted mainly to the legal aspects of the situation; and it was generally agreed that the companies could not legally oblige the union, either by signing a contract with it guaranteeing its demands, by merely carrying out its demands, or even by inserting in future contracts with exhibitors a clause which would allow the distributor to refuse film should the exhibitor employ other than IATSE members. The petition, concisely, but completely, states the distributor dilemma, thus:

1. "Accession to the demands of the unions would necessitate an indefensible breach of . . . contracts by the Picture Company. This most certainly would subject it to damage suits for failure to perform its agreements."

2. RKO operates theatres. Those theatres compete with independent theatres who would be refused film if the union demands were met. "It is the opinion of your petitioner that the Picture Company would be charged with causing the damage resulting to such exhibitors by reason thereof, and would be charged with conspiring with the union for the purpose of injuring or eliminating competition."

See Damage Suits

3. Similar demands by the union have been made upon other companies. Should all companies agree to stop film delivery to theatres not employing 306 members, such theatres might have to close. If such theatres agreed to employ 306 members, the increased costs, too, might force them to close. "In either event, the charge would be made that the results were directly attributable to an illegal combination between the distributors and the union. . . . This would subject your petitioner and corporations affiliated with the debtor to a multiplicity of damage suits charging violation of the anti-trust laws."

4. Various actions at law and suits in equity have been instituted against RKO and other distributors, charging conspiracy to eliminate independent exhibitors, and so violate the anti-trust laws. "Particular reference is here made to a certain action now pending in the District Court of the United States for the Southern District of New York, in which the United States of America is plaintiff and in which such charges are made. Such charges have at all times been, and now are denied, by your petitioner and by the debtor. Nevertheless, it is the opinion of your petitioner that the taking of any such action such as demanded by said unions would be characterized as evidence that such charges were in effect true."

John J. O'Connor, general manager of the RKO Service Corporation, operating the RKO theatre chain in the New York area, asserted in an appended deposition that the chain would lose its gross income of approximately $40,000 per day, if the strike became operative in the chain. He added:

"It is a well-known fact in moving picture exhibition business that the loss of gross income from day to day is never recovered . . . whether or not said theatres are operated, the fixed costs and charges of operation will continue."

George J. Schaefer, president of RKO, on Tuesday declared that if the exchanges continued to be practically paralyzed, all theatres in the Greater New York area might have to close. Mr. Shaefer was acting as spokesman for the major companies.

COLLEGE THEATRE HAS ADJUSTABLE WALLS

Nearing completion at the University of Wisconsin is a theatre building, all parts of which are capable of constant and multiple use, following plans "that presume culture, recreation and formal education are inevitably and deservedly interlocked in every scheme of living."

The main auditorium, through an elevator forestage, can be converted from a play setting into a concert stage and the size of the auditorium may be reduced to two-thirds or one-half its capacity of 1,300 through removable walls.

Recalling the notice posted on Sunday in film exchanges by the distributing companies, Mr. Schaefer reiterated:

"There is no dispute between Local 306 and the company over wages, hours or working conditions.

"The strike has been called solely to coerce your company to refuse delivery of its films to any theatre in Greater New York which employs a projection room operator who is not a member of Local 306.

"All projectionists in our New York exchange, home office and theatres within the jurisdiction of Local 306 have been for a long time and are now members of that local. To comply with the demands of Local 306 would require us to breach a large number of contracts with independent theatres which do not employ members of that Local.

"We have been advised that to join with Local 306 in taking action which would shut off our film from these theatres, would be in violation of law. We have, therefore, been compelled to refuse the demand of Local 306."

Exchange Operations Impaired

The strike began to impair film exchange operations Monday afternoon when Local 306 established picket lines in front of New York City's "44th Street" film exchanges. The exchanges themselves had already been affected by the strike, early Monday morning, by the influx of exhibitors and bookers, who, forewarned of strike action, were taking all available film. Monday and Tuesday are ordinarily busy days in the exchanges; on this Monday the exchanges were jammed.

The strike, termed a "slow-motion strike," because of the gradual employment of more and more IATSE affiliates in the strike, began to be effective when the night shift of film inspectors reported for duty Monday afternoon at four o'clock and refused to pass the picket lines. On Tuesday morning, some 400-odd members of the Local 51-B, Film Exchange Employees Union, comprising film inspectors, "back room" workers generally, refused to pass the picket lines, and the strike's first effort to partly paralyze distribution in New York, was successful.

The distributors' meeting at the offices of the Motion Picture Producers and Distributors on Sunday had resulted not only in defiance of the union's demands but in the selection of a committee, headed by Mr. Schaefer, to "coordinate efforts to keep film moving." Judge Bondy's instructions on Monday to the Irving Trust Company attorney, and by implication to all the majors, to fulfill their obligations to the exhibitors, endorsed this earlier decision.

The Empire State union, a New York state rival of the Local 306, and called "a company union" by 306, has approximately 300 members, employed chiefly in the Cocalis and Century circuits and in independent Brooklyn houses, these altogether numbering about 75. The union's contract with Century expires in 1942, and that with Cocalis, in 1947. Local 306 officials charge that the contracts, so iron-bound (in their words) are in effect "company-union contracts"; and claim that the Empire members would like to join the 306 local, but are prevented from doing so by the contracts.

Distributors Have Next Move-Kirsch

"It's up to the distributors to make the next move," Jack Kirsch, president of Allied of Illinois, said this week in Chicago when questioned regarding what action the 170 theatres he represents, plan to do when the new product buying season starts.

Mr. Kirsch said the matter of clearance is the important problem today and "when the distributors work out a more suitable clearance system most of their problems and ours will be ironed out." The independent theatrement, or at least 95 per cent of them, he feels, are anxious to return to single features. To make such a change is a matter for the distributors and the circuits to work out, he said.

The attitude expressed through William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, that his company would follow certain trade practices, was a move in the right direction, Mr. Kirsch said, adding that if other companies, realizing the situation the independent exhibitor now finds he is confronted with, would do as MGM has done "it would hasten the settling of many problems that now confront the industry."

Universal Announces Sales Meeting Dates

William A. Scully, Universal sales manager, announced Wednesday three regional sales meetings for 1939-40 product discussion starting April 15th in Cincinnati. Others will be April 18 to 20 in Chicago and April 22 to 24 in San Francisco. Nate Blumberg, president, will preside with Mr. Scully, F. J. A. McCarthy, eastern sales manager, and W. J. Heineman, western sales manager.

"Aladdin" Completed

"Aladdin and His Wonderful Lamp," a two-reel cartoon in color, the first to be produced entirely at the newly acquired Miami home of the Fleischer Studios, will have its world premiere at the Sheridan Theatre, Miami Beach, on Tuesday, April 4.

DEVOTION!

One of the most deeply touching letters ever written — striking a responding chord in every heart!

My dearest One-
Ever since I held you in
my arms, I've known! My
invention must be given up.
This is little enough to do
if it means that I may call
you sweetheart and wife!
The telephone will be born
some day... and I do not
care who gets the glory if
the world gets the benefit.
With all my heart, I am
yours - Aleck

THE STORY OF *ALEXANDER GRAHAM BELL*

DALLAS DECISION NOT A PRECEDENT TO END CLEARANCE, SAYS ATTORNEY

Stephen P. Ladas, Copyright Lawyer, Believes Supreme Court Did Not Modify Owner's Right to Restrict Licensing

Stephen Lades, attorney, whose ideas on the possible effects of the Supreme Court's decision on the Dallas clearance and protection appear on this page, is an authority on international copyright. Many of his books on the subject are in use in the higher schools and universities. His best known treatise, "The International Protection of Literary and Artistic Properties," in two volumes, is included in "Harvard Studies in International Law."

Mr. Ladas will go to The Hague this summer to deliver a series of lectures on copyright before the International Copyright Convention.

The Supreme Court decision in the case of the Federal Government versus Texas Interstate and the large distributors, in which it was ruled that exhibition contracts under which distributors agreed, in concert, to set minimum admission prices for subsequent-runs and to prohibit double bill showings, was not sufficiently wide in scope to be construed as a condemnation of the clearance system in general, in the opinion of Stephen P. Ladas, copyright attorney of the firm of Langner, Parry, Card and Langner, New York.

Copyright Privileges Unaffected

Mr. Ladas, who has represented many of the major distributors at various times in copyright cases and is considered an expert in national and international copyright law, believes the decision in no way modified the right of a copyright owner to include certain prohibitions and restrictions in the licensing of a work and that because of the special local features of the case in question it cannot be held to be a precedent for other situations.

The immediate reaction in motion picture distribution quarters to the Supreme Court's Dallas decision, handed down in February, was that it would mean the end of clearance-protection as presently constituted in a dozen or more cities where admissions charged govern the clearance given to theatres. In this, however, both the lawyers of the companies and their outside advisory counsel even now still disagree.

One group frankly admitted that they "wished they knew" the general effect of the specific decision on clearance. Expressing typical opinion, Irving Kohn, of Paramount's legal staff, said: "There are as many different opinions as there are lawyers," and from RKO's legal staff came the admission that they have been unable to establish the full significance of the decision in its relation to other territories.

Argue Over Meaning

The main group of film lawyers, however, holds that, while the opinion accompanying the decision sets forth clearly the views of the court in this particular instance, and infers what the court's reasoning will be on similar cases in the future, there can be no final interpretation at this time until another such case is decided by the court to show that this line of reasoning will continue.

The subject was entirely new, in a field new to the court, the lawyers hold.

Regardless, both groups of lawyers still are arguing over the definite meaning of the decision and over how far the court will go in future decisions, both admitting that, in the final analysis, the opinion accompanying the present decision can be altered with other circumstances in other cases.

If and when the court establishes that it will continue its present line of reasoning, it is certain that existing clearance systems based on admissions charged will have to be abandoned, including those in Chicago, Kansas City, Omaha, Denver, Los Angeles, San Francisco, St. Louis and some other territories.

Continuing his analysis, Mr. Ladas claims that Owen J. Roberts, U. S. supreme court justice, who wrote the minority dissenting opinion, overstated the effect of the decision in his statement: " 'Under the decision here, however, if a distributor should agree with a first-run house that if it will contract for a given feature picture at a given price the distributor will impose a clearance on second-run houses this would be a conspiracy in restraint of trade.'

"I do not believe that this is the purport of the decision," Mr. Ladas continued. "The kernel of the decision is in the following statement of Justice Stone:

" 'Granted that each distributor, in the protection of his own copyright monopoly was free to impose the present restrictions upon his licensees, we are nevertheless of the opinion that they were not free to use their copyrights as implements for restraining commerce in order to protect Interstate's motion picture theatre monopoly by suppressing competition with it. The restrictions imposed upon Interstate's competitors did not have their origin in the voluntary act of the distributors or any of them."

New Elements Involved

"The situation the court was dealing with had several elements which are not present in the simple contract providing for clearance referred to by Justice Roberts. Indeed:

"(a) This was not an agreement between a distributor and a first-run theatre but an agreement between several distributors and a large circuit.

"(b) The agreement in imposing restrictions or prohibitions (against double feature and defining admission price) did not cover only the distributors' own copyrighted pictures but pictures of other copyright owners as well. As Justice Stone said: 'It does not follow that the owner of a copyright can dictate that other pictures (i. e., not his own) may not be shown with the licensed film or the admission price which shall be paid for an entertainment which includes features other than the particular picture licensed.'

"The clearance system itself is not condemned by the court. Justice Stone states explicitly: 'The case is not one of the mere restriction of competition between the first showing of a copyrighted film by Interstate and a subsequent showing of the same film by a licensee of the copyright owner.'

"Not Voluntary Act"

"(c) The agreement was not the voluntary act of the distributors. 'They,' the court says, 'gave effect to the will and were subject to the control of Interstate. . . . Interstate was able to acquire the control and impose its will by force of its monopoly of first run theatres. . . .' and further: 'The fact that the restrictions may have been of a kind which a distributor could voluntarily have imposed, but did not, does not alter the character of the contract as a calculated restraint upon the distribution and use of copyrighted films moving in interstate commerce.'

"This is the reason that the lower court's injunction against the double feature restriction excepted from its operation two distributors, and the agent of one of them which had previously made a practice of including such a restriction in their license agreements.

"(d) The restrictions were not a mere 'clearance,' as Justice Roberts said. They were, as the court found, harsh and arbitrary restrictions on the subsequent run exhibitors.

"It seems to me that the decision of the Supreme Court in this case is rather narrow in its scope. Broad language is carefully avoided by Justice Stone who appears to circumscribe it to the facts of the case."

Will Study Treatment Of Animals in Hollywood

A Hollywood investigaiton of charges of cruelty to animals in film sequences will be made by Eric H. Hansen, general manager, American Humane Association, with headquarters in Albany, N. Y. The AHA, which recently charged the producers of "Jesse James" with cruelty to horses, says it has more than 30,000 individual signatures on the anti-animal abuse subject.

Mr. Hansen said that several years ago Will H. Hays had worked out a plan whereby the American Humane Association would name a representative to sit with the Code Administration to watch out for "inhuman treatment of animals," and added that at the time the AHA was financially unable to adopt the agreement.

Mr. Hansen, in pointing out that the AHA is opposed to the use of the "Running W" in pictures (a method of wiring the front legs of horses so as to trip them at top speed), said, "I am in hopes of finding a formula that will save animals and free the industry from charges of cruelty."

National Decency Legion Classifies Eleven Films

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week six were approved for general patronage, three were found unobjectionable for adults, one was listed as objectionable in part and one was condemned. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Mexicali Rose," "Mr. Moto in Danger Island," "North of the Yukon," "Rough Riders Round-Up," "The Story of Vernon and Irene Castle," "Three Smart Girls Grow Up." Class A-2, Unobjectionable for Adults: "The Hound of the Baskervilles," "Prison without Bars," "Sergeant Madden." Class B, Objectionable in Part: "Crossroads" (Carrefour) (French). Class C, Condemned: "With a Smile" (Avec Le Sourire) (French).

STRUGGLE!

Wracked by hunger, poverty, unceasing toil, Bell and his assistant still reach for a seemingly unattainable goal!

"Wouldn't it be funny if, out of Mabel's deafness, we invented the telephone and made the whole world hear!"

THE STORY OF ***ALEXANDER GRAHAM BELL***

SCREEN'S UNFETTERED CAPACITY PROVED BY PICTURES, SAYS HAYS

Annual MPPDA Report Finds That Entertainment Film Can Record Today's Thought with No Propaganda Taint

Will H. Hays, reporting as president to the Motion Picture Producers and Distributors of America at its annual meeting on Tuesday, made his first extended statement of position on the subject of the social functions of the screen.

That subject, given primary importance in his yearly report, was reviewed with the conclusion that it represented a conflict which "was more often apparent than real."

Commenting on industry issues, Mr. Hays discussed developments in trade practice negotiations and the Government suit. He outlined the complex economic structure of the industry, its service to the Government and to society, and said that "the vital elements of this great entertainment structure cannot be easily destroyed."

Mr. Hays' report to his directors also included a wide range of subjects from a summary of the foreign situation to statistical reports of the activities of the departments of his office.

Discusses Social Functions

Referring to the rising tide of discussion of the social functions of the motion picture, Mr. Hays' report said:

"In a period of great tension in world affairs, the conflict of opinion, however, as between those who would preserve the motion picture theatre as a center of popular recreation and those who would emphasize the social import of the art was more often apparent than real.

"It is not so long ago that thrilling action for its own sake was considered satisfying 'movie'; that the custard pie was the symbol of hilarity and amusement from the screen; that the chase was sure-fire entertainment technique; that boy meets girl supplied all the drama that a motion picture audience apparently demanded.

"Whatever may have been the merits or demerits of each picture from an artistic standpoint, today competent critics, in and out of the industry, are able to point to a succession of pictures which dramatized present-day social conditions, which exposed slum areas in many of our great cities, which placed in true perspective the problems of medicine and medical care, which dealt with issues of war and peace, which discussed the values of our present-day democracy and emphasized the traditions that have made this nation great.

"The fact that the screen has handled successfully themes of contemporary thought in dramatic and vivid form and presented the subject matter as splendid entertainment, rather than propaganda, proves how much it can do today, and how much more it can do tomorrow.

"It was inevitable that the scope of screen entertainment would be greatly enlarged with improved dramatic technique and higher standards of appreciation to a point where the screen would become more and more socially and educationally important. Actual experience has proven that artistry can treat on the screen any subject within the boundaries of good taste and sound morals under the Motion Picture Production Code. And any means any—even those subjects that serve the important purpose of complete relaxation, that shout no message, point no moral or teach no lesson."

CENSORS INVITE PUBLIC COMPLAINTS

Theatre patrons in Portland, Ore., who object to pictures which have been passed by the municipal Board of Review, or who have any complaint against the operations of the Board, will be invited to make their complaints direct to the board hereafter.

Orders have been issued by the Board that hereafter all such objectors were to be invited to take their complaints direct to the board where the objections may be aired and the protest against the pictures considered.

The motion to provide for these hearings hereafter was made by Ted Gamble, manager of J. J. Parker Theatres and seconded by Ed Weinbaum of the Board.

From time to time complaints are made to the office of the board by persons who do not agree with the board's judgment in passing a picture and the censors held that these persons should have a chance to air their views.

Declaring that the objectives must be to provide the masses with good recreation at a moderate cost, Mr. Hays pointed out that "there is constantly being impressed upon the industry the importance of developing within itself those methods and relationships best calculated to enable it to produce the best pictures at proper cost and to market this entertainment service in the fairest and most efficient manner."

The report further said:

"Developments during the year in the field of motion picture trade practices, which are quite outside the authority of this association, indicate the possibility of constructive adjustments highly important to the future of the industry. . . .

"As to the trade practices raised for legal determination in the Government's suit in equity, the motion picture industry has welcomed any such constructive effort by the Department of Justice."

Report Covers Foreign Situation

The report recited the preeminent leadership of American motion pictures in international markets, reiterated the contribution of American motion pictures to the expansion of American trade and American goodwill.

On this subject the report said:

"The significance of America's leadership in motion picture production was never clearer than today.

"From the standpoint of government, it is evident that American pictures distributed abroad are a great factor in building goodwill and understanding of our way of life and the hope that is in democracy for free men everywhere.

"This is the contribution made by an industry, operating entirely on private capital, without government subsidy, protective quotas, or barriers against the competition of pictures produced in any other country.

"From the standpoint of American trade and industry, it is inevitable that our great entertainment films should be the messengers of our foreign trade in every field where they are exhibited."

Services of the Association

Mr. Hays' report reviewed in detail the things that the association has done in the last year in the direction of industry relations with groups concerned with civic, public and educational activities.

The report commented upon the success of "Snow White and the Seven Dwarfs" and the growing popularity of family entertainment films, the increase in production of patriotic and historical pictures, the cooperation by member companies in the development of motion pictures in education, the reportorial accomplishments of the American newsreels and their world-wide services, and quoted at length a report of approbation from members of the Public Relations Committee.

Report Commends Hollywood

Referring to the spotlight of public interest which blazes on Hollywood, the report declared that "there are few communities in the United States in which members display greater civic or patriotic consciousness, where a larger proportion is represented in worthwhile social movements, or where a greater number contribute more generously of their time, money and effort to help the needy."

Statistical reports included the activities of the Production Code Administration, the Advertising Code Administration and the Fire Prevention Bureau.

Directors and Officers Reelected

The following directors were reelected: Nicholas M. Schenck, Barney Balaban, Nate Blumberg, Jack Cohn, E. B. Hatrick, Sidney R. Kent, Sol Lesser, E. W. Hammons, Will H. Hays, Cecil B. DeMille, F. L. Herron, George J. Schaefer, Hal E. Roach, Maurice Silverstone, Albert M. Warner and Harry M. Warner.

The following officers were reelected: Will H. Hays, president; Carl Milliken, secretary; F. L. Herron, treasurer; George Borthwick, assistant treasurer.

Employee Insurance Provided by Circuit

Four group insurance coverages have been provided for employees of Gibraltar Enterprises, according to Charles R. Gilmour, president. With general offices in Denver, the corporation operates 32 theatres in 24 cities in Colorado, Wyoming, New Mexico and Nebraska.

The quadruple group protection, underwritten by Equitable Life Assurance Society, comprises group life, accidental death and dismemberment, accident and health, and hospitalization insurance. Amounts of insurance for individual empyloyees are based on earnings, with a top sum of $3,000 provided for each of the first two coverages; maximum weekly payments of $40 during disability resulting from non-occupational accident or sickness, and a $5 a day maximum payment during confinement in a hospital. Gibraltar will pay approximately one-half of the premiums for the four coverages.

TRIUMPH!

The telephone! . . . but the world is skeptical . . . until Queen Victoria summons Bell! If only she would speak over the new American miracle!

THE STORY OF *ALEXANDER GRAHAM BELL*

SLEEPING ON SOUTH AMERICA: LOEW; ROME COMPROMISE POSSIBLE: KELLY

Playing All Top Pictures at Same Time Handicaps Great Market, Says Loew's Vice-President

All in the industry, Hollywood and New York, "seem to have been taking a Rip Van Winkle attitude towards distribution in South America," Arthur M. Loew, in active charge of the foreign department of Metro-Goldwyn-Mayer and, since 1927, first vice-president of Loew's, Inc., said this week on his return from the MGM sales convention in Chicago. Mr. Loew had completed an extensive foreign tour before the convention.

South America is "a great country for pictures, and always has been," Mr. Loew declared.

Clearance Problem

One difficulty in the South American market, he pointed out, is the lack of organized clearance, under the "Tourno" system. Both exhibitors and distributors suffer, he said, because outstanding films are played all at once, under the "Tourno" plan, with the exception of certain first-run situations. The average theatre has a "peso week," a "75 centavo" week, and the like, with distributors forced to put out their best product when the admission prices are highest, resulting in lowered receipts for both theatre and distributor. This situation holds throughout Argentina.

Saying that MGM had started to intensify its efforts in South America long ago, Mr. Loew added that, although there were no new film markets that haven't been touched, "a lot of old ones could be improved," those particularly in South America.

Some Markets "Encouraging"

Despite the world picture, Mr. Loew declared that "we have some markets that are still encouraging."

The substitution of German currency for Czechoslovakian, which executives of foreign department call the end of American films marketing in the Czech territory, has already taken place, according to Mr. Loew. The Czechoslovakian 10-crown piece, which was valued at 30 cents, has been exchanged for one German mark. Although the official rate of exchange makes the mark worth 40 cents, the rate given the film companies makes the mark exchangeable for an American nickel. Under this system of making German currency expensive to purchase but cheap so far as foreign exchange is concerned, the majority of American companies, he said, now will find it unprofitable to sell to Czechoslovakia, with German currency the coin of the realm. MGM, however, still sells about 10 films a year in Germany.

BY STAFF PHOTOGRAPHER

ARTHUR M. LOEW

BY STAFF PHOTOGRAPHER

ARTHUR W. KELLY

Says Axis Offers Films at No Cost

"The German and Italian producers have decided to maintain by all means their foothold on the Latin American markets and especially the Argentinian, which is the most important one," said the *Revista del Exhibidor* of Buenos Aires on February 28th. "To reach their end, they would be willing to make use of the 'dumping,' offering their pictures not only for less than their cost but gratis. The distributors would only have to pay for the custom house duties and for the prints.

"This news has been published by a daily of 'antitotalitarian' ideas. But there must be some truth in the report, as they offer to furnish the names of the ones who will be in charge of the distribution of these films.

"It is a well-known fact that both Italy and Germany are working hard in order to oust the United States from the place they hold in the Spanish American markets. The North American Government has been denouncing for some time the 'dumping' which the totalitarian countries are effecting.

"The danger is great, and it is very convenient that our authorities take note of it in time. The dumping is an unlawful arm and should not be allowed in our markets. The other aspect of the problem is even worse; we refer to allowing propaganda of ideas strange to our country and which are against our institutional organization. The German movies have lost their former prestige because they have made of it a media to serve as propaganda for the Social State which controls the industry.

"For a long time we have been struggling to maintain politics away from the movies and the countries which have committed the error of using their films for propaganda must be content to use them inside their borders and where they serve as spiritual message to their peoples."

Direct Operation with Exhibitors in Italy, Paying Tax to Monopoly, Has Been Proposed, Says United Artists Vice-President

A rapprochement is possible between Italy and American film distributors but there is an ever-growing fear of Germany's increasing power in Europe, according to Arthur W. Kelly, United Artists' vice-president in charge of foreign distribution, who returned to New York last Thursday after five months in Europe and Africa.

South Africa "Understanding"

Mr. Kelly said there is "understanding" between United Artists and Twentieth Century-Fox whereby both would provide product for a group of independent theatres in South Africa in opposition to the Consolidated interests.

The United Artists executive saw a "probably complete loss of the Czechoslovakian market" with the substitution of the German reichsmark for the Czech crown.

The thought has been thrown out to the ENIC (Ente Nazionale Industrie Cinematografiche), the Italian film monopoly, to permit the American companies to operate directly with the exhibitors, paying a tax to the monopoly, he said. This fee would be reduced "as things got better," the amount to hinge upon the foreign exchange situation. Under this plan, American companies would be enabled to take out a sizable proportion of their revenues. Mr. Kelly said he had discussed the situation with officials of the ENIC in Paris, although the plan had been submitted by neither the Italians nor the American companies.

Outlined at MPPDA Meeting

At a recent meeting of foreign department executives at the offices of the Motion Picture Producers and Distributors of America, it was indicated that no proposal for the resumption of shipments of film to Italy would be given any consideration unless made by official sources. Mr. Kelly outlined the plan to the meeting.

The Italian officials, according to Mr. Kelly, think America "doesn't understand" their economic situation. Said Mr. Kelly: "They thought America would sooner have half a loaf than no loaf." Having no foreign exchange, the Italians cannot permit the industry to build up large balances against it, and do not intend to pay what the films normally would earn in the territory, he explained.

However, with the exception of the "crises" period last September, he said, the unsettled European situation has not caused any appreciable drop in box office grosses in France and England.

The English Denham and Pinewood studios have combined, with Captain Richard Norton managing director. Now known as the "D and P" studio, credits up to 25 per cent are being given.

United Artists has added two English producing units: the Aldrich Company, whose first film will be "An Englishman's Home," and Jack Hilton and Jack Buchanan, who will coproduce "The Band Wagon."

The French picture business, which Mr. Kelly said was in "a very healthy state," is "going through the same stage that Hollywood did," with films now costing between 3,000,000 and 5,000,000 francs to produce. One of the main reasons for the increase in production costs is the higher salary demanded by the stars, who now ask up to 600,000 francs a picture.

CRISIS!

His invention a proven success, powerful interests deny Bell created it, try to trick him out of the rights to his achievement!

"Shall the lonely scientist be told the world has no need of him the moment his work is done?"

THE STORY OF *ALEXANDER GRAHAM BELL*

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Story of Vernon and Irene Castle

(RKO Radio)

Biography of Dance and Song

Public interest in biography on the motion picture screen takes yet another direction in "The Story of Vernon and Irene Castle." The Napoleons, large and little, the de Lesseps, the Zolas have been served to the patronage. Now comes the trend toward biography of the mass famous, of personalities of special interest among the commonalty. "The Great Ziegfeld" was a forerunner; "The Story of Vernon and Irene Castle" marks the spotting of the biography of entertainment itself, and specifically dance and song, as a legitimate and sparkling motion picture subject.

Twenty-seven years ago appeared "Too Much Mustard," new syncopated rhythm, with this cover on the printed music. It proved to be more than a new rhythm; it marked the start of the dancing career of the Castles, in Paris.

In the pre-war era when the popular song already had run the gamut of "sophistication"—after emerging from the sentimental yearnings of the nineties—and the songsters were declaiming "My Wife's Gone to the Country, Hooray," "Don't Take Me Home" and "I'd Like to See a Little More of You," the tunesmiths and lyricists abruptly turned from declarations of domestic independence to tickling the toes with irresistible rhythms.

"Alexander's Ragtime Band" started the nation's feet shuffling in syncopated hoofing, while the Turkey Trot, the Bunny Hug and other terpsichorean imitations of the animal kingdom at play became the rage.

The refinement of these lusty gyrations and the evolution of the dance from "The Darktown Strutter's Ball" to the Maxixe and the "Rose Room Tango" point up the most interesting decade in the progress of the dance and the rhythmic formulae of the popular song of the Twentieth Century. That this development was due virtually to the efforts of one noted dancing team, which originated and set the pace for a dancing furore that kept the country literally in a whirl and on its toes awaiting the next innovation, is something more than a legend.

"The Story of Vernon and Irene Castle," as brought to the screen by RKO Radio, with Fred Astaire and Ginger Rogers impersonating the Castles, bears the seal of authenticity and sincerity. Based on the biographies "My Husband" and "My Memories of Vernon Castle," by Irene Castle, the picture unfolds the career of the Castles from Vernon's first meeting with Irene Foote, daughter of a New Rochelle, N. Y., doctor, reveals Mr. Castle in his early stage work as a stooge to Lew Fields in the burlesque barbershop scene in "The Henpecks"; the courtship and marriage of Vernon and Irene; traces their dancing career from that memorable night in 1912 in Paris when the dynamic dancers showed the boulevardiers of the Champs Elysees how to step to the newly introduced syncopated rhythm of "Too Much Mustard"; trails them through their European triumphs and whirlwind tour of the United States; through the War down to the tragedy of the flying field at Fort Worth, Texas, when Vernon took his last tragic flight in the air maneuvers.

This film translation of the story of the Castles is something more than a dramatic biography that convinces because of its verity. It is a veritable musical-tone chronology that tells a rhythmic-tone story all its own of a decade as rich and as racy in its popular music as the era was hectic and lurid. It will evoke nostalgia in those old enough to remember, and provoke the younger generation to singing, humming and whistling, with such famous old songs as "The Yama Yama Man," "By the Light of the Silvery Moon," "Josephine in My Flying Machine," "Every Little Movement," "The Darktown Strutter's Ball" and "Waiting for the Robert E. Lee," to name but a few of the 30 song hits of the period between 1910 and 1917 utilized in the score and an essential motivating factor in the action of the story.

But the reel keynote of this Castles production, as was the keynote of the decade it portrays, is action. The popular music of that time interpreted the high tension of the era, and was galvanized into jazzy dance rhythms. It served as an emotional safety valve to a world keyed up to a high pitch by recurring crises.

The production throughout is geared to this pace and tension, with Fred Astaire and Ginger Rogers stepping high, wide and handsome in the footsteps of the famous actors they portray. And those who know their dance steps and recall the Castles in their triumphs of the Castle Walk, the One Step, the Maxixe, will make no apologies for their interpreters in this film story of their career. Astaire and Rogers have never done a better piece of team work, nor one that strikes a deeper note of genuine appeal. There is a conviction of reality in their re-creation of the two who made dance history—a sense of true romance that transcends fiction, with never a false overtone in the straining for effect. Fred Astaire himself might serve as the prototype of Vernon Castle. Miss Rogers gives an acutely sensitive and appealing characterization of Irene Castle. Edna May Oliver, Walter Brennan and Lew Fields are featured in a strong supporting cast.

"The Story of Vernon and Irene Castle" should please every type of audience, old and young, musical and dramatic, sophisticated and naive. Exploitation possibilities are unlimited.

Previewed in a Music Hall projection room with enthusiastic response from an audience of dancing teachers.—JOSEPH O'SULLIVAN.

Produced and distributed by RKO-Radio. Pandro S. Berman in charge of production. Director, H. C. Potter. Screen play, Richard Sherman. Adaptation, Oscar Hammerstein II, Dorothy Yost. Based on stories "My Husband" and "My Memories of Vernon Castle" by Irene Castle. Costumes worn by Miss Rogers designed by Irene Castle. Musical director, Victor Baravalle. Photographer, Robert De Grasse, ASC. Special effects, Vernon Walker, ASC. Art director, Van Nest Polglase. Associate, Perry Ferguson. Dance director, Hermes Pan. Wardrobe and ensembles, Walter Plunket. Set decorator, Darrell Silvera. Montage, Douglas Travers. Assistant director, Argyle Nelson. Technical advisor, Irene Castle. Recorder, Richard Van Hessen. Editor, William Hamilton. Song: "Only When You're in My Arms," Con Conrad, Herman Ruby, Bert Kalmar. P. C. A. Certificate No. 4853. Release date, April 28, 1939. Running time, 93 minutes.

CAST

Vernon Castle	Fred Astaire
Irene Castle	Ginger Rogers
Maggie Sutton	Edna May Oliver
Walter	Walter Brennan
Lew Fields	Lew Fields
Papa Aubel	Etienne Girardot
Mrs. Foote	Janet Beecher
Emile Aubel	Rolfe Sedan
Artist	Leonid Kinskey
Dr. Foote	Robert Strange
Student pilot	Douglas Walton
Papa Louis	Clarence Derwent
Charlie	Sonny Lamont
Claire Ford	Frances Mercer
Grand Duke	Victor Varconi
Hotel manager	Donald MacBride

The Kid from Texas

(MGM)

Action Romance

Before "The Kid from Texas" reaches its entertainment highlight, a wild and woolly polo game between a team of cowboys and Indians and a club recruited from the Long Island smart set, it develops considerable amusement. Featuring Dennis O'Keefe as a bragging, self-confident buckaroo, and Florence Rice, a socialite, the picture also presents Jessie Ralph, Buddy Ebsen, Virginia Dale, Anthony Allen, Robert Wilcox, J. M. Kerrigan and Tully Marshall, in audience pleasing characterizations.

The melodramatic and romantic tangle between "Texas Bill Malone" and the smart "Margo Thomas" serves as the framework on which various production details are hung. The locales are the Texas prairies and swank Long Island mansions and polo fields. Com-

(Continued on page 28)

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Presents
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Production of

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ALEXANDER GRAHAM BELL

with

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CHARLES COBURN · GENE LOCKHART
SPRING BYINGTON · SALLY BLANE
POLLY ANN YOUNG · GEORGIANA YOUNG
A Cosmopolitan Production
Directed by Irving Cummings
Associate Producer Kenneth Macgowan · Screen Play by Lamar Trotti
Original Story by Ray Harris

20th CENTURY FOX

(Continued from page 26)

edy highlights preceding the climactic laugh riot are "Bill's" absurd polo antics on the range, his dousing of "Margo" in a creek, his serenade that backfires and his appearance in the East demanding he be permitted to play polo. The romance between the pair, which is of the on-again, off-again variety, is complicated when "Bill," winning a place in the affections of "Aunt Minetta," tries to knock sense into spoiled society darlings. "Bill's" saving of the rodeo adds fuel to the fire when sharpshooter "Okay Kinney" falls in love with him. He makes a deal to marry her to spite "Margo" if his team of cowboys and Indians beats the society club. His team wins but "Okay" realizes "Bill" does not love her and steps aside for "Margo" who finally knows she knows a man when she sees one.

While the picture includes considerable dialogue, most of which is comedy in nature, there is enough action to suit the most rabid excitement fans. The contributions made by Buddy Ebsen, Jessie Ralph, as well as a bit checked in by Virginia Dale, add zip beyond that from O'Keefe and Miss Rice.

Previewed in the MGM studio projection room in Hollywood.—GUS MCCARTHY.

Produced and distributed by Metro-Goldwyn-Mayer. Director, S. Sylvan Simon. Producer, Edgar Selwyn. Screen play, Florence Ryerson, Edgar Allan Woolf, Albert Mannheimer. Original story, Milton Merlin, Byron Morgan. Musical score, Dr. William Axt. Song: "Right in the Middle of Texas," music by Ormond Ruthven, lyrics by Milton Merlin, Albert Mannheimer. Montage, Peter Ballbusch. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Stan Rogers. Set decorator, Edwin B. Willis. Women's gowns, Dolly Tree. Men's costumes, Valles. Photographer, Sidney Wagner, ASC. Film editor, Frederick Y. Smith. P.C.A. Certificate not yet issued Release date, April 28, 1939. Running time when seen in Hollywood, 70 minutes. General audience classification.

CAST

William Quincy Malone	Dennis O'Keefe
Margo Thomas	Florence Rice
Bertie Thomas	Anthony Allan
Aunt Minetta	Jessie Ralph
"Snifty"	Buddy Ebsen
"Okay" Kinney	Virginia Dale
"Duke" Hastings	Robert Wilcox
Stanley Brown	Jack Carson
Mabel	Helen Lynd
Farr	J. M. Kerrigan
Adam Lambert	Tully Marshall

Wuthering Heights

(UA-Goldwyn)

Emotional Melodrama

Distinguished by earnest performances, telling direction and intelligent writing, this studious picturization of the early Victorian novel by Emily Bronte is typical of Samuel Goldwyn production at its polished best. On the commercial side there are important names for the marquee, both as to cast and off-screen personnel, and the reaction of a Hollywood preview audience composed of persons not given to weeping on slight provocation was such as to suggest that exhibitors who inform their customers that the film offers the women ample reason to relax in a good cry may be justified in expecting those who come in to go out and tell those who didn't to be sure to do so at the first opportunity.

The name of Laurence Olivier has been much in the public prints of late and he is much in the camera's eye as the story of "Wuthering Heights" unfolds, in fact slightly more so than Merle Oberon, although the two are well matched both as to emphasis and performance. David Niven, whose box office stock has been rising steadily, and Donald Crisp, a permanent screen asset, are others whose presence rates marquee billing. It is as well, too, to start spreading the name of Geraldine Fitzgerald across the record, for her portrayal of the secondary feminine role is of a sort to explain fully the recently announced intention of Warner Brothers, her contract employers, to give her top line assignments in future pictures.

The veteran team of Ben Hecht and Charles MacArthur is a decidedly mentionable exploitation factor, by past record and particularly on the basis of the present script. These young men have had their good moments and their bad moments, with the screen, but this time they have been utterly serious in their approach to the subject matter, and when Messrs. Hecht and MacArthur turn serious they have, so to speak, a very great deal on the ball. They do their very notable best with this assignment.

William Wyler's direction is in the tone and manner of the melancholy story and the gloomy setting. By recurrent use of the oral narrator introduced early in the picture and represented as telling the story, he repeatedly emphasizes the psychological aspect of the events, and preserves, without stressing, the mystical quality of the whole.

The scene is England in about 1850 and thereafter. An intense daughter of a distinguished father grows to maturity in continued childish enslavement to an orphan with gypsy tendencies kept on as stable boy by her cruel brother. They enjoy passionate moments together on the moor. In her less emotional phase, she marries a wealthy neighbor, after which she is relatively happy until her beloved returns from far places wealthy enough to buy her former home, "Wuthering Heights," as his residence. Her husband's young sister is fascinated by the returned eccentric and he marries her in reprisal. The passionate lovers are reunited briefly as the girl is dying, after which the man spends lonesome years in his austere house until, fancying he hears his departed beloved calling him in the winds of a blizzard, he rushes to their old trysting place on the moor and dies there.

It is not, as the foregoing paragraph reveals, a story to be lightly told. It is not lightly told in the picture. It is feelingly, tensely and coherently told in the ablest terms and with pointed effect. It is mature in every sense.

Previewed at Warner Brothers' Hollywood theatre to a press and professional audience manifestly impressed by its artistic qualities and affected by its emotional appeal.—WILLIAM R. WEAVER.

Produced by Samuel Goldwyn. Distributed by United Artists. Directed by William Wyler. Screen play by Ben Hecht and Charles MacArthur. Novel by Emily Bronte. Photographed by Gregg Toland. Music score by Alfred Newman Film editor, Daniel Mandell. P.C.A. certificate No. 5104. Release date, April 7, 1939. Running time, when seen in Hollywood, 105 minutes. Adult audience classification.

CAST

Cathy	Merle Oberon
Heathcliff	Laurence Olivier
Edgar	David Niven
Ellen Dean	Flora Robson
Dr. Kenneth	Donald Crisp
Isabella	Geraldine Fitzgerald
Hindley	Hugh Williams
Joseph	Leo G. Carroll
Judge Linton	Cecil Humphreys
Lockwood	Miles Mander
Robert	Romaine Callender
Earnshaw	Cecil Kellaway
Heathcliff (as a child)	Rex Downing
Cathy (as a child)	Sarita Wooton
Hindley (as a child)	Douglas Scott
Harpsichordist	Mme. Alice Ehlers

Torchy Runs for Mayor

(Warner Brothers)

Melodrama

As swift and actionful as its predecessors, or more so, this edition of the continuing adventures of the girl reporter and the plainclothes man contains just about all of the excitement that can be coherently packed into an hour of screen time. Reporter and detective are still on the verge of matrimony at the start of it and still there when it ends. Both meanwhile have had narrow escapes from death in various forms.

Glenda Farrell, Barton MacLane and Tom Kennedy play their accustomed roles and John Miljan plays the villain behind the city government whose nefarious operations the girl reporter sets out to expose. She uses a dictograph, and other things, to obtain evidence, and he uses everything from murder by intravenous injection to plain firearms in defense of his infamous interests and personal security. She wins out, of course.

The screen play by Earle Snell is a steadily developed continuity based on the idea derived by Irving Rubine from the characters created by Frederick Nebel. Ray McCarey, who directed for associate producer Bryan Foy, emphasized action throughout.

Previewed at Warner Brothers studio.—W. R. W.

Produced and distributed by Warner Brothers. Associate producer, Bryan Foy. Directed by Ray McCarey. Screen play by Earle Snell. Idea by Irving Rubine. Characters by Frederick Nebel. Photographed by Warren Lynch. Film editor, Everett Dodd. P.C.A. Certificate No. 4984. Release date, undetermined. Running time, when seen at studio, 60 minutes. General audience classification.

CAST

Torchy Blane	Glenda Farrell
Steve McBride	Barton MacLane
Gahagan	Tom Kennedy
Dr. Dolan	John Miljan
Captain McTavish	Frank Shannon
Maxie	Joe Cunningham
Desk Sergeant	George Guhl
O'Brien	Joe Downing
Hogarth Ward	Irving Bacon
Chuck Ball	John Butler
Mayor	Charles Richman
Dibble	John Harron
Skinner	Walter Fenner
Reynolds	Millard Vincent
Stone	Joe Devlin

Mexicali Rose

(Republic)

Western

The primary information is that the production is a Gene Autry western. It has been produced with the same care as all the Autry series and has all the requisites of an entertaining western. As indicated by the title, the theme song is the popular and melodious "Mexicali Rose," cleverly introduced and made a real part of the story.

Autry is in good voice. His sidekick, Smiley Burnett, is, as should be expected, very much in the picture. The girl in the case, Luana Walters, shows more spirit than is usual in westerns. Two favorites of another day are in the film, William Farnum and Noah Beery.

"Gene" is a singer on a radio program sponsored by a wildcat oil development company. "Anita," niece of "Padre Dominic" (the two operate an orphanage), informs "Gene" that the company is a fake. He resigns and starts to investigate the oil field.

Reivewed in a projection room in New York.—PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, Harry Grey. Director, George Sherman. Screen play, Gerald Geraghty. Original story, Luci Ward and Connie Lee. Production manager, Al Wilson. Photography, William Nobles. Editor, Tony Martinilli. Musical supervisor, Raoul Kraushaar. P. C. A. Certificate No. 5807. Running time, 58 minutes. Release date, March 27, 1939. General audience classification.

CAST

Gene	Gene Autry
Frog	Smiley Burnette
Valdez	Noah Beery
Anita Loredo	Luana Walters
Padre Dominic	William Farnum
Carruthers	William Royle
Blythe	LeRoy Mason
Tommy	Wally Albright
Chalita	Kathryn Frye
McElroy	Roy Barcroft
Manuel	Dick Botiller
Hollister	Vic Demourelle
Brown	John Beach
Alcalde	Henry Otho

The Hound of the Baskervilles

(20th Century-Fox)

Sherlock Holmes Lives Again

This is a quite direct picturization of the Sir Arthur Conan Doyle story of the same name. Basil Rathbone portrays the great Sherlock Holmes in completely satisfactory manner and Nigel Bruce's performance as the faithful Dr. Watson is straight from the Doyle text. The film is so precisely the book, in substance, tone and spirit, that the obvious exploitation cue is for a straight campaign addressed to the millions who have read it and such other millions as may not have got around to reading it but

(Continued on page 30)

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Atlanta Georgian-American
Oakland Post-Enquirer

THE STORY OF
ALEXANDER GRAHAM BELL

20TH NEVER FORGETS THAT TODAY'S PROFITS MUST COME FROM THIS SEASON'S PRODUCT!

(*Continued from page 28*)

have meant to some time, and now, under the circumstances, needn't.

The Doyle technique for creating an atmosphere of gloom, mystery and suspense is duplicated by Ernest Pascal's play, by Sidney Lanfield's direction and by the performances of Lionel Atwill, John Carradine, Nigel de Brulier and Beryl Mercer, the principals chiefly charged with creating audience apprehension. Richard Greene and Wendy Barrie take care of the romantic side of the story, given more prominence than in the printed original but still secondary.

The well remembered story is about a hound, rumored to be something of a phantom, which roams the moor in savage hostility to the successive masters of the House of Baskerville. Friends of the family bring the matter to the attention of the famous criminologist, who solves the mystery by a process of hypothetical deduction, personal investigation and, of course, disguise.

Mr. Rathbone's enactment of the Holmes role is a business-like job. He looks the part and talks it. He plays the fiddle once or twice, briefly, but he does not resort to the needle for inspiration, surcease or other reason during the picture. First, and last, reference to it comes in the final line of dialogue when, leaving the Baskerville drawing room for his chambers after announcing himself fatigued by his exertion, he calls back to his associate, "Watson—the needle." Dr. Watson picks up his medicine case and follows him out of the picture.

Gene Markey is down as associate producer of the film.

Previewed at the Chinese theatre, Hollywood, where it seemed to please.—W. R. W.

Produced and distributed by 20th Century-Fox. Associate producer, Gene Markey. Directed by Sidney Lanfield. Sreen play by Ernest Pascal. Adapted from the story of the same name by Sir Arthur Conan Doyle. Photographed by Peverell Marley. Film editor, Robert Simpson. P.C.A. Certificate No. 5037. Release date, March 31, 1939. Running time, when seen in Hollywood, 78 minutes. General audience classification.

CAST

Sir Henry Baskerville	Richard Greene
Sherlock Holmes	Basil Rathbone
Beryl Stapleton	Wendy Barrie
Dr. Watson	Nigel Bruce
James Mortimer, M.D.	Lionel Atwill
Barryman	John Carradine
Frankland	Barlowe Borland
Mrs. Jenifer Mortimer	Beryl Mercer
John Stapleton	Morton Lowry
Sir Hugo Baskerville	Ralph Forbes
Cabby	E. E. Clive
Mrs. Barryman	Eily Malyon
Convict	Nigel de Brulier
Mrs. Hudson	Mary Gordon
Roderick	Peter Willes
Shepherd	Ivan Simpson
Sir Charles	Ian MacLaren
Bruce	John Burton
Jon	Dennis Green
Edwin	Evan Thomas

Society Lawyer

(MGM)

Crime Melodrama

A remake of "Penthouse," issued in 1933, "Society Lawyer" is now, as then, a thrilling story of crime and society, of murder and romance, aptly blended for adult entertainment. It is a fast-moving story of an attorney high in the social scale who, having won the friendship of a gangster by defending him, becomes embroiled in an investigation of a murder of a girl by her gangster ex-sweetheart.

Walter Pidgeon, Virginia Bruce, Leo Carrillo, Eduardo Ciannelli and Lee Bowman have the roles originally played respectively by Warner Baxter, Myrna Loy, Nat Pendleton, C. Henry Gordon and Phillips Holmes. In support are Frances Mercer, Ann Morris, Herbert Mundin, Frank M. Thomas, Edward S. Brophy, Tom Kennedy, Clarence Kolb, Pierre Watkin, Ian Wolfe, Paul Guilfoyle and Joseph Crehan.

The new version adheres faithfully to the 1933 Arthur Somers Roche narrative, which originally appeared in the *Cosmopolitan* Magazine. The preview audience found some of its situations sophisticated and the dialogue smart and breezy. Albert Hackett and Frances Goodrich, who wrote the screenplay in 1933, Leon Gordon and Hugo Butler are credited with the "Society Lawyer" script. Edwin L. Marin directed the John W. Considine, Jr., production.

"Chris Durant" undertakes the defense of "Phil," to whom "Durant's" sweetheart becomes engaged, when "Phil" is arrested for the murder of a girl. "Durant," with the aid of his gangster friend, "Gazotti," and "Pat Abbott," night club singer who has become enamoured of the attorney, solves the murder, and "Gazotti" pays his debt by killing the real murderer and his henchmen.

Previewed at the Alexander theatre, Glendale, Cal., to an audience which gave evidence of heartily enjoying the picture.—V. K.

Produced and distributed by MGM. Produced by John W. Considine, Jr. Directed by Edwin L. Marin. Screenplay by Frances Goodrich, Albert Hackett, Leon Gordon and Hugo Butler. From a story by Arthur Somers Roche. Musical direction by George Stoll and Roger Edens. Musical scoring by Edward Ward. Art director, Cedric Gibbons. Associate, Howard Campbell. Wardrobe by Dolly Tree. Photographed by George Folsey. Edited by Howard O'Neill. P. C. A. Certificate pending. Release date, March 31, 1939. Running time, when seen in Glendale, 77 minutes. Adult audience classification.

CAST

Christopher Durant	Walter Pidgeon
Pat Abbott	Virginia Bruce
Tony Gazotti	Leo Carrillo
Jim Crelliman	Eduordo Ciannelli
Phil Siddall	Lee Bowman
Sue Leonard	Frances Mercer
Judy Barton	Ann Morriss
Layton	Herbert Mundin
Lieutenant Stevens	Frank M. Thomas
Max	Edward S. Brophy
Alf	Tom Kennedy
Mr. Leonard	Clarence Kolb
Henry V. Adams	Pierre Watkin
Schmidt	Ian Wolfe
Murtock	Paul Guilfoyle
City Editor	Joseph Crehan

Rollin' Westward

(Monogram)

Western

All the ingredients for a bang-up, action packed western are included in "Rollin' Westward." There's plenty of excitement. The love interest has been woven in intelligently. The comedy takes a somewhat new trend. Music is included, particularly Tex Ritter's "Back in '67," a topical number, in such a way that it gives meaning to the varying plot amplifications. The first purpose of "Rolling Westward" is to entertain the youngsters and those who prefer all the action and excitement possible on the screen.

Land grabbers "Watkins" and Haines" are making things unpleasant for cattle men, particularly "Lawson." A singing and fighting buckaroo, "Tex" becomes an innocent operative in the swindle. Soon, however, when his attention is attracted to "Betty Lawson," he sees things in their true light. By this time, the outlaws have taken things into their own hands. "Tex," first making his position clear to "Betty" and her father, and with the help of "Missouri," takes care of "Watkins" and "Haines" in true cowboy hero fashion and, after breaking up a lynching party that would make "Lawson" its victim, he settles down to a quiet married life.

Ritter's name value as a marquee asset, together with the reputation which his previous films produced by Ed Finney have built up, are the firm's primary exploitation values.

Previewed at the Monogram studio, Hollywood.—G. M.

Produced and distributed by Monogram. Ed Finney, producer. Directed by Al Herman. Original screen play by Fred Myton. Fred Bain, film editor. Songs by David W. Guion, Ted Choate and Bert Pallis, Johnny Lange and Lew Porter and Rudy Scooter. P.C.A. certificate number 5056. Running time, 60 minutes when seen here. Release date: April 1, 1939. General audience classification.

CAST

Tex	Tex Ritter
Missouri	Horace Murphy
Betty	Dorothy Fay
Bart	Slim Whitaker
Lawson	Herbert Corthell
Watkins	Harry Harvey
Haines	Charles King, Jr.
Slim	Hank Worden
Red	Dave O'Brien
Jeff	Bob Terry
Sheriff	Tom London

Tex Ritter's Musical Tornadoes

Bizarre Bizarre

(Lenauer International)

Gallic Burlesque

A printed program said the film had been made "with malice toward none—except the British," but the laugh aimed at the Thames rebounds to the Seine.

The story is not likely to cause American audiences to "roll in the aisles," but the personnel and performance of the cast should sustain a minor degree of interest. There are Francoise Rosay of "Carnival in Flanders" and "Un Carnet de Bal"; Louis Jouvet, also of "Dance Program" note; Jean Louis Barrault, playing what appears to be the reverse of his insane murderer role in "The Puritan," and Michel Simon, Gallic comedian. The direction of Marcel Carne is unsteady, a circumstance which is not fully offset by the adequate English titles, for full appreciation of the Gallic narration will be obtained only by those patrons who understand French.

The plot is of the "screwball" variation. The characters are a mild mannered botanist who masquerades under a pseudonym as a writer of blood and thunder thrillers; a social climber of a wife; a blue nosed clergyman, father of a large family and follower of a chorus girl; a butcher of butchers; a zany of a milkman; a young girl who left the Salvation Army because she found the music sad; a reporter who falls asleep to solve his crimes, and a young man without a family who goes mourning whenever anyone is murdered. All these odd personages are involved in a murder plot that is not one.

Seen at the Filmarte Theatre, one of New York City's arty foreign cinemas, where a fair sized evening audience laughed politely in spots at the humor of the film.—JOSEPH F. COUGHLIN.

Produced by Corniglion Moliner. Released by Lenauer International Films, Inc. Directed by Marcel Carne. Adapted from "His First Offense" by J. Storer-Clouston. Script by Jacques Prevert. Cameraman, Roger Kahan. Music by Maurice Jaubert. No P.C.A. Certificate. Release date, March 20, 1939. Running time, 85 minutes. Adult audience classification.

CAST

The Vicar of Bedford	Louis Jouvet
Margaret Molyneux	Francoise Rosay
Irwin Molyneux (Felix Chapel)	Michel Simon
Williams Kramps	Jean Louis Barrault
The Milkman	Jean Pierre Aumont
Eva	Nadine Vogel
Detective	Alcover
Reporter	Guisol
Mrs. McPhearson	Jeanne Lory
Man in Mourning	M. Duhamel

La Bete Humaine

(The Human Beast)

(Paris-Film-Production)

Melodrama

Jean Renoir, director of two successful French films, "Lower Depths" and "Grand Illusion," has adapted to the screen one of the most famous novels by Emile Zola, "La Bete Humaine." The title refers to a railway locomotive. It seems that Renoir has taken the best of this sordid and tragic melodrama of 1869 and modernized it. Nevertheless there are two crimes, one suicide, many other over-violent scenes, and not a sympathetic character. All the talent of Jean Renoir has not succeeded in making Zola's story very convincing on the screen.

"Roubaud," deputy station-master at Le Hâvre, beats his wife "Severine" when she tells him she once had "favours" for the wealthy "Grandmorin," and kills "Grandmorin." "Jacques Lantier" has suspicions. "Severine" seduces him to stop him from speaking, then falls in love with him. "Roubaud" knows it but cannot say a thing. "Severine" asks "Lantier" to kill "Roubaud." He refuses, murders her and jumps from the train to his death.

Technically the film has been beautifully produced and the direction is outstanding. Top performances are by Jean Gabin, Simone Simon, Ledoux and Carette. It is regrettable that such

(*Continued from page 33*)

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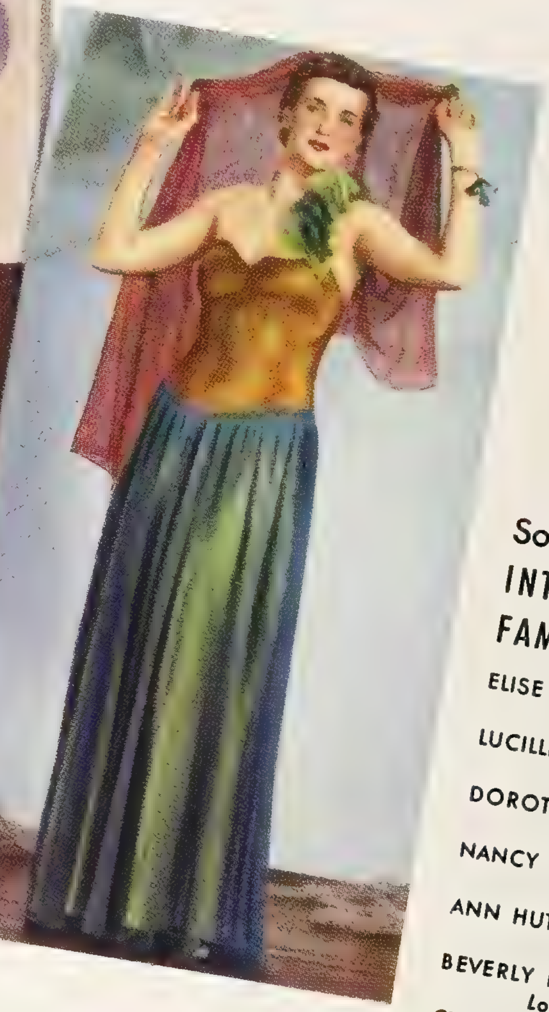

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VERA DEVINE	*Stocking Ad Girl*
MARGARET HORAN	*Illustrators' Favorite*
PATRICIA LARKIN	*Most Patrician*
EDNA BLUE	*Most Photographed Mother*

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(*Continued from page 30*)

talents have been wasted on such a sordid subject.

Viewed at the Madeleine Cinema, Paris, where the film is scheduled to show first-run for three months. The large evening audience followed the depressive tragedy silently.—Pierre Autré.

A Paris Film production distributed by Paris Film Location. Producers, Hakim Brothers. Directed by Jean Renoir. Based on a novel by Emile Zola. Screen play by Jean Renoir. Production manager, Roland Tual. Cameraman, Curt Courant. Art director, Lourié. Musical score, Joseph Kosma. Film editor, Marguerite Renoir. Produced at the Pathé Cinéma Studios (Joinville) and on location at Le Havre. Running time (when seen in Paris): 110 minutes. Adult audience classification.

CAST

Jacques Lantier	Jean Gabin
Séverine	Simone Simon
Roubaud	Ledoux
Pecqueux	Carette
Flore	Blanchette Brunoy
Danvergne's son	Gérard Landry
Philomène	Jenny Helia
Cabuche	Jean Renoir
Madame Victoire	Colette Regis
Madame Misard	Germaine Clasis
Grandmorin	Berlioz

Herbst-Manöver

(Casino Film Exchange)

Comedy, Romance

This German light comedy, which stars Leo Slezak, concerns the romance of two young couples. For the general audience the picture seems overly long for the story it has to tell, and a knowledge of German is essential to the patron for there are no English titles.

The story concerns the long rivalry of the owners of two neighboring estates. Slezak has a son in the army. Ida Wuest has two daughters. The regiment in which Slezak's son is an officer is to have its autumn maneuvers, whence the film draws its title, in the neighborhood.

Hans Soehnker, as Slezak's son, finds himself in love with Susi Lanner, who appears as the daughter of Ida Wuest. In order to effect a reconciliation of their elders, they enlist the aid of the regimental commander who gives a ball and invites both families. In the meantime another romance has developed between the other daughter and an officer. The reconciliation is soon disrupted, but eventually, their quarrels forgotten, the two neighbors join in parental blessings upon the young couples.

Reviewed at the 86th Street Casino theatre in New York. The audience was attentive and appeared to like the film, if mildly. —P. C. M., Jr.

Distributed by the Casino Film Exchange. Produced by F. D. F. Film-Production. Director, Georg Jacoby. Music, Robert Stolz. Running time, 87 minutes. Release date, March 17, 1939. General audience classification.

The Gang's All Here

(Associated British)

Detective Comedy Melodrama

Jack Buchanan, whiteheaded boy of British musical comedy, makes a bid for international honors in an expensively made Elstree offering, without the customary or expected aid of song or dance.

The extra-British appeal is enhanced by such banner names as Edward Everett Horton, Otto Kruger and Jack La Rue, all definite assets to the entertainment. For this side the name of Syd Walker, an old screen ally of Buchanan, exploits the appeal of the radio feature, "Band Waggon," in which he regularly appears. Then, too, there is the slick treatment of director Thornton Freeland, and no small technical sheen.

"John Forrest," played by Buchanan, on the eve of retirement to write detective novels goes back to the job as an insurance investigator and trails the thieves of the Maltonian Crown Jewels, finds himself up against a gang led, need it be said, by an American nightclub racketeer, and gets into the heart of the racket by posing as a wanted killer, and being elected "trigger man."

Googie Withers, subdued into less of a screwball roll than usual, nevertheless uses her interesting personality and fascinating features to considerable effect.

Seen in a London preview theatre.—Aubrey Flanagan.

Produced and distributed by Associated British Pictures. Producer, Walter C. Mycroft. Directed by Thornton Freeland. From a screen play by Ralph Spence. Photography, Claude Friese-Greene. Settings, John Mead and Cedric Dawe. Film Editor, E. B. Jarvis. Running time, 78 minutes. Adult audience classification.

CAST

John Forrest	Jack Buchanan
Alice Forrest	Googie Withers
Treadwell	Edward Everett Horton
Younce	Syd Walker
Mike Chadwick	Otto Kruger
Alberni	Jack La Rue
Beretti	David Burns
Prince Homouska	Walter Rilla
Charles Cartwright	Charles Carson
Harper	Leslie Perrins
Spider Ferris	Ronald Shiner

Sporting Wings

(RKO Pathe)

A Sportscope

Aviation as a pastime is the subject of this very interesting and informative Pathe Sportoscope. Shown are individuals and groups interested in flying both as a means of transportation and as a hobby. The modest income group sport planes with a cruising range of only 350 miles or so, yet sufficient for their purposes, including a flying trip to the sea and a swim. Then there's the autogiro enthusiast who lands on a golf course, grabs his golf bag and starts to play. The closing sequence shows Gar Wood, motor boat racer, flying his amphibian from Detroit to his estate on an island off the Florida coast. Also of interest are the flying commuters from Long Island and other points to Wall Street via New York harbor. Produced by Frederic Ullman, Jr. Supervised by Frank Donovan. Running time, 9 minutes.

Clock Wise

(RKO Radio)

Kennedy Comedy

This is a typical Edgar Kennedy comedy. In the early hours Kennedy feels he can't stand that grandfather's clock any longer, and prepares to move it from the premises. His wife and his father-in-law—the clock is his brain child—have different ideas. "Slow-burn" finally dumps the clock into the furnace. Then he discovers that his wife had hidden his savings in the clock. Other players are Vivian Oakland, Bill Franey, Fred Kelsey, Harry Harvey and James Morton. Running time, 16 minutes.

Chicken Jitters

(Vitaphone)

Looney Tune

A barnyard takeoff on a jam session is depicted in this Looney Tune drawing. Porky is the proprietor of a cheerful chicken farm where all the feathered friends are happy and contented jitterbugs. Comes a villainous fox to the bucolic scene of song and dance. But the birds together with farmer Porky join forces to rout the intruder. The cartoon depiction of the frolicsome fowls is done in a dashing and laugh inciting style and should receive a generous round of laughter from any audience.—Running time, seven minutes.

The Warning

(British National - A.B.P.C.)

Defense Propaganda

Designed to awaken the British masses to the need of civilian defense against air attack, a species of propagandist appeal in terms of the motion picture, this very competently made documentary is red hot box office for this side of the Atlantic, where bombing planes hover over every horizon and nerves are strained to their utmost. Made with the collaboration of Britain's air raid precautions authorities, the film traces in 35 minutes with bold strokes an imaginary air attack on Britain, and the role to be played by her army, navy, air force and civil bodies. There are the ruthless progress of the enemy bombers, the swift action of the antiaircraft forces, the devastation and destruction to life and property, and the service of the men and women who have joined ARP. It is a grim study, disturbing but persuasive, and should achieve its end in this country. Elsewhere it would depend for appeal on the topical note. Both camera work and the editing by R. Q. McNaughton are excellent. Aubrey Baring was the producer. The call to service is by Sir John Anderson.—*A. F.*

Ranch House Romeo

(RKO Radio)

Western Musical

Another in the series of Ray Whitley Western Musicals, this has an ever so slight story which peeps forth amid the playing of the Six-Bar Cowboys led by Whitley. The story has to do with the swapping of a ranch for a worthless gold mine. The tables are turned and the ranch is recovered with the aid of a Hollywood actress stranded in the cowboy country. The players include Mary Parker, Bob McKenzie, Tom Chatterton and Victor Wong. Produced by Bert Gilroy. Directed by Louis Brock. Running time, 17 minutes.

Imperial Delhi

(MGM)

FitzPatrick Travel Talk

Another fine expedition into strange places and customs is arranged in this latest jaunt in the FitzPatrick globe trotting series. The stopoff of the itinerary is at the wonder spot, Delhi in India. Such architectural wonders as the seven-hundred-year-old Tower of Victory was erected to commemorate the victory of the Mohammedan civilization over the Hindu and various mosques and temples, including the Saffan Jang, patterned after the Taj Mahal, are given close and careful inspection. Sights of native ways are offered in a tour of the working quarters of the city, a visit to a county fair and the witnessing of a wedding procession. The exotic material has been gathered together intelligently and together with some glowing color and interesting camera angles should feed the wanderlust fever of any adventuresome audience.—Running time, eight minutes.

Cafe Boheme

(Universal)

Mentone Musical

Numbered on the bill of this Mentone Musical vaudeville turn are Rosita Ortego, outstanding Spanish dancer; Roy Smeck and His Aloha Islanders; Saul Grauman and Company, doing a novelty dance step on a musical stairway, a group of singers called the Pied Pipers, a team of comic dancers, a pair of attractive young ladies performing a novel sword and drill number, and Luba Malina, deep toned Russian singer. The variety of the program, while not outstanding in talent, should please those movie fans who still have a desire to see the art of vaudeville flourish even if in a two-reel motion picture.—Running time, 17 minutes.

Hello Mama

(RKO Radio)

Vaudeville

A Nu-Atlas production, this features George Jessel as master of ceremonies of a variety program. As indicated by the title, Jessel resorts to an old standby of his, a telephone conversation with "mama." In such a manner are introduced The Four Eton Boys, song quartet; Frieda Sullivan, dancer, and Emerson's Mountaineers, a hill-billy aggregation. Running time, 9 minutes.

CONGRESS AGAIN TO HEAR INDUSTRY ARGUE OVER BLOCK AND BLIND SALES

Senate Committee Calls Public Meeting Monday on Neely Issue Variously Debated Since Swope - Upshaw Bill of 1926

The motion picture industry on Monday again will go before the United States Congress at Washington to battle over a Federal legislative proposal to outlaw the long prevailing practice of selling pictures blind and in block.

The Senate Interstate Commerce Committee which is considering the anti-block booking bill of Senator Matthew M. Neely (Dem., West Va.), will hold a public hearing in the white marble halls of the Senate Office Building, where the major interests of the industry and the minorities again will muster their most eloquent leaders and their strongest allies from outside the business, to argue over enactment. The proposition has been before Congress for 13 years, starting with the Swope-Upshaw block booking bill of 1926, through the Brookhart bill of the early 1930's, the Pettengill bill of 1935-37, and on up to the Neely bill of 1938 and the present.

The Department of Justice will be an interested observer at Monday's hearing in view of its pending anti-trust actions against the industry.

Same Arguments Awaited

After its many evolutions over the years, the bill arrived in 1938 at a form which it still holds, that would prohibit distributors from "compulsory" blind or block selling; would require them to provide exhibitors with a synopsis would have to conform exactly to the synopsis.

The same arguments in opposition are expected to be voiced by the majors; that the bill is wholly impractical, that its enactment would put several of the large companies and thousands of small theatres out of business, that, contrary to opposition opinions, the bill is no longer needed as a protection of morals in a community by giving the community local selection; that the sale of pictures will be impossible except the sale of a finished picture after screening; that the independent owners would not be able to maintain buyers in exchange centers for the individual purchase of pictures, and that millions will be added to the cost of films to exhibitors.

Aligned on the other side, presumably to be led again by Allied States Association and the Motion Picture Research Council—joint sponsors of anti block selling legislation for many years—then proponents for passage will reiterate the same—revolving basically around the assertion, made last year by Abram F. Myers, general counsel of Allied, that there is no attempt in the bill to force abandonment of block booking, to censor pictures or "hamstring" producers, but a purpose of giving independent exhibitors at least some of the advantages which the great chains enjoy under their selective contracts." That the bill would require the selling of pictures single, Mr. Myers called a "ghost . . . conjured up to frighten little children."

Passed by Senate Last Year

Senator Neely, on February 16th, 1938, abruptly revived action for passage when, in a surprise move, his Interstate Commerce Committee reported the bill favorably to the Senate. No public hearings were held, because, it was said, the subject was discussed "amply" during lengthy hearings in March, 1936.

The organized industry, led by the Hays organization, attacked this procedure, pointing out that two years had elapsed since the public hearings, during which "there have been progressive changes" in the business. Regardless, no hearings were called and in June, last year, Senator Neely demanded action on the floor of the Senate and his bill was passed without a record vote.

Enactment was averted, however, as the House adjourned shortly afterward without Neely's twin bill emerging from the House committee. With introduction of the bill this year, the majors requested, and now will receive, the opportunity to be heard by the Senate committee.

Follows Neely Maneuver

Reluctantly announcing that an opportunity would be given to discuss the question, the Senate committee was maneuvered into an embarrassing position by Senator Neely from which it could see no other way out.

Because of the fact that the majority leader, Alben Barkley, is a member of the subcommittee to which the measure had been referred, submission by Senator Neely of the motion to dismiss the committee from further consideration of the bill, on the ground that it had buried the measure and gave no indication of acceding to his request for a hearing, put the Administration Whip in a position of refusing to cooperate with one of his most submissive followers.

At the same time, the motion put the West Virginia Senator in a position where he could tie up the Senate for days by reading, as he privately threatened to do, all of the testimony at all of the hearings which have been held on block booking in the past.

As a result, Senators Barkley and Ellison Smith, who is chairman of the subcommittee, felt it more desirable to let Mr. Neely have his way and called the hearings. Whether his insistence on forcing the issue to a head will influence the committee when it considers a report on the bill remains to be seen.

Kuykendall Urges Defeat

Even as both sides this week were hurriedly formulating their lines for Monday's meeting—the majors did not expect that a hearing would be called so soon, if at all this session—their representatives were starting to come out into the open over the controversy.

Invitation was extended by the Motion Picture Theatre Owners to "any constructive person in this business to work with us or let us work with them in the defeat of this unfair measure." The invitation, which explained that the organization "will be well represented at the hearing set for April 3d," was issued in a statement sent out from headquarters under the signature of Edward L. Kuykendall, president. Said Mr. Kuykendall:

"At this time when the government is using every effort to encourage business to go ahead that everything possible may be done to bring about a normal economic condition in this country and while in this industry we are working

(Continued on page 36, column 1)

Divorcement and Booking Bills Introduced; Dakota Case Ends

Major circuit operations were again attacked this week by a legislative proposal, this time made in Minnesota, by Assemblyman Alexander Nicol, to outlaw ownership or operation of theatres by producers or distributors. The bill is patterned practically the same as Allied-sponsored measures in several other states.

With the legislature due to adjourn shortly, observers in Minnesota saw little chance of action.

Pending divorcement and anti - block booking bills in Kansas were likewise seen as having practically no chance of enactment, with the legislature there set to adjourn April 3rd.

Illinois legislators were asked this week by Representative Lind to consider a bill to prohibit block and blind selling. The bill was sent to the House Judiciary Committee where Representative Schnackenberg proposed it be rewritten to outlaw double bills.

The U. S. Supreme Court this week wound up the North Dakota - Paramount divorcement case, disposing of it by an order remanding the suit to the District Court at Fargo, N. D., with orders to dismiss it on the ground that the cause has been rendered moot by repeal of the state act prohibiting a distributor from holding an interest in any North Dakota theatre.

The court's action in the North Dakota case spelled finis to a suit on which the Department of Justice had placed much dependence as bringing out a judicial decision as to the validity of divorce enactments, which is an issue in the anti-trust suit now pending against majors in New York.

Repeal of the law before the court had an opportunity to hear the case made further legal action unnecessary, but precipitated an investigation by the Department of Justice the results of which are now in the hands of officials of the anti-trust division by whom, probably, they will be used when the New York case comes to trial.

"WATSON, CAREFUL INSPECTION LEAVES NO DOUBT OF THE PICTURE'S BOXOFFICE IMPORTANCE!"

"Slated to set a new high among chillers!"
—Boxoffice

"Graphic chill appeal!"
—Hollywood Reporter

"Opened to plaudits of a packed house!"
—N. Y. Daily Mirror

"Best of Sir Arthur Conan Doyle films!"
—N. Y. World-Telegram

"Enough to give Roxy customers a swell set of jitters!"
—N. Y. Eve. Post

"A thoroughly entertaining mystery!"
—N. Y. Journal-American

"Class mystery thriller! Conveys unrelenting menace!"
—Los Angeles Times

"Sent many a shudder through last night's audience!"
—L. A Examiner

REMARKABLE, SHERLOCK!

We'd almost think you'd heard about the great business done by "THE HOUND OF THE BASKERVILLES" in New York, Baltimore and Richmond pre-releases!

20th CENTURY FOX

THE KEYSTONE

Committee Calls Public Hearing on Block Sales Bill

(*Continued from page 34*)

on a trade practice program that tends to eliminate many of the objectionable trade relationships between exhibition and distribution and at a time when many of these problems are so near solution and when agreement has been reached on many of the fundamental problems it is very regrettable that we are forced into another fight for our existence which the Neely Block Booking Bill brings about. MPTOA is on record as opposed to the Neely Block Booking Bill. We have opposed it from its first introduction. It is not practical. It is not workable and will do a great deal of harm not only to the production end of this business but also to exhibition and will harm most of all the interests in exhibition that the small minority that sponsors the bill pretend to help.

"We are convinced that 90 per cent of the exhibitors in this country are opposed to the bill. MPTOA has been on record for many years as being opposed to governmental control and regulation of this business based on the assumption that we have sufficient brains and judgment in the motion picture industry to run our business without a policeman. The Neely Bill is nothing else than a step in governmental regulation and if enacted would immediately tend to stop the trade practice program to which all of us have given so much time and thought.

"Therefore, the Neely Block Booking Bill comes at a most inopportune time and tends to further bring about the regrettable trend of unrest and fight in this industry.

"MPTOA cannot conceive the sincerity of purpose of those who would drag outsiders in to attack the business from which they derive a livelihood."

Heavy Program

Engaged on one of the heaviest legislative programs with which it has been faced in years, the Senate Interstate Commerce Committee had been reported far from being able to call hearings on the Neely bill.

While Senator Neely had indicated that he did not expect a hearing until the committee has waded through some of the matters of more immediate importance, there were evidences in Washington that "pressure groups" in various parts of the country were seeking to force action.

Reports in Washington had 70,000 letters urging passage of the bill dumped upon the Senator within ten days.

Likens Radio to Block Booking

The plight of radio broadcasters operating under network agreements is worse than that of exhibitors with block booking contracts, it was declared this week at Washington by Representative Lawrence J. Connery (Dem., Mass.), in appealing to the House for support of his resolution for an investigation of the Federal Communications Commission.

Likening the network contract to the block booking of pictures, the Congressman said: "For many years there has been a persistent and growing demand for the elimination of block booking, but that, while it "is conceded to be harmful and deprives the local picture house owner of the privilege of rejecting those pictures which he, knowing the sentiment of his patrons, feels they would not care to see or have their children see," the exhibitor at least has the opportunity of knowing the contents of the program and need not show it if he feels it to be improper.

"The local radio stations affiliated with the networks are not so privileged," he continued. "They must accept blindly and without any opportunity of substituting something else that which the radio monopolies in New York decide constitutes 'public interest' in almost every hamlet in America."

In an effort to secure support among members of the House who have feared that an FCC investigation might cast a reflection upon the Administration, Mr. Connery declared the present situation existed before President Roosevelt took office and said the President is "thoroughly dissatisfied" with the failure of Chairman Frank McNinch to improve conditions.

"A Congressional investigation of the Federal Communications Commission and the radio monopoly," he said, "will definitely show: First, that this Commission has operated solely for the benefit of vested interests; secondly, that this condition was in full force and effect when the Roosevelt Administration came into power; third, that the contracts which the networks hold with affiliated stations force the affiliated stations to blindly accept such radio programs as the radio network monopolists decide the people of every community of America must listen to, especially between the hours of 6 o'clock and 11 o'clock at night."

The FCC, Mr. Connery charged, merely "went through the motions of investigating the radio monopoly" in an effort to satisfy public demand for action, and such an investigation, he said, cannot properly be made by "those who illegally made the radio monopoly possible."

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327 Openings for "Dodge City"

With the addition of 90 simultaneous dates, Warners' "Dodge City" will open in 327 key situations during Easter Week following its world premiere in Dodge City April 1st.

More national advertising campaigns have been set in *Life*, *Look* and *American Weekly*.

Six Governors are expected at the premiere in Dodge City, Kansas, on Saturday, April 1. Governor Payne Ratner of Kansas has sent invitations to fellow executives in Texas, Oklahoma, Colorado, Nebraska and Missouri.

Gillham Arrives for Home Office Meetings

Robert M. Gillham, director of publicity and advertising for Paramount, arrived in New York from Hollywood Monday to confer with home office executives on publicity, advertising and exploitation plans for the company's 1939-'40 production program.

Mr. Gillham is to return to Hollywood next week with Barney Balaban, president; Neil F. Agnew, vice-president, and Stanton Griffis, chairman of the executive committee, for conferences with studio executives.

Dietz Announces MGM Campaign For Independents

Cash prizes totaling $10,000 will be awarded independent exhibitors in the United States and Canada for the best campaigns on Metro-Goldwyn-Mayer pictures to be released between September 1, 1939, and January 1, 1940, it was announced yesterday—Thursday—by Howard Dietz, MGM director of advertising and publicity. Exhibitors may submit campaigns on one or more of MGM's pictures.

There will be identical prizes for first-run and subsequent-run exhibitors, with first place in each category winning $2,500; second, $750, and third, $500. There will also be 100 additional prizes of $25 each for runners-up in both sections.

"Promotion has definitely been on the upswing during the past year," Mr. Dietz said. "Comparative results as between showmen who advertise and exploit and others is a matter of box-office records. We want to convince every independent theatre owner that there exists for him ticket-selling possibilities not yet fully exploited.

"A thorough survey of theatres in all sections of the country has proved that efficient theatre advertising cannot be done on a lower basis than eight per cent of the average gross. The purpose of our contest is frankly to stimulate business to the mutual interest of our customers and ourselves, to reward aggressive theatre owners who get more money for our pictures by more aggressive advertising and exploitation. Our entire promotional forces at the home office and in the field are at the service of exhibitors in this contest."

At its sales convention last week in Chicago, MGM appropriated "the biggest studio budget in its history" for 1939-40. Paralleling this, Mr. Dietz pointed out, MGM's promotional plans likewise become even more comprehensive, and its $10,000 contest is the largest cash competition the company ever has undertaken. As previously stated, MGM will spend over $2,500,000 for advertising, through newspapers, magazines, direct-by-mail, billboards, trade journals, and a special publication entitled "The Screen Forecast," which will be distributed through the theatres directly to the public.

MGM is now preparing a campaign book for the $10,000 contest which will be made available to independent exhibitors at all of the company's exchanges. This book will be distributed gratis and is the only scrapbook acceptable in the contest, a departure from previous industry contests. The campaign book will include an entry blank and all contest details as well as sufficient blank pages for complete itemization and inclusion of promotion data.

The closing date of the contest is March 1, 1940, giving subsequent-run exhibitors equal opportunity with first-run showmen to submit campaigns.

Form Vedis Films

Bareud Broekman, president of Vedis Films of France, in association with B. J. Gottlieb, has formed Vedis Films, Inc., with offices in the RKO Building, New York. Mr. Broekman is the producer of the musical film, "Three Waltzes," with Yvonne Printemps and Pierre Fresnay, which will be distributed in the United States by the new company. In addition, Vedis will distribute "Alert in the Mediterranean," which was awarded the grand prix of the French cinema industry as the best film of 1938, "Women's Prison," with Viviane Romance and "Quadrille" with Sacha Guitry.

Warners' Motto

QUALITY IS NOT A PASSING FASHION
FROM A STATEMENT OF WARNER BROS.' PRODUCTION POLICY BY GRAD SEARS

THE BIG HITS THIS YEAR!

(Isn't it a fact?)

THE BIG HITS NEXT YEAR!

(True! True!)

THE BIG HIT **NOW!**

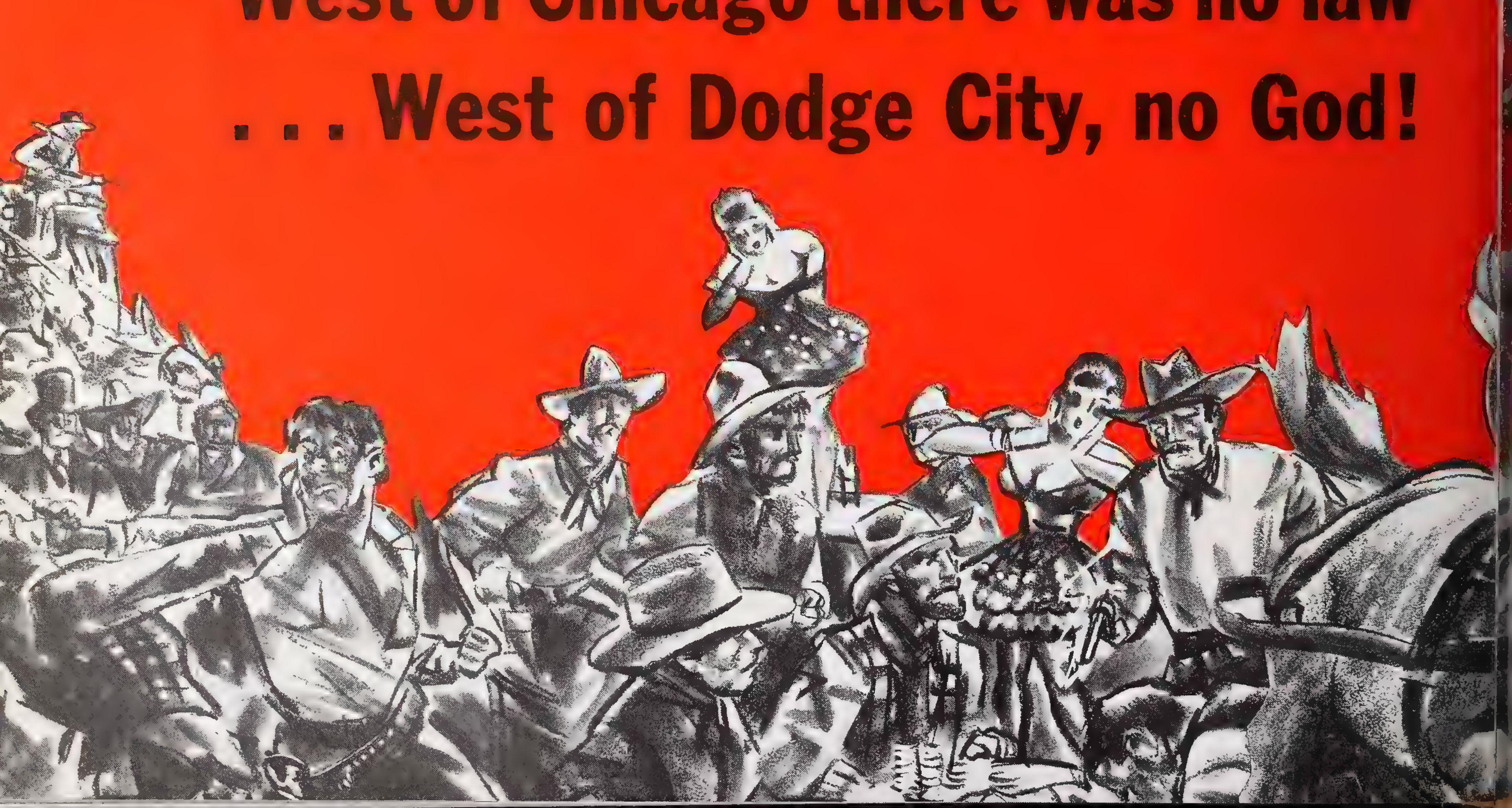
(And how!)

The Most Sensational Outdoor Dram

DODG

IN TECHNICOLOR

West of Chicago there was no law
. . . West of Dodge City, no God!



Ever Put On Celluloid Is Massed For

E CITY

ACTION

–as only
Warner Bros.
deliver it!

Great

Gosh!

Look At This Great Cast!

ERROL

is in

OLIVIA DeHAV

is in

ANN S

is in

The boys have voted her America's 'Miss Oomph' You'll know what they mean when you see Ann Sheridan 'send it' in this!

A THOUSAND OT

inclu

BRUCE CABOT • FRANK

JOHN LITEL • HENRY TRAVERS • V

Directed by MICHAEL C

Original Screen Play by Robert

AND IT'S ALL IN

LYNN

LLAND

ERIDAN

RS ARE IN IT

UGH • ALAN HALE

JORY • WILLIAM LUNDIGAN

(Robin Hood's director)

c by Max Steiner

CHNICOLOR!

It's GOT to Be a Sensation —The Company That Made It Made These!

FOUR DAUGHTERS • THE SISTERS • BROTHER RAT
ANGELS WITH DIRTY FACES • DEVIL'S ISLAND
DAWN PATROL • THEY MADE ME A CRIMINAL
BLACKWELL'S ISLAND • I AM NOT AFRAID
DARK VICTORY • WINGS OF THE NAVY
YOU CAN'T GET AWAY WITH MURDER
THE OKLAHOMA KID • NAUGHTY BUT NICE
JUAREZ
CONFESSIONS OF A NAZI SPY
YES, MY DARLING DAUGHTER • FAMILY REUNION
THE KID FROM KOKOMO • HELL'S KITCHEN
THE DEVIL ON WHEELS • EACH DAWN I DIE

WHAT ARE YOU GOING TO DO ABOUT IT?

Warners are doing this!

(Because Warners is the company that believes in *Fair Practice!*)

The most spectacular ballyhoo since The '42nd Street' Special!

THE DODGE CITY ROUNDUP

Broadcast over 193 stations—half-hour programs on *both* the Blue and Red networks of NBC, and MBS! Attended by over 50 Hollywood Stars! Famous Hollywood commentators and columnists! Simultaneous premieres in every theatre in Dodge City covered by 185 newspaper reporters from major cities!

Color Page in

AMERICAN WEEKL

More than 28,000,000 reade

AND

Color Page in

LIFE

More than 15,000,000 reader

AND

Color Page in

Look

More than 6,000,000 reader

AND

A broad-scale key city newspaper day-date campaign!

Dr. Carrier Cites Low Price Danger

Lowered prices may have increased the sales of air conditioning equipment, but they have also tended to cause the selling of small air conditioning plants unsuitable for the work required, Dr. Willis H. Carrier, chairman of the board of the Carrier Corporation, told the 225 salesmen, dealers and officers of the company at the company's two-day convention Monday and Tuesday, in the Hotel New Yorker. The company's latest models were shown for the first time to the New York salesmen, and to the press, at a special preview.

On Wednesday Dr. Carrier addressed the annual stockholders' meeting in Wilmington, Del., and hailed the increasing installation of air conditioning equipment by local contractors, instead of by the manufacturers of equipment. Coincident with this came announcement from the Syracuse home offices of the company's plans for exhibition at the New York World's Fair, which opens on April 30th.

At the sales convention in the Hotel New Yorker, Dr. Carrier amplified his words with the note that "wild promises" were being made in order to "clinch" sales.

"For the first time," he said, "price is becoming a selling factor in the air conditioning business. Developments due to research and field tests have resulted in lower priced equipment designed for smaller installations."

The result, he pointed out, was that small room coolers were being used in too large spaces.

"The result is a feeling by the customer that he has been 'stung' and his subsequent loss of confidence in air conditioning," Dr. Carrier said. "Thus, while one salesman made a sale, the whole industry was injured by his unscrupulous selling.

"Sell the public on air conditioning by always selling the correct equipment for each job," Dr. Carrier admonished his salesmen.

J. I. Lyle, president of the company, speaking to the same convention, predicted a 25 per cent increase in sales this year, for the entire air conditioning industry.

Shown for the first time to the New York company representatives was the new Carrier line of package and self-contained units, including two portables and nine self-contained store, office and home units, ranging from three to 14 tons capacity.

At the stockholders' meeting in Wilmington, on Wednesday, Dr. Carrier described the increased installation of air conditioning equipment by local contractors, as the "most significant trend in the industry" and as a "healthy sign." Dr. Carrier predicted growing interest by such local contractors in air conditioning, and declared that the Carrier Corporation "welcomes the entry of contractors, architects and consulting engineers" into the field.

The Carrier exhibit at the New York World's Fair will be an Eskimo igloo, more than five stories high, with "snow" encrusted walls and "Northern Lights" playing from its cealing. Surrounding this structure will be pools; these, at night, will reflect the floodlights playing on the "igloo's" walls. Visitors will see how modern air conditioning systems operate in their homes, offices, stores and industrial plants.

Grand National has filed suit in Hollywood against United Player Productions and Eugene Frenke to compel the latter to deliver "Exile Express" for distribution by Grand National, or pay $652,000 in damages. The suit cites a claimed distribution contract and asserts that approximately $500,000 gross had been anticipated from the release of the picture.

ACTION IN CANDY CASE UP TO RESPONDENTS

Stop Order Issued by Federal Trade Commission Against Candy Companies, Vendors

by FRANCIS L. BURT
in Washington

Whether any further action is taken in the Federal Trade Commission's candy-vending case depends entirely upon the attitude taken by the respondents, the Sanitary Automatic Candy Corporation, New York; the Berlo Vending Company, Philadelphia, and the Confection Cabinet Company, Newark, N. J., and the Hershey Chocolate Corporation, Peter Cailler Kohler Swiss Chocolates Company, and Lamont, Corliss & Company.

Against these concerns, the commission last month issued orders barring them from entering into contracts under which the chocolate manufacturers and Lamont, Corliss & Company gave to the vending companies terms and conditions for the supply of candy which they refused to extend to other vending machine operators.

With the issuance of the orders of the commission, active participation of the Government in the case ends, for the time being and under certain conditions.

Three Choices

The respondents, however, have three choices: (1) to comply with the orders, which automatically closes the case unless later the practices complained of are resumed; (2) to appeal to the courts for a review of the commission's proceedings, or (3) to ignore and refuse to comply with the orders, in which event the commission will go to the courts with a request for enforcement, as it enjoys no authority itself to enforce its rulings.

Generally speaking, respondents in cases of this type, which involve exclusive contracts which bar competitors of either side from participation in the business, usually comply with the commission's orders. They seldom ignore them or definitely refuse to comply, and only occasionally, in cases where they have reason to believe the stop order was not justified by the evidence adduced by the commission, do they undertake a court test.

The commission in the past has had many cases of the same general nature as that of the vending machine company proceedings, but officials said that few stop orders had been contested in such cases and that the courts, as a general rule, had supported the commission in such cases as were appealed.

Stop Order Issued

The commission's proceedings against the candy companies and the machine vendors were initiated in May, 1937, and, after nearly two years of investigation and hearings, a stop order was announced March 16.

The basis of the order was the finding that the two candy manufacturers entered into exclusive distributor arrangements with the three vending machine companies for the sale of candy bars manufactured especially for use in theatre vending machines, and that this resulted in closing the sources of supply of those products to competing vending companies, of which there are possibly 25 operating in this country.

Indicative of the probability that the commission's orders will not be contested was the action of the Hershey Chocolate Corporation early last year in abandoning the exclusive distribution policy. The Kohler company was said by the commission to have continued that policy at least until last April, but the formal findings did not state whether it was still in effect.

Twin Previews Held for "Bell"

Twin previews of Darryl F. Zanuck's "The Story of Alexander Graham Bell" were held simultaneously in Washington and at the Golden Gate International Exposition in San Francisco on Wednesday. The Washington preview was in Constitution Hall and was sponsored by the National Geographic Society. The San Francisco Exposition showing concluded the celebration of "Twentieth Century-Fox Day" at the fair.

More than 200 newspaper correspondents attended the two previews. A train load of newspaper men made the trip to San Francisco from Hollywood while newspaper and syndicate writers attended the National Geographic Society showing.

Also making the trip from Hollywood to the San Francisco Fair were Darryl Zanuck, Joseph M. Schenck, William Goetz, Sol Wurtzel, William Koenig and players Don Ameche, Loretta Young and her three sisters, who appear in the film. Tyrone Power, Sonja Henie, Al Jolson, Annabella, Douglas Fairbanks, Sr., Constance Bennett, Nancy Kelly, Richard Greene and others also attended.

Arrangements were made to send wire photographs and reports of both previews to the Twentieth Century-Fox annual sales convention which opened in Chicago Thursday.

Fidler's Broadcasts to Be More Discreet, Says Lohr

Jimmy Fidler's film gossip broadcasts on films, over both the National Broadcasting and the Columbia Broadcasting systems, will be more tactful in the future, it was disclosed by Major Lenox R. Lohr, president of NBC, upon his return from the coast this week. Major Lohr explained: "This action must not be construed as a 'gag' on Fidler. We merely pointed out to him that it was more important, and of greater public service, for him to tell people what pictures to see, rather than what pictures to avoid."

While on the coast, Major Lohr discussed the film-radio situation with Harry Warner, president of Warner Brothers, and Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer.

CHARGES OF COMMUNISM AT STUDIOS HEADED FOR INQUIRY BY DIES GROUP

Chairman of Un-Americanism Committee of House Promises Study of Charges of "Sinister Influences"

Charges of Communism among technicians and actors in Hollywood, long and persistently advanced by outside sources, and as apathetically received, this week appears to be headed for an airing by the "Un-Americanism" Committee of Congressman Martin Dies, of Texas, who promised an investigation into assertions by the International Alliance of Theatrical and Stage Employees that "sinister influences" were causing a revolt in coast technicians' unions against IATSE domination.

Other Developments

This was the second development in a week of unusual labor news. Foremost was the strike started by Local 306 in New York (see page 14). Labor emerged, flaring, from several weeks of quiescence, during which it appeared that the various coast guilds would reach agreements with producers, that National Labor Relations Board hearings into charges of unfair practices by producers would be unnecessary, that the threat in New York of a national strike by all IATSE unions would be only a threat, and that IATSE coast internal squabbles would remain internal.

Besides the national IATSE strike, and the Congressional investigation into Communism in Hollywood other labor developments of the week, in brief, were:

A pending application in Los Angeles court by Local 37, technician's union, asking dissolution of IATSE's court order restraining local officers from exercising their offices.

Threat of an investigation by the Hollywood district attorney's office into IATSE assessments against local unions.

The day-to-day postponement of National Labor Relations Board hearings in Los Angeles, into charges by the Screen Writers' Guild that the producers used coercion and refused to bargain pending settlement of the dispute and agreement on a contract.

The request for producers' recognition of the Screen Publicists Guild.

The reinstatement of Dr. Towne Nylander, former Los Angeles examiner for the NLRB, to the board, after an investigation cleared him of uttering, publicly, sentiments that "reflected" upon the board.

The virtual agreement on a five-year new licensing contract, between representatives of the Artists' Managers' Guild and the Screen Actors' Guild.

The revelation that the Screen Actors' Guild has dropped 3,460 actors from its membership lists in 13 months, as part of its effort to raise the standard of living of present members by eliminating "part-time" actors.

Testimony in St. Louis, in the suit by 19 members of the IATSE—affiliated projectionists' union to oust John "Big" Nick from presidency and Clyde Weston from its business managership, that Edward, "Putty Nose", Brady, Mr. Nick's partner in an indictment for graft, had received $10,000 in 1936 from exhibitors.

Congressman Dies promised his forthcoming investigation of Communism in a telegram, from Washington, to John F. Gatelee, IATSE representative in Hollywood. George E. Browne, president of the IATSE, had charged, through Frank Strickling, also his representative in Hollywood, that "un-American" influences were at work in the technicians' unions.

FILMS AID STUDENTS' SCHOLASTIC STANDING

By speeding up their eyes with the help of motion pictures, 16 Harvard freshmen showed definite advancement in scholastic standing after eight weeks, according to a report released this week on the first experimental test of a film technique for training in reading.

The technique was developed at the Havard Graduate School of Education by Professor Walter F. Dearborn, director of the Harvard Psycho-Educational Clinic, and Dr. Irving H. Anderson, instructor in education, with the cooperation of James R. Brewster, director of the Harvard film service.

The report said that "the students as a group increased their reading speed by 50 per cent gained in reading accuracy and altered for the better their habits of eye movement. That they should also, as a group, improve in scholarship, even by a small amount, seems especially important considering the many factors other than the ability to read which contribute to college grades."

The unions, notably Local 37, have been waging a fight against domination by the IATSE, and charging that it is a "company union." The IATSE "clamped down" three weeks ago, by deposing officers of the local.

Threatens Investigation

Los Angeles district attorney Barton Fitts threatens an investigation into the local's charges that a two per cent assessment by the IA against the local had yielded $1,000,000. Mr. Fitts declared that the two per cent assessment "smacks of methods employed by Eastern racketeers in other industries."

Mr. Strickling asserted $110,000 was "nearer the correct figure" and that the assessments, first in 1936, and then in 1937, both continuing for 43 weeks, were to assist the national IATSE organization and expansion; and that the levies were made on all other IA locals.

The NLRB was scheduled this week to hear how far plans for settlement of the charges by Jeff Kibre, head of the Local 37 minority group, that the IATSE was a company union and that producers had used bribery, had proceeded.

Nylander Reinstated

The reinstatement of Dr. Towne Nylander, regional director of the NLRB, took place after an investigation by Professor James E. Brenner, Lieutenant Commander of the United States Navy (retired) and a professor of law at Leland Stanford University. Professor Brenner found that Dr. Nylander:

"Did not intend to convey the impression that the procedure of the National Labor Relations Board does not provide a full and impartial hearing for employers against whom formal complaints have been filed."

The NLRB hearings on Monday into charges of coercive acts by producers and refusal to recognize the Screen Writers Guild were put off temporarily, pending conferences between producers' and guild attorneys. Both had agreed to negotiate three weeks ago after a surprise move by the producers, virtually recognizing the Guild. The Guild then obtained from the NLRB a delay in its hearings, with the NLRB proviso that it would resume hearings whenever the producers became refractory. Last Wednesday, the Guild membership, angered by differences with the producers' committee over the length of the contract to be signed, the extent of the Guild shop, and the right of writers to write and own their material during layoffs, authorized the resumption of Board hearings.

Salient testimony in the suit by 19 members of the St. Louis projectionists' union, IATSE Local 143, to oust John P. ("Big") Nick from its presidency, and Clyde Weston from business managership, came this week from theatre owners Clarence Kaimman and Louis Landau, who declared they had, in 1936, given a $10,000 check to Edward M. Brady, a "henchman" of Mr. Nick. Mr. Nick, Mr. Brady and Mr. Weston are under indictment for extortion. The "contribution" was made during agitation in that city for projectionists' wage increases. Mr. Kaimman named, as members of that year's exhibitors' negotiating committee, himself, Mr. Landau, Fred Wehrenberg, president of the local M.P.T.O., Louis Ansell, and Thomas James.

In the East, the Loew and RKO circuit theatre operations in the Providence, Rhode Island area, have been subject to discussions in New York between representatives of the Front House Employees' Local B 129, IATSE-affiliated, and Loew and RKO home office officials.

Theatre in Wilmington Picketed

In Wilmington, Projectionists' Local 473, IATSE, has been striking against and picketing the New Rialto Theatre. The owners have asked, in local Chancery Court, for a perpetual injunction to restrain the picketing.

In New York City, a contract may be signed this week between the Local 702, laboratory technicians' union, and the De Luxe Laboratory.

Also in New York, Charles Glett, vice-president of Eastern Service Studios, replaced Milton Schwarzwald on the eastern producers' standing committee, to study relations with the Screen Actors' Guild. William E. Barry was appointed SAG representative on the committee, and one more selection was scheduled this week.

Meanwhile, in the nation, the prospects of peace between the American Federation of Labor and the Congress of Industrial Organization, appear better and nearer

However, the two organizations may be split anew by the impending battle over revision of the National Labor Relations Act, the National Labor Relations Board favoritism towards employee organizations being the chief target, and the A. F. of L., in common with National Association of Manufacturers, urging that this favoritism be eliminated. The C.I.O. opposes suggested amendments to the Act.

Vallar Resigns in Mexico City

George Vallar, manager for Paramount Pictures in Mexico City, has resigned. A. L. Pratchett, Latin American district manager, is acting as replacement till Mr. Valar's successor is appointed.

Liberal Group Wins in Equity Committee Vote

When the votes were counted last Friday at Actors' Equity headquarters in New York, the election of a nominating committee marked the re-emergence of a liberal and dissenting group. The only member of the conservative group elected was Percy Moore, who polled 207 votes.

Others elected were Raymond Massey, 223 votes; Whitford Kane, 215; Frederic March, 201; Calvin Thomas, 196, and George Coulouris, 194. Mr. March notified Equity Monday that he would be unable to serve on the committee because he felt out of touch with the Broadway theatre. His place will be taken by Katherine Locke, who was the first of six alternates chosen.

The committee, aided by three representatives of Equity council, Blanche Yurka, Franklyn Fox and Joseph A. Vitale, then prepared the regular ticket for a third vice-president, 10 councilors to serve five year terms and some replacements on the governing board for the annual election, generally held in late May or early June. After the committee has picked its ticket, those chosen are notified to see if they will accept. The ticket is then sent to all Equity members, and an opposition ticket may be prepared if there is a disagreement.

The ticket selected by the nominating committee was reported at the regular meeting Tuesday. Burgess Meredith was named third vice-president. Elected as councilors for a five year term were Augustin Duncan, Dudley Digges, Philip Loeb, Hiram Sherman, Muriel Kirkland, Patricia Collinge, Jack Whiting, Harold Vermilyea and John Locke. Elected for two years was John Alexander, and for one year terms, George Heller and Thomas Chalmers.

At the Friday meeting Equity also voted to hold a referendum on whether its members may be permitted to give Sunday performances without an increase in pay during the World's Fair. Stipulations included in the motion for the referendum are that all other theatre crafts and unions must also accept Sunday work at no raise in pay and that there must be one day off each week. Also, top price for musical and dramatic shows, respectively, is to be $4.40 and $3.30, and that if the concession is voted, it is to be for the duration of the Fair only.

Equity has protested the revision of hotel rates during the World's Fair as a "virtual eviction" of small salaried actors.

Koerner Succeeds Gross In RKO Coast Circuit

Charles Koerner, Boston division manager for RKO Theatres, has been named to take charge of the circuit's theatres on the coast succeeding Jack Gross who has joined Universal at the studio.

Mr. Koerner will have charge of RKO's theatres in Los Angeles, Hollywood, Denver and San Francisco with headquarters in the last named city. Mr. Koerner has served on the coast before and has also operated for RKO in upstate New York and formerly handled the Texas Interstate circuit for that company before the Hoblitzelle-O'Donnell interests regained ownership of the circuit.

A farewell dinner will be tendered Mr. Koerner on Sunday in Boston.

P. K. Thomajan, recently affiliated with the Motion Pictures' Greatest Year campaign, has been appointed copy chief of the Blackstone company.

OKLAHOMA EXHIBITORS POOL AGAINST CIRCUITS

State Manager Would Negotiate for Purchase of Product for Member Independents

by FREDERIC SCHOFIELD
in Oklahoma City

Details of a proposed film and theatre equipment buying pool being formed by independent Oklahoma exhibitors were revealed to MOTION PICTURE HERALD this week by one of the leaders of the movement which started last July as a means of competing with the major theatre circuits operating in the state, namely, Griffith Amusement Company, Standard Theatres, Corp., Southwestern Theatres, Inc., Robb & Rowley United, and Ralph Talbot Theatres, Inc.

Non-Militant Stand

That a non-militant attitude will be adopted in future actions by the proposed independent group which has not seen fit to announce its membership, was pointed out by the group leader. Any affiliation with Allied was denied and evidently reports to the effect that Allied was interested in forming an organization in Oklahoma in opposition to the Motion Picture Theatre Owners of Oklahoma, were not substantiated. Protection of the independent exhibitor's interests is the primary purpose for banding together to form the pool, the leader said, and militant tactics will be resorted to only as a last resort after all other means have failed.

A proposed meeting with a representative of the department of justice in Oklahoma City to hear complaints of aggrieved exhibitors is nearing, although no definite date for the meeting has been set. This meeting will be announced in advance and the sessions will be open to anyone who may care to attend, chain theatre operators, independents and reporters, according to present plans.

Would Have State Manager

The pool plan calls for a central office in Oklahoma City under a state manager who would negotiate for the purchase of product for all exhibitor members on film row in Oklahoma City. The state would be divided into eight districts to be put under the jurisdiction of a district manager for each elected by the exhibitors of that district by secret ballot. These exhibitor district managers would make trips to Oklahoma City to do the film booking for all members in their respective districts with their expenses to be paid by the members.

Under the plan exhibitors would sign their own contracts for product but the central office manager would negotiate with film exchange bookers for product and what rentals would be paid.

The advisability of purchasing theatre equipment under the pool setup and possibly the maintenance of a repair shop in Oklahoma City where ailing theatre equipment can be refurbished at cost to the exhibitor pool members, has been discussed.

An estimated cost of $5 to $10 a month, depending upon the size of the town and circumstances in each case, for the services rendered by the central office and other benefits, tentatively has been set.

A meeting of twenty independent exhibitors was held last week in an unnamed place in the state, but no report of action taken was forthcoming.

Dissatisfaction has been expressed in Oklahoma by many small exhibitors on the variations in prices paid in towns of similar size for film rentals and varying prices for theatre equipment. The group is reported to be collecting information regarding these claimed practices to be given to the department of justice representatives when a hearing is held in Oklahoma City in the near future.

Selection of Oklahoma as a center of the federal Government's anti-trust investigation was revealed only last week when authorities in Washington asked for quarters containing 25,000 square feet of floor space in the Oklahoma City postoffice building to house an anti-trust division to aid the Government in carrying on its investigation of unfair trade practices in the southwest.

Oklahoma City has been the scene for the last six or seven years of hearings on the $5,000,000 federal anti-trust suit of A. B. Momand, Shawnee, Okla., theatre operator, against the Griffith Amusement Company and Twentieth Century-Fox and other major circuits and distributing companies.

Allied to Meet On June 13th

The national convention of Allied States Association will be held at the Nicollet Hotel in Minneapolis June 13, 14 and 15. The convention dates were set by Colonel H. A. Cole, Allied president, and W. A. Steffes, head of Allied of the Northwest, at a conference in Minneapolis this week. Northwest Allied will be the official host. Mr. Steffes heads the arrangement committee. The convention will open with a directors' meeting on June 13th and close with a dinner on the night of June 15th.

Allied of New Jersey will hold a statewide meeting, probably at New Brunswick, about the middle of the month. The tentative date is April 13th. State legislation will be a topic.

The Independent Theatre Owners of Arkasas has changed its convention dates from April 2-3 to April 23-24.

The midsummer convention of the Motion Picture Theatre Owners of North and South Carolina will be held at the Ocean Forest Hotel at Myrtle Beach, S. C., June 4-6. The program committee is composed of Henry Berry, chairman; Roy L. Smart, George W. Parr, B. B. Benfield, and Ben Strozier.

To facilitate the handling of local issues and problems, the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois will establish special welfare committees. The committees will embrace five exhibitors to be picked from the respective sections. Newly elected officers of the organization will be installed May 8th at a meeting to be held at the Coronado Hotel in St. Louis.

Officers and directors of the Motion Picture Theatre Owners of Maryland recently elected at a meeting in Baltimore are Frank A. Hornig, president; L. C. Garman, vice-president; Herman A. Blum, treasurer; Walter D. Pacy, J. Louis Rome, Arthur B. Price, Samuel Soltz, Eugene B. McCurdy, Oscar B. Coblentz, Jr., Harry Silver and Julius Goodman, directors.

CONGRESS ASKED TO AID "LITTLE BUSINESSMEN"

Measure to Help Exhibitors Calls for 12 Regional Banks, and for Loans Up to $100,000

Legislation under which the United States Government would extend financial assistance to exhibitors and all other eligible "little" business men unable to obtain loans from banks in the usual manner has been introduced in Congress by Senator William Turner Logan (Dem., Ky.) and Representative Wright Patman (Dem., Tex.) and Hooris Jerry Voorhis (Dem., Cal.).

Would Set Up 12 Banks

Sponsored by the American Federation of Little Business, the bill provides for the establishment of 12 regional intermediate credit banks which would take the paper of local investment associations which would be established with authority to make loans, including character loans, up to $100,000 for business purposes when credit of the type applied for is not available through the usual local commercial banking channels.

The capital stock of the regional credit banks would be entirely subscribed for by the Government. The local associations would in part be privately financed, inviting private investment for 75 per cent of their capital with the Government subscribing the remaining 25 per cent. Loans would be insured by a Government agency, to be financed by the Reconstruction Finance Corporation.

Introducing the measure in the Senate, Senator Logan pointed out that while the Administration has done much to aid industry, "with all that we have done, we have done little or nothing for the small businessman."

"This is particularly regrettable," he said, "not only because little business, which in the aggregate employs more people and pays more taxes than any other economic group, is sorely in need of assistance, but also because the small business men and women comprise the bulk of that middle class of our population which has often and rightfully been termed 'the backbone of America'."

Loans by Other Agencies

The Federal Housing Administration and other of the Administration's "alphabetical agencies" have been making available loans to "little" businessmen for some time.

Some of the ideas now being incorporated in plans to extend governmental financial aid even further were broached by J. B. Kleckner, president of Motiograph, Inc., of Chicago, manufacturers of Motiograph projection machines for theatres. He made his suggestions some time ago at the "little businessmen's conference" at Washington.

Convention June 27 in Detroit

The National Small Business Men's Association, with headquarters at Akron, Ohio, has announced Detroit as the place and June 27th-29th as the dates of its 1939 national convention.

Founded in November 1937, three months before the much-publicized calling of small business men to Washington in February 1938, the association held its first national convention in Pittsburgh, Sept. 13-16, 1938, with nearly 400 representatives of small business from 32 states.

"Since the Pittsburgh meeting membership in the Association has nearly doubled and local units have been formed in dozens of cities from Springfield, Massachusetts, west to Omaha," said DeWitt M. Emery, president of the association. "Membership now extends into 42 states and we expect to have every state represented in membership by the time of the Detroit convention. Eventually, we hope to have an active group of small business men in every Congressional District."

For a "Non-Partisan Voice"

Delegates at the Detroit meeting will give their entire time to the relationship between government and business in line with the stated purpose of the association "to give small business men a non-partisan voice in national affairs," according to Mr. Emery. They will check on progress made in attaining the program of immediate objectives adopted at Pittsburgh and will formulate plans for further removal of handicaps to the system of free enterprise under which American business has developed, he reported.

At the Pittsburgh meeting 16 speakers of national reputation, such as Matthew Woll for labor, L. J. Taber for agriculture, and others spoke. At Detroit, according to Mr. Emery, there will be fewer outside speakers and more time devoted to the detailed problems of small business, discussed by those who are engaged in meeting small business payrolls.

The association queried all candidates for Senate and House last November on the issues included in the immediate objectives adopted at the Pittsburgh meeting. In December, the association started its circulation of petitions for amendment of the Wagner Act, obtaining signatures from persons interested in small business in 43 states.

The association also has been working with the Social Security Board on plans for simplification, particularly of the unemployment sections of the law. It has been active in demanding reduction of WPA appropriations, making the fight on the grounds of necessity of return to Congress of appropriation control.

Ewald Heads Larger RCA Sound Products Division

George Ewald, former district manager of the RCA Sound Products division, in Dallas, has been appointed sales manager of the division. The parent company, through its Engineering Products Division, is planning an enlargement in personnel of the sound products unit, as the result of "expanding markets."

Former Agent Testifies In "Big" Nick Trial

Robert Tomsen, former business agent of the St. Louis' projectionists union under John P. (Big) Nick, testified Tuesday that all Nick did for the Motion Picture Operators, Local No. 143, for his $125 a week salary was "to attend to wage negotiations." The testimony was in the St. Louis suit brought by 19 members of the union to oust Nick, their business agent Clyde Weston and George E. Browne, president of the International Alliance of Theatrical Stage Employees, from control of the union.

Mr. Tomser declared Nick put 44 men in the union, some of them gangsters, without any of them having been voted on by the membership. He further declared that Mr. Browne talked to members of the local and told them that Nick was in complete charge and his word was law.

Declare ASCAP Deal Inequitable

The copyright committee of the National Association of Broadcasters at the conclusion of a two-day meeting in New York this week, branded its present agreement with the American Society of Composers, Authors and Publishers as inequitable inasmuch as it compels broadcasters to pay fees on programs not using ASCAP music, and passed a resolution to enter new negotiations with ASCAP predicated on the principle of paying royalties only on revenue from the sale of time for programs involving the use of ASCAP catalogues.

E. C. Mills, chairman of the administrative committee of ASCAP, said that the society will gladly consider any proposal that the NAB have to make. "But we can make no definite comment until ASCAP's board of directors has before it full details of the broadcasters' proposals," he added.

Mr. Mills said that "the present formula for licensing stations was in all aspects approved by the NAB at the time it was effected. ASCAP is entirely receptive to any sincere proposal made by any group authorized to speak for the broadcasters."

Mr. Mills' statement was made in Topeka, where he appeared before the Kansas House Judiciary Committee on the Nickell anti-ASCAP bill.

The present agreement between the NAB and the society expires at the close of 1940.

ASCAP'S future operating policy in North Dakota, which recently enacted a law to bar the society from the state, will be determined after the United States supreme court decides the constitutionality of similar state legislation. If the anti-ASCAP legislation is held to be unconstitutional the society will move for an injunction restraining North Dakota from enforcing its new law.

The anti-ASCAP bill in the Kansas legislature which has been approved by the Senate was reported out of committee in the House this week. However, the committee amended the bill to strike out the provision which prohibited any copyright owners or association of copyright owners from acting in concert when establishing a price for the performing rights to any copyrighted musical or dramatic musical composition.

An anti-ASCAP bill, similar to the measure introduced recently in the Oklahoma Senate, was introduced in the Oklahoma House this week.

New FCC Member

Southerner will replace Southerner on the Federal Communications Commission, it was disclosed Tuesday in Washington with submission to the Senate by President Roosevelt of the nomination of Frederick I. Thompson of Alabama to succeed Commissioner Eugene O. Sykes of Mississippi.

NBC Increases Stock

The National Broadcasting Company has increased its capital stock from 50,000 to 100,000 shares of no par value, it has been reported by the Secretary of State of Delaware. NBC is incorporated in Delaware, with the United States Corporation Company as agents.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Arthur Byron, actor, will be sixty-seven years old on Monday. Fifty of his years have been spent on the stage, save for some intermittent screen appearances. Starting in theatricals in 1889, Byron did not reach Hollywood until 1932, when he was 60. Now he is along in his second half-century in the theatre, a theatre whose shifting world makes 50 years several respectable lifetimes.

He entered theatricals after his father told him, "Nobody seems to be able to teach you anything, so you better become an actor."

On the day the other week when the Brooklyn-born actor reached his 50th year in theatricals, members of his Broadway "Jeremiah" play company assembled on the Guild Theatre stage in New York, pressed his hands in congratulation, left him with a silver case for cigarettes, with suitable engravings thereon. The Guild management turned to him next, presenting a gold framed portrait of himself as King Zedekiah of "Jeremiah." Ethel Merman, for Actors' Equity, added the felicitations of Mr. Byrons' own. Came the curtain call and he went right on with "Jeremiah," probably thinking much of the changes since he first did "Across the Continent," in the Academy theatre in Jersey City, in 1889. Three hundred different roles and well over 10,000 performances have been counted by Byron since Jersey City.

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Supreme Court Justice Thomas Cuff in New York facetiously remarked to a woman who had been unable to see but four motion pictures in five years, that she "hadn't missed much."

The New York Daily News' "Inquiring Photographer," Jimmy Jemail, took up the question and asked the "man-in-the-street" whether he felt that way about movie entertainment. Four out of five disagreed with the judge.

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Most exclusive inner-organization "club" conducted in the pages of Oscar Doob's daily Loew Circuit "house-organ", The Loewdown, is the Dollar Club.

Loew theatre managers who pull genuine box-office stunts that can be measured in dollars and cents are entitled to membership, providing business is $100 above average per stunt. For example, blocks of tickets sold to conventions, the proceeds from special shows conceived and staged by the manager without home office assistance or direction, actual tickets sold to graduating classes, special merchandise nights, and such are possible sources of membership revenue. Members of the Dollar Club receive a framed certificate from Loew's and a new one dollar bill.

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Don Allen installed old-fashioned fishing poles and cans of worms in the lobby of his Des Moines theatre, and offered a pair of passes to any woman baiting a hook with a worm between noon and three p.m. The idea was to get a little free publicity for "Huckleberry Finn." But long before three, the stunt cost Allen 150 free admissions.

And now that Herr Hitler has enforced all Reich regulations in his newly acquired Bohemia and Moravia, native cameramen in those areas find themselves subject to some strange rules. As in Germany, Austria and other Nazi controlled states, newsreel cameramen, writers, reporters and similar professionals are subject to the journalists law or Schriftleitergesetz, which requires that all writing and photographer news gatherers must be at least 21 years old, must be Aryan, cannot be married to or engaged to a non-Aryan, cannot cover anything incompatible with the "dignity and honor" of a German or anything likely to injure the strength of the Reich at home or abroad, or injure German fighting power, culture or economy. And all will have to wear regulation uniforms on certain occasions.

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Czech comedians, both film and stage, will likewise be compelled hereafter to abide by Reich law, especially as it concerns the jokes they tell—remembering that only a few weeks ago, in Germany proper, funny men were ordered to "mend their ways" if they wish to continue on stage or screen. Propaganda Minister Paul Joseph Goebbels "sacked" five comedians for "deriding" the Reich. They had been telling some jokes in Berlin, of which this is typical: An elderly physician beaten by holdup men on a street in Berlin one night yelled:

"Help! Murder!"

Dashing up a policeman quieted the victim: "Sshh! You must not discuss politics so loudly."

And another: The young son of Goebbels, at the age of interminable questioning, asked at the family dinner table: "Father, what is this Fascism I'm always hearing about?"

Goebbels replied, "Shut up and do what you're told."

Now, to prove that there is humor in Germany, Herr Goebbels is paying from $4 to $40 in a joke-writing contest in Berlin, which causes the New York *Times* to remark that "Nazis have such a sense of humor they can simply laugh their opponents to death."

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Actors and actresses in Italy are forbidden to use any but their real names. Imagine a reissue of "The Sheik" with Rudolph Alfonso Raffaele Pierre Filiberti Guiglielmi di Valentino d'Antongueila!

▽

U. S. Congressman Dies, who, during his Washington probe of "un-Americanism," charged little Shirley Temple and other Hollywoodites with being engaged in "subversive" activities, possesses one of the most misleading headline names of the century. Out of the myriad Dies heads which have puzzled readers, this from the Worcester, Mass., *Gazette*, seems to stand near the top:

DIES IN FINE SHAPE
FOLLOWING OPERATION

▽

In an entirely different class is the Tucson (Ariz.) *Daily Citizen* headline, appearing on the same day, as follows:

ALL HOPE GONE FOR
EIGHT DEAD IN FIRE

The radio industry has been in growing need of some practical system for several years, for recording all words spoken daily through its "mikes." It finds it is not impervious to lawsuits which might grow out of some words broadcast. Careful maintenance of a script file does not always protect, since it is a well known fact that speakers can—and do—deviate from the printed page before them. Radio does record its programs of a controversial nature on plastic disks, but this procedure is cumbersome and expensive when a permanent record of every broadcasting day of eighteen hours or more each must be made.

Some months ago, J. Ripley Kiel, a midwestern inventor, produced the "Ripley machine," which, he claimed, would record a whole day's radio programs on 1,000 feet of 16mm motion picture film. He secured financial backing and models are being produced for experimental work with the broadcasting companies.

The Ripley machine cuts the sound on the film by means of a sapphire stylus. Cutting from one end of the film to the other, the stylus is moved automatically to a new groove at each end. Each groove, on 1,000 feet of film, records for 30 minutes.

Its owners say that a day's broadcasting can be recorded at a material cost of $7.50, whereas it would cost broadcasters at least $36 to cut a day's programs into conventional disks. And, even if the cost were no considerable item, the matter of storage space would present another problem in the handling of record files. Records sufficient to carry a day's broadcasting would number 36. Allowing 12 records to an inch, the stack at the end of a year would reach a height of 91 feet. A year's recording on film, they point out, could be stored in a cabinet no larger than a small steamer trunk.

▽

Harold W. Griffin operates the Dillingham theatre 'way up at Dillingham, Alaska, in the Bristol Bay region. He also runs the general merchandise store, a fur business and a liquor store.

He left Seattle the other day with a two-year supply of films and sundries for the 1,200 summer and 200 winter residents of Bristol Bay. Besides a good supply of bottled "Barleycorn," Dillingham's only exhibitor took along 130 full film programs.

▽

Some persons can capitalize anything, like the management of the Cinema 49, on New York's West 49th Street. In the French picture, "Boquets from Nicholas," current at the Cinema, two words referring to drugs were censored by the New York State censor board. The words are "blacked out" in the English sub-titles in the picture. So, to get attention for the picture, the management started a "contest," offering $100 to anyone submitting the correct two words that were censored.

▽

As if the world hasn't enough to worry about, M. J. Julian, president of the Better Vision Institute, New York, warns that at a two-hour movie one must look at 200,000 separate pictures.

▽

An electric foot oscillator has been installed in the locker room at National Broadcasting's studios in New York, for use of the pages and guides who run around the place all day. It has already massaged many a tired foot, but the boys have a complaint: "It tickles."

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Only Angels Have Wings"	Director: Howard Hawks.	Jean Arthur, Cary Grant, Richard Barthelmass, Thomas Mitchell, Sig Rumann, Rita Hayworth.	Shooting
METRO-GOLDWYN-MAYER			
"It's a Wonderful World"	Director: W. S. Van Dyke, II.	James Stewart, Claudette Colbert, Ernest Truex, Edgar Kennedy, Guy Kibbee, Frances Drake.	Shooting
"6,000 Enemies"	Director: George B. Seitz.	Walter Pidgeon, Rita Johnson, Nat Pendleton, John Arledge, Harold Huber, Guinn Williams, Grant Mitchell.	Shooting
MONOGRAM			
"Boy's Reformatory"	Original story, Ray Trampe, Harman S. Hill. Screen play, Ray Trampe, Wellyn Totman. Director: Howard Bretherton.	Grant Withers, Frankie Darro, Frank Coghlan, Jr., Ben Welden, Lillian Elliott, John St. Polis, Pat Flaherty.	Shooting
PARAMOUNT			
"Beau Geste"	Producing director: William A. Wellman.	Cary Cooper, Ray Milland, Robert Preston, Brian Donlevy, J. Carroll Naish, Donald O'Connor.	Shooting
"The Magnificent Fraud"	Director: Robert Florey.	Akim Tamiroff, Lloyd Nolan, Patricia Morrision, Steffi Duna, Barbara Pepper.	Shooting
"Great Enemy"	Director: Paul Stone.	Preston Foster, Andy Devine, Ellen Drew, Chief Thundercloud, Ralph Morgan, William Henry, Marjorie Gateson.	Shooting
"Mr. and Mrs. Bulldog Drummond"	Director: James Hogan.	John Howard, Heather Angel, E. E. Clive, Elizabeth Patterson, H. B. Warner, Reginald Denny.	Shooting
"North of Singapore"	Director: Kurt Neumann.	Anna May Wong, Anthony Quinn, Ernest Truex, Eric Blore, William Haade.	Shooting
"What a Life"	Director: Theodore Reed.	Jackie Cooper, Betty Field, Lionel Stander, John Howard, Janice Logan, Vaughn Glaser, James Corner, Dorothy Stickney, Kathleen Lockhart.	Shooting
RKO RADIO			
"Little Mother"	Play, Felix Jackson. Screen play, Norman Krasna. Director: Garson Kanin.	Ginger Rogers, David Niven, Charles Coburn, Frank Albertson, Baby Elwood.	Editing
"Girl from Mexico"	Original story, Lionel Houser. Screen play, Lionel Houser, Joseph Fields. Director: Leslie Goodwins.	Lupe Velez, Leon Errol, Donald MacBride, Linda Hayes.	Shooting
REPUBLIC			
"Blue Montana Skies"	Original screen play, Gerald Geraghty. Director: B. Reeves Eason.	Gene Autry, Smiley Burnette, June Storey, Tully Marshall.	Shooting
"Three Texas Steers"	Original screen play, Betty Burbridge, Stanley Roberts. Director: George Sherman.	John Wayne, Ray Corrigan, Max Terhune, Carole Landis.	Shooting
SELZNICK INTERNAT'L			
"Gone With the Wind"	From the novel by Margaret Mitchell. Screen play, Sidney Howard, Oliver H. P. Garrett. Director: Victor Fleming.	Vivien Leigh, Clarke Gable, Leslie Howard, Olivia de Havilland, Thomas Mitchell, Barbara O'Neill, Ann Rutherford, Evelyn Keyes, Laura Hope Crews, Fred Crane, George Bessolo, Rand Brooks, Harry Davenport, Virginia Howell, Jane Darwell, Marcella Martin, Mary Young, Georgianna Young, Ben Carter, Hattie McDanils, Oscar Polk, Butterfly McQueen.	Shooting
TWENTIETH CENT.-FOX			
"Stanley and Livingstone"	Director: Henry King.	Spencer Tracy, Richard Greene, Nancy Kelly, Walter Brennan, Charles Coburn, Henry Hull, Sir Cedric Hardwicke, Henry Travers, Hasson Said.	Shooting
"Return of the Cisco Kid"	Director: Herbert Leeds.	Warner Baxter, Lynn Bari, Henry Hull, Cesar Romero.	Editing
"Young Mr. Lincoln"	Director: John Ford.	Henry Fonda, Marjorie Weaver, Arleen Whelan, Alice Brady, Richard Cromwell, Eddie Collins, Pauline Moore, Eddie ,Quillan, Doris Bowdon, Fred Kohler, Jr., Francis Ford, Spencer Charters.	Shooting
"Second Fiddle"	Director: Sidney Lanfield.	Sonja Henie, Tyrone Power, Rudy Vallee and His Connecticut Yankees, Lyle Talbot.	Shooting
UNITED ARTISTS			
"Restless Age" (Samuel Goldwyn)	Director: Archie Mayo.	Jascha Heifetz, Margot Stevenson, Joel McCrea, Onslow Stevens, Gene Reynolds.	In Preparation
UNIVERSAL			
"For Love or Money"	Original, Julian Blaustein, Daniel Caradash, Bernard Feins. Screen play, Charles Grayson. Director: Al Rogell.	June Lang, Robert Kent, Richard Lane.	Shooting
"The Sun Never Sets"	Original story, Jerry Horwin, Arthur Fitz-Richards. Screen play, W. P. Lipscomb. Director: Rowland V. Lee.	Douglas Fairbanks, Jr., Basil Rathbone, Virginia Field, Barbara O'Neill.	Shooting
"Backstage Phantom"	Original story, Thomas Fallon. Screen play, Peter Milne. Director: Joe May.	Irene Hervey, William Gargan, Alan Dinehart, Harvey Stephens, Dorothy Arnold, Walter Wolf King, Jan Duggan.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Confessions of a Nazi Spy"	Director: Anatole Litvak.	Edward G. Robinson, Francis Lederer, Lya Lys, Paul Lukas.	Shooting
"Each Dawn I Die"	From the novel by Jerome Odlum. Director: William Keighley.	James Cagney, Jane Bryan, George Raft, George Bancroft, Maxie Rosenbloom.	Editing
"Family Reunion"	From an original play, "Fly Away Home," by Dorothy Bennett, Irving White. Screen play, Julius and Philip Epstein. Director: Michael Curtiz.	Priscilla, Rosemary and Lola Lane, John Garfield, Fay Bainter, Claude Rains, Gale Page, Jeffrey Lynn, Frank McHugh, Dick Foran, May Robson, Hombart George.	Shooting
"Gantry the Great"	Original screen play, Vincent Sherman. Director: William McGann.	Edith Fellows, James McCallion, Randall Bates, Jane Bryan, Fred Tozere.	Shooting
"Battle of City Hall"	Original story, Jonathan Finn, Niven Busch. Screen play, Michael Fessier, Robert Buckner, Niven Busch. Director: Ray Enright.	"Dead End Kids," Ronald Reagan, Ann Sheridan, Bonita Granville, Henry O'Neill, Eduardo Ciannelli.	Shooting
"The Old Maid"	Based on the novel by Edith Wharton. From the play by Zoe Akins. Screen play, Casey Robinson. Director: Edmund Goulding.	Bette Davis, Miriam Hopkins, Humphrey Bogart, James Stevenson, Donald Cook, Jane Bryan, Louise Fazenda, Cecelia Loftus.	Shooting
"Give Me a Child"	Based on a play "Life Begins" by Mary McDougal Axelson. Screen play, Robert Rossen. Director: Lloyd Bacon.	Geraldine Fitzgerald, Jeffrey Lynn, Gale Page, Gladys George, Johnny Davis.	Shooting
"Enemy Agent"	Based on a play by A. P. Kelly. Screen play, Lee Katz. Director: Terry Morse.	Boris Karloff, Margaret Lindsay, Holmes Herbert, Bruce Lester.	Shooting

THE HOLLYWOOD SCENE

Routine Activity

The official arrival of Spring saw Hollywood start six pictures and complete five. With one exception in both groups, the product is run-of-the-mill material.

Universal began work on "Backstage Phantom." It will present William Gargan, Irene Hervey, Dorothy Arnold, Harvey Stephens, Walter Woolf King and Alan Dinehart. "Give Me a Child," a re-creation of "Life Begins," made several years ago, went into work at Warners. The cast includes Geraldine Fitzgerald, Jeffrey Lynn, Gale Page, Eve Arden, Johnnie Davis, Henry O'Neill, Gloria Holden and Spring Byington.

Paramount launched "What a Life." Jackie Cooper is the star. In support are Billy Field, John Howard, James Logan, James Corner and Bennie Bartlett. "The Texas Steers," a number in the "Three Mesquiteers" series, started at Republic. John Wayne, Max Terhune and Ray Corrigan will be supported by Carol Landis, Ted Adams, Rosco Ates and Stanley Blystone.

"Boy's Reformatory" started at Monogram. It will feature Frankie Darro and Grant Withers with Junior Coghlan, David Durand, Ben Weldon and Lillian Elliott. The leading roles in MGM's "$6,000 Enemies" have been assigned Walter Pidgeon and Rita Johnson. There will be forty-five additional speaking parts.

Two of the completed pictures are credited to MGM. "It's a Wonderful World" will star Claudette Colbert and James Stewart with Ernest Truex, Frances Drake, Guy Kibbee, Sidney Blackmer, Nat Pendleton and Edgar Kennedy. Annabella, Robert Young, Walter Connolly, Billie Burke, Reginald Owen, Virginia Field, Samuel S. Hinds and Arthur Treacher will be seen in "Maiden Voyage."

Gene Autry is the star of Republic's "Blue Montana Skies," in which will be seen Smiley Burnette, June Story, Tully Marshall and the Colorado Hillbillies.

Columbia finished "Mandrake the Magician." The cast includes Warren Hull, Doris Weston, Forbes Murray, Don Beddoe, John Tyrell, Eddie Laughton and Al Kikume.

RKO-Radio completed "G-Dog." It will present Tim Holt, Janet Shaw, Virginia Weidler, Robert Keene, Frank Thomas, Ralph Harolde and the canine actor seen in "Blind Alibi."

DECADES' SONGS IN "WASHINGTON SQUARE"

Irving Berlin song hits, upon which a generation cut its musical eye-teeth, were the music of "Alexander's Ragtime Band." The songs of two decades will be the musical content of "Rose of Washington Square," also Twentieth Century-Fox.

In "The Star Maker," Paramount, the tunes of Gus Edwards, who was considerable of a star maker himself, will be glorified by Bing Crosby. Among the numbers Bing will sing will be "Schooldays," "In My Merry Oldsmobile" and "Look Out for Jimmy Valentine."

With 1939-40 production programs teeming with biographies, it may be expected that studio music departments will devote much time to research of songs and tunes that were hits during the lifetimes of the personalities treated.

Biographies

Definite evidence, already at hand, indicates that the next major trend in picture production will be to biographies. At the present moment each major studio has either concrete or tentative plans to film actual stories that deal with the lives and important events in the careers of world famous men and women. Mainly scheduled for release on 1939-40 programs, some of the productions have already been completed or are in work. In all 26 biographies are planned.

A reason for the trend may be found in the present condition of world politics and economics and the state of affairs these circumstances have created for the business of picture production and distribution. Another may be that producers, just as tired of the boy-meets-girl type of fiction as are exhibitors and patrons, vision the romance of real life as a medium of popular theatrical interest and will develop to the extent which such experimental pictures as "The Story of Louis Pasteur," "The Life of Emile Zola" and others, indicated was possible.

Whatever the underlying causes, Columbia has announced a story based on the life of Alfred Nobel, inventor of dynamite and the endower of the famous prizes in the interest of art, science, literature and peace. Peter Freuchen, noted Danish author, who will write the story, is now conferring with members of the Nobel family.

MGM will make the life of Thomas A. Edison a subject of production attention and Greta Garbo will be starred in the story of Madame Curie, who, with her husband, discovered radium.

Frank Lloyd will produce "Ruler of the Seas" for Paramount. The substance of the story is the history of the great ship-owning Cunard family. Harry Sherman will make "Buffalo Bill," a picture that will tell the story of the scout and Indian fighter, Colonel William F. Cody. The studio also has started work on "The Great Enemy," the story of the Indian leader, Geronimo, and in addition has purchased the film rights to Rene Fueloep-Miller's popular biography of Dr. William Morton, "Triumph Over Pain." It is the story of a Boston dentist who discovered anaethesia and saved millions from needless pain.

With "The Story of Vernon and Irene Castle," a biography of the noted dancers, ready for release, RKO-Radio is busily assembling authentic material for a production based on the life of Lord Kitchener, noted British soldier who lost his life when a ship was destroyed by a mine during the World War.

"The Story of Alexander Graham Bell," inventor of the telephone, which 20th Century-Fox has completed. "Stanley and Livingstone," the biographical story of an English explorer who was lost in Africa and the man who found him, is in work, with Spencer Tracy and Richard Greene playing the leading roles. Presently, Darryl F. Zanuck has his research and writing staffs engaged in gathering data for the story of Charles P. Steinmetz, European war refuge who became a wizard of electricity. "Young Mr. Lincoln," an early life biography of the martyred President, will feature Henry Fonda.

Two from Small

For United Artists distribution during the coming season Edward Small will do a story on the life of Kit Carson and has "The Life of Rudolph Valentino" definitely pencilled on his schedule. Alexander Korda will make "Lawrence of Arabia." David O. Selznick will do "Swanee River," in which the story of Stephen Foster, composer of American folk songs, will be told.

Whether for U. A. or not, Samuel Goldwyn has committed himself to make "Strangers At Home," which has for its inspiration the life story of Hans Christian Anderson, writer of fairy tales. Gary Cooper and Zorina will be starred.

At Warner's, where "Juarez," the story of Mexico's patriot, Juarez, and Emperor Maximillian and Empress Carlotta, has been finished, five more biographies are on the program. One will be about Dr. Paul Neimoeller, German submarine commander, clergyman, and now prisoner in a concentration camp near Berlin. "The Story of the Wright Brothers" will detail the history of Wilbur and Orville Wright, inventors of the airplane. "John Dillinger" concerns the career of the infamous public enemy of recent memory. "John Paul Jones" is the biography of the American naval commodore of Revolutionary and War of 1812 fame. The career of Mrs. Leslie Carter, American actress, will be detailed in another production, title of which will bear her name.

Real Life Romances

Considerable discussion is being carried on at Universal about a picture which will be titled "The Life of Young Jenny Lind." Dealing with the early career of the "Swedish Nightingale," it has been tentatively earmarked as a starring vehicle for Deanna Durbin.

With Richard Dix featured, Republic has completed production of "Man of Conquest," in which the life story of General Sam Houston will be pictorially repeated.

From what is definitely known of the biographies in production or completed, all contain a real life romantic love story. They include the boy-meets-girl situation. It is unlikely that the others, story construction of which is only vaguely established, will ignore the quality.

HOPE FOR RENEWAL OF SPANISH MARKET

Settlement of Currency Problem First, Say Distributors; 200 Films Released Since 1936

The surrender of Madrid to General Francisco Franco on Tuesday brought a consensus among foreign sales executives in New York hopeful of renewed operations, although there was expressed a fear of possible Italian or German domination in the rebuilding of the Spanish motion picture industry.

Approach to Franco Awaited

While renewed interest in Spain as a market for American product was being evinced by American distributors, no unified or definite approach to the Franco Government had yet been made by the U. S. industry. Offices have been maintained in both the Loyalist and Nationalist territories, but for the most part they have operated with very small staffs.

Since the outbreak of the war, only one American company has sent new films into Spain, all others confining product released to reissues. Two hundred American films have been distributed in the country since 1936. All but a few of these has been accounted for by the eight large companies.

Arthur Kelly, vice-president in charge of foreign distribution of United Artists, said Thursday that one of the factors of first importance to American distributors is a determination of the currency. United Artists kept offices open in both Madrid and Barcelona, as well as its offices in Franco territory.

Sent Food from Paris

Metro-Goldwyn-Mayer, according to Arthur Loew, first vice-president, has kept offices open in Barcelona, Madrid, Seville and Bilbao. Mr. Loew said that the company had been sending food and clothing to its employees in Spain from Paris, and that the staffs in all offices had been greatly reduced because of the conscription of men by the armies of both sides. MGM had been able to deal with both sides, Mr. Loew said, and "although no actual contacts have been made, we are actively engaging in preparations for a continuing representation in the Spanish market."

If there is any "shut-out" arrangements by Germany, Italy and Spain, Mr. Kelly pointed out, the business of the American distributors would be greatly curtailed. While United Press reports say Italian troops were in the van of the army which occupied Madrid, there is also a possibility that Italians will take over film distribution in Spain, according to Mr. Kelly, who said there is an Italian group now in Spain attempting to set up a distributing organization, which would include American films.

Mr. Kelly was very hopeful of the future of American distribution in Spain, however, saying that "as far as we can understand, Franco has taken the position of 'hands off.'" He added "with Spain as the largest Spanish speaking country, General Franco could well support a studio."

Currency Problem Foremost

Among the other companies, the attitude was for the most part one of uncertainty regarding distribution possibilities in Spain.

Paramount, which kept its offices in Madrid, Barcelona, Burgos and Bilbao open during the war, "is not doing anything definite yet," according to George Weltner, assistant foreign manager. He called the currency problem of the greatest importance.

Joseph S. Hummel, general foreign sales manager of Warner Brothers, said that the company is "just feeling its way in this new situation."

Twentieth Century-Fox has instructed its manager in France, William Morgan, to make a survey of the Spanish Nationalist territory. Small staffs were maintained in both Loyalist and Insurgent territory during the war.

With money embargoed by both combatants ever since the outbreak of the war, a decision as to the eventual disposition of American film funds will bulk large in any agreement which may be made between the distributors and Spain. Manuel Augusto, head of the Nationalist Department of Motion Pictures, in a recent article in the magazine *Spain,* said that the defreezing of film funds would proceed "according to the manner in which each company conducted itself during the war." He added that he expected "to see all this capital completely free."

Documentaries and Newsreels

Also raised by Senor Augusto was the possibility of native documentary films and newsreels, to be made for South American as well as home consumption. In this connection he said, "We also want the motion picture to cooperate as a spiritual link in our communications with other peoples and especially with the South American countries, which speak our language. To give them the Spain of folklore is not enough. We also want our productions to be an authentic manifestation of the national essence."

Miguel Echegeray, official representative of the Nationalist Bureau of Press of the Department of the Interior, with offices at 353 Fifth Avenue, New York, pointed out that the working out of a final plan with distributors might hinge upon recognition of the Franco Government by America.

Moffitt Returns to Kansas City 'Star'

John C. Moffitt, a Hollywood screen writer for the last three years, has returned to Kansas City to resume his duties as drama editor of the Kansas City *Star*. Landon Laird, who has held the drama editorship in Mr. Moffitt's absence, will continue to be associated with the department and has been assigned to write a special column dealing with all types of amusements.

Mr. Moffitt originally went to Hollywood to write a life story of Mae West. Paramount purchased his play "Roaring Girl" on which the studio based the film "Exclusive." His other screen credits include "I'm from Missouri," "Ride a Crooked Mile," "St. Louis Blues," "Tropic Holiday," "Double or Nothing," "Mountain Music" and "Rhythm on the Range." His most recent assignment was on "Happy Ending," the new Pat O'Brien and Olympe Bradna film.

The Queen theatre, De Queen, Ark., opened on Thursday to an invited audience. The theatre is operated by the R. Lee Williams Corporation.

Harold Kitterman, formerly of Columbia Pictures, has joined Monogram's Salt Lake City exchange as booker, replacing Evelyn Nursener.

Tax Collections Rise on Broadway, Down Elsewhere

Admission tax collections in February were at the lowest level for any month since August, 1938, at $1,503,127, the internal Revenu Bureau reported on March 21st.

The month's collections were $61,000 under the $1,564,134 reported for January and $156,500 under the February, 1938, total of $1,659,640. The drop from January was in sharp contrast to the situation a year ago, when collections in February were $306,000 above those of the preceding month.

For the eight months ended with February, the bureau reported, collections aggregated $13,381,836, a loss of $32,918 from the $14,467,074 reported for the corresponding period a year ago.

While collections for the country as a whole declined between January and February, revenues in the Third New York (Broadway) district took a sharp swing upward, the bureau reported, totaling $514,746.21 compared with $447,839.87 in January and $560,240.25 in February, 1938.

Most encouraging was the increase in collections at the box offices, which jumped from $361,463.75 in January to $446,555.34 the following month, where they were nearly $29,000 above the $417,766.18 reported for February of last year. Collections from the permanent use or lease of boxes and seats also increased, from $42.74 in January to $612.45 in February, where they contrasted sharply with the $2.95 collected in February, 1938.

Receipts from all other sources, however, declined, the specific figures being as follows: Free or reduced rate admissions, $6,819.77 to $6,096.57; tickets sold by brokers, $20,908.99 to $13,786.20; tickets sold by proprietors in excess of the established price, $465.96 to $19.05; and admissions to roof gardens and cabarets, $58,138.66 to $47,676.60.

Graphic Circuit To Expand

Newell Kurzon, son of Sam Kurzon, head of the New England Graphic Circuit, said this week that expansion of the circuit is planned. Mr. Kurzon was in Boston to establish a branch office there. The circuit operates 12 theatres in Maine, New Hampshire, Vermont and New York.

Devlin Plans Travel Series

Major Paul P. Devlin, who has severed connections with Andre de LaVarre, producer of the Screen Traveler series, plans to produce and distribute a new series of travel subjects.

French Film Acquired

Spectrum Picture Corporation has arranged with Variety Film Distributors to distribute "Heroes of the Marne," French film, in America. Raimu is the star of the picture.

The RKO-Pathe branch office in Los Angeles changed its location on Wednesday to 8611 Sunset Boulevard, Beverly Hills.

SENSATIONALLY DIFFERENT!

FRED AND GINGER
IN A DRAMATIC
ROMANCE TAKEN
FROM LIFE! . . .

EXCITING! THRILLING! BEAUTIFUL!

A story written by life and events to be played ONLY by Fred and Ginger! . . . The true-life romance of the couple who made dancing the world's favorite pastime!

A story that will leave you limp with TEARS . . . . . and gloriously glowing with a great Cavalcade of the Dance, re-creating The Castle Walk, The Maxixe, The Tango, The Texas Tommy! . . . All the gaieties and glories, the swift drama and glamorous pageantry of a warmly-remembered yesterday parading before your eyes! . . . TRULY THE EXTENDED RUN SENSATION OF THE SCREEN!

THE STORY OF
VERNON AND IRENE CASTLE

STARRING
FRED ASTAIRE
GINGER ROGERS

with

EDNA MAE OLIVER
WALTER BRENNAN
LEW FIELDS • JANET BEECHER
• ETIENNE GIRARDOT •

RKO RADIO PICTURES

PANDRO S. BERMAN in charge of Production
Directed by H. C. Potter   Produced by George Haight
Screen Play by Richard Sherman
Adaptation by Oscar Hammerstein II and Dorothy Yost

Told to th
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THO USA

20th CENTURY-FOX ANNOUNCES 52 FOR 1940, FIVE TO COST $2,000,000

Company Increasing Budget to Offset Narrowing European Market with Big Pictures of World Appeal

Third of the new season's product announcements to come from the large distributors, Twentieth Century-Fox Film Corporation, in annual convention on Thursday through Saturday at the Congress hotel in Chicago, made known that it again will produce 52 features, a total to which the company has been adhering generally in recent years.

There will be 52 single reel subjects besides the Movietone News.

Headlined by at least five $2,000,000 productions, "The Rains Came," "Stanley and Livingstone," "Little Old New York," "Brigham Young" and "Drums Along the Mohawk," and possibly others, the complete roster of the new program was disclosed by Herman Wobber, general manager of sales.

Increasing Budget

Instead of curtailing production in the face of threatening loss of European markets, it was announced that Twentieth Century-Fox will spend more money than ever before, with the expectation of offsetting the European situation by recapturing bigger business through the production of more pictures based on subjects with greater world appeal. Development of the South American and other new markets also is expected to be a factor and with the Latin market particularly in mind, S. R. Kent, company president, will leave shortly for a tour of that field.

The 1939-40 campaign will be further encouraged, it was announced, by "the biggest newspaper and magazine advertising campaign yet undertaken by Twentieth Century-Fox," with special appropriations for each of the company's big productions, as well as heavy display space to acquaint the exhibitor and the public with the company's entire production plan.

Two Million Ad Budget

A total of $2,000,000, the largest advertising appropriation in the company's history, will be spent promoting the 1939-40 product, the convention was told Thursday by Charles E. McCarthy, director of advertising and publicity.

Mr. McCarthy said that the bulk of this would be expended in cooperative advertising in daily newspapers. Schedules are also now being prepared for the use of a number of mass circulation national magazines as well as motion picture fan magazines and trade publications.

"Advertising in the daily newspapers will play an increasingly larger part in the selling of our new motion pictures next season," declared Mr. McCarthy. "They have proved for us the most effective method of arousing wide public interest and stimulating attendance at the theatres showing our films.

"The daily newspapers are peculiarly suitable for motion picture advertising. Our problem of making advertisements coincide with the release dates and the booking dates of our pictures is solved only by the daily newspaper, which, because of its flexibility, is equipped to make quick changes and which gives us, as well as the exhibitor, a maximum opportunity to capitalize on last-minute developments that might increase business.

"The 1939-40 advertising plans provide for the use of almost 300 daily newspapers with a combined circulation of 30,317,641. This is a considerable increase over the number of papers used by this company in previous years. For 1938-39, the company made use of 24 national magazines with a combined circulation of 22,610,486. The new budget will permit the continued use of these periodicals."

The delegates on Thursday evening saw, for the first time, the company's new "Alexander Graham Bell," at a private screening at the Chicago theatre. The night before they all attended the annual Golden Gloves amateur fight championship.

Zanuck to Make 24

Darryl F. Zanuck, in charge of production in Hollywood, will make 24 specials of the new season's product. The convention announcement cited a total of 32 story subjects from which his final selection will be made. Included in the list which Mr. Zanuck personally will make are three Cosmopolitan Productions, to be determined later.

Completing the total of 48 releases, the Sol M. Wurtzel units will make 28 pictures, concentrating mainly on the popular series pictures, such as the Jones Family, Charley Chan, Mr. Moto, and four Jane Withers comedies.

52 Single-Reel Subjects

Twentieth Century-Fox will hold to a policy of "fewer and better short subjects," according to Mr. Wobber. In addition to Movietone News the company will release 52 single-reel subjects for 1939-40.

Amplifying Mr. Wobber's statement, Truman Talley, producer of Movietone News and short subjects, and his staff, Lew Lehr, Lowell Thomas, Ed Thorgersen and Vyvyan Donner discussed plans for the year's short subjects in more detail.

"The trend in short subject production is definitely away from quantity, as our policy of making fewer and better shorts demonstrated this season," Mr. Talley said today, "and it is reasonable that we should continue along the same line for 1939-40. Due provision has been made for expansion or contraction for reasons either of unusual interest in subject matter or company policy.

On the 1939-40 short subject schedule there will be six in the series of "The Magic Carpet of Movietone"; four Fashion Forecasts, filmed in color under direction of Vyvyan Donner, with Ilka Chase as narrator; six "Sports Reviews" by Ed Thorgersen; four "Adventures of a Newsreel Cameraman" and six "Dribblepuss Parade Comedies," comedies, with Lew Lehr.

Paul Terry, producer of Terrytoons, told the convention that he would deliver 26 cartoons, ten in color. The cartoon characters, "Captain McDoodle" and "Gandy Goose," will be continued.

Kent Goes Direct from Studio

Mr. Kent and Mr. Wobber, who had been in Hollywood for the previous three weeks discussing pictures for the forthcoming year with Joseph M. Schenck and Darryl F. Zanuck, went direct from the studio to Chicago. All meetings were conducted by Mr. Wobber.

The eastern group of delegates included home office executives and sales representatives, headed by William Sussman, William Kupper, William Gehring, all division sales managers; Felix A. Jenkins, secretary of the company; C. E. McCarthy, advertising and publicity head; Truman H. Talley, producer of Movietone News; W. J. Hutchinson, director of foreign distribution; Sir Gordon Craig, general manager of Movietone News in Great Britain; R. Sutton Dawes, director of sales in Great Britain and Paul Terry, maker of Terrytoons. Other members of this executive group were Jack Sichelman, Martin Moskowitz, William J. Clark, E.

(*Continued on following page*)

Facsimile Broadcasting New Medium To Carry Film Exploitation Matter

A new utilization of radio to serve the ends of motion picture publicity and exploitation has been inaugurated by Twentieth Century-Fox. Cooperating with Station WOR of the Bamberger Broadcasting Service, the company is supplying color stories and news matter on its product for dissemination over the radio station's newly developed facsimile broadcasting apparatus in the daily edition of the "facsimile newspaper of the air," which is received by approximately 1,000 sets equipped for the service in the area served by WOR.

Material for the first broadcast, which took place last Wednesday, was derived, appropriately enough, from the publicity devised for "The Story of Alexander Graham Bell," previewed this week.

The WOR "Home Facsimile Edition" has been in successful operation for about a year. The systems of transmission used are known as the Finch and RCA systems, designed independently by W. H. H. Finch and Radio Corporation of America. Printed words and photographs are scanned and converted into electrical impulses which modulate radio waves generated by ordinary radio frequency apparatus. At the receiving end the facsimile page is printed upon a continuous ribbon of paper.

Arrangements for the exclusive use of Twentieth Century-Fox news over the facsimile system were made by Alfred J. McCosker, president of WOR, and Charles E. McCarthy, director of advertising and publicity for the film company. No announcement was made of present or future plans for carrying paid advertising in the form to which newspaper readers are accustomed.

TITLES OF NEW 20th-FOX PRODUCT

(Continued from preceding page)

H. Collins, C. A. Hill, T. A. Shaw, Roger Ferri, J. Bloom, I. Lincer, H. A. Mersay, S. Erstein and E. McEvoy, all of the sales department; Edmund Reek, Lowell Thomas, Ed Thorgerson, Lew Lehr, Vyvyan Donner and Steve Fitzgibbon, of Movietone News; Arch Reeve, Earl W. Wingart, Leonard Gaynor, Christy Wilbert, Rodney Bush and Morris Kinzler, of the advertising and publicity departments; Lee Balsly, E. Hollander, J. Novat, Don Reed and William Caldwell, of the ad sales department; I. A. Maas, L. F. Whelan, C. V. Hake, A. G. Doyle, A. Ruscica, E. S. Frazer and L. Brandfeld, of the foreign department; Harvey Day and William Weiss, of Terrytoons; Miss Hettie Gray Baker, of the censorship department, and Percy Heiliger of the legal department.

250 at Convention

District managers, branch managers and salesmen from all the exchanges in the United States and Canada were at the convention, attended by some 250 in all.

Special guests were Spyros Skouras, president, and William Powers, H. Fitzgerald and J. J. Sullivan, executives of National Theatres, with which Twentieth Century-Fox is associated. Also attending was E. B. Hatrick, vice president of Cosmopolitan, whose productions Fox will release for the first time, starting next season. Warners have been releasing the Cosmopolitans, and prior to that, Metro-Goldwyn-Mayer handled them.

The 1939-40 Program

The full 1939-40 program as announced by Mr. Wobber follows:

The Rains Came, the "biggest production ever attempted by 20th Century-Fox," based on the novel by Louis Bromfield. Clarence Brown will direct, with a cast co-starring Myrna Loy, Tyrone Power and George Brent, and a support including Cesar Romero, Joseph Schildkraut, Maria Ouspenskaya and Henry Travers.

Stanley and Livingstone, a $2,000,000 production which has been more than two years in the making. A special crew was sent to Africa to obtain scenes. Directed by Henry King, the cast includes Spencer Tracy, Richard Greene, Nancy Kelly, Sir Cedric Hardwicke, Walter Brennan, Henry Hull, Henry Travers and Charles Coburn.

Hollywood Cavalcade, called the "Big Parade" of film history patterned to the scale of "Alexander's Ragtime Band." Alice Faye and Don Ameche will be co-starred. The screen play is by Ernest Pascal, from a story by Lou Breslow.

Brigham Young, a special on the life of the Mormon leader.

Sequel to "Kentucky"

Maryland, to be produced in color as a sequel to "Kentucky." The story deals with the breeding of thoroughbred trotting horses and the history of Maryland. It was written by Sonya Levien.

Lady Jane, with Shirley Temple, to be filmed in color. Adapted from the child story by Mrs. C. V. Jamieson, with a New Orleans at Mardi Gras time background. To be directed by Walter Lang.

Everything Happens at Night, comedy starring Sonja Henie, and featuring her ice ballets.

Drums Along the Mohawk, to be filmed in color. Dealing with the early days of pioneer trappers, this novel by Walter Edmonds has been undergoing research and writing work for two years.

Cosmo-Sileo

Truman Talley, head of Movietone News; Charles E. McCarthy, director of advertising and publicity; Edgar Moss, Philadelphia district manager, and Lew Lehr at trainside.

The Mark of Zorro, a starring vehicle for Tyrone Power.

A Briton at Yale, starring Richard Greene, and dealing with the traditions of the college.

Swanee River, dealing in song and drama with the Old South, starring Don Ameche.

From Rida Johnson Young Play

Little Old New York, starring Alice Faye, from the play by Rida Johnson Young.

An untitled mystery story by S. S. Van Dyne, in which Sonja Henie will star.

Hotel For Women in which Elsa Maxwell will make her debut on the screen in a story which she authored in collaboration with Kathryn Scola. Gregory Ratoff will direct. A Cosmopolitan production.

Dance With The Devil, an original by William Rankin and Eleanore Griffin, who wrote "Boys Town."

Frontier Marshall, about the lawless west in the times and experiences of Wyatt Earp.

He Married His Wife, a story co-starring Warner Baxter and Binnie Barnes to follow their "Wife, Husband and Friend."

Johnnie Apollo, the disillusionment of modern youth, authored by Samuel G. Engel, Hal Long and Roland Brown.

The Khyber Rifles, a story of heroic action and fighting at one of the cross roads in India.

20,000 Men A Year, a story of modern aviation and creating fliers in American colleges, authored by Frank Wead.

Here I Am a Stranger, a father-and-son drama with a collegiate atmosphere. It is a novel by Gordon Hillman and was first published in McCall's magazine.

Scotland Yard, based on the stage play of the same name by Denison Clift.

From European Stage Play

Breach of Discipline, adapted from a European stage play dealing with women in the medical profession.

Steinmetz, the Great, based on the struggles and romance of scientists.

Red Cross Nurse, about the heroism of the followers of Florence Nightingale.

I Was An Adventuress, the drama of a woman leader of a band of European swindlers.

A Deal In Hearts, a domestic farce.

Dance Hall, an adaptation of W. R. Burnett's novel of steel workers, "The Giant Swing," to be directed by Gregory Ratoff.

Bowery Nightingale, Irving Berlin's successor to "Alexander's Ragtime Band."

Belle Star, the story of the woman outlaw of the West.

Lillian Russell, dealing with the old days of New York musical comedy.

The Postman Walks Alone, about the youth movement work of the American Legion.

In addition there will be two additional vehicles to be produced by Mr. Zanuck with Shirley Temple.

Personnel for New Product

Executive producer Sol M. Wurtzel will make four Charlie Chan productions, four Jones Family serials, four Mr. Moto adventures, four Jane Withers comedies and 12 additional pictures as yet untitled.

Associate producers functioning on the Twentieth Century-Fox staff for the coming year were announced as: Harry Joe Brown, Raymond Griffith, David Hempstead, Nunnally Johnson, Edward Kaufman, Kenneth Macgowan, Gene Markey and John Stone.

Stars and featured players under contract to Twentieth Century-Fox include: Shirley Temple, Tyrone Power, Sonja Henie, Alice Faye, Don Ameche, Nancy Kelly, Richard Greene, Cesar Romero, Annabella, Warner Baxter, Binnie Barnes, Peter Lorre, Sidney Toler, Jane Withers, Lionel Atwill, Henry Fonda, Joan Davis, the Ritz Brothers, John Carradine, Lynn Bari, Spring Byington, Jed Prouty, Eddie Collins, Douglas Fowley, Russell Gleason, Kane Richmond, Joseph Schildkraut, George Sanders, Slim Summerville, Wally Vernon, Marjorie Weaver, Arleen Whelan, Florence Roberts, Amanda Duff, Pauline Moore and Joan Valerie.

Directors under contract include: Otto Brower, Irving Cummings, Roy Del Ruth,

20th-FOX TALENT FOR NEW SEASON

(Continued from opposite page)

Allan Dwan, John Ford, Eugene J. Ford, Norman Foster, Herbert I. Leeds, Henry King, Walter Lang, Sidney Lanfield, George Marshall, Gregory Ratoff, William A. Seiter, Malcolm St. Clair and Alfred Werker.

Contract writers under contract include: Jack Andrews, Arthur Arthur, John Balderston, Edwin Blum, Lou Breslow, Walter Bullock, William A. Drake, S. G. Duncan, Philip Dunne, Kenneth Earle, Walter D. Edmonds, Robert Ellis, Don Ettlinger, Robert Harrari, Sam Hellman, Anne Herendeen, Ethel Hill, Joseph Hoffman, Leonard Hoffman, Betty Hopkins, Frances Hyland, Boris Ingster, Frank L. James, Rian James, Jack Jungmeyer, Curtis Kenyon, Jr., Fidel La Barba, John Larkin, Henry Lehrman, Sonya Levien, Helen Logan, Walter Morosco, Morris M. Musselman, Samuel Ornitz, Ernest Pascal, William Rankin, Eleanore Griffin, Gregory Ratoff, Albert Ray, Allen Rivkin, Sid Silvers, Richard Sherman, Edith Skouras, Milton Sperling, Barry Trivers, Lamar Trotti, Harry Tugend, Karl Tunberg, Jack Vernon, Darrell Ware, Commander Frank Wead.

Cosmo-Sileo

William Clark, William Sussman (division manager), Clarence Hill and Martin Moskowitz of the sales department, as the train left New York.

Exhibition Stems Mexico's Decline

by JAMES LOCKHART

in Mexico City

Stiff competition from Hollywood in the form of top flight pictures in Spanish is making itself felt in Mexico's film industry, particularly in production. Also, Hollywood is attracting many of the best Mexican players and the Hollywood product is finding good acceptance throughout Latin America, causing Mexican producers to worry about their exports. Finally there is the drag of mediocre films produced by Mexican companies.

The Mexican industry, which only dates back to 1929 when sound came in, was progressing fairly well until the present acute depression set in. Yet, despite the sharp economic slump, Mexican exhibitors are doing about the biggest business there is today in Mexico. Major cinemas can still command a 40 cent top.

Production Money Called Scarce

The plight of the producers is something else. Money is scarce, and the output of mediocre films is attributed largely to the lack of adequate financing. The same reason also accounts for the migration of Mexican players to Hollywood.

Taxes are obviously burdening the industry. There is a movement for the federal government to subsidize the industry, along lines employed by some other countries. The industry hopes that if the administration cannot take it under its financial wing, in view of the depression, it should at least relieve the situation by lifting some of the taxes. The argument is that inasmuch as pictures are an established commodity in Mexico, the government would make more money out of the industry by rendering as much encouragement as possible.

President Lazaro Cardenas has assured those producers who asked for help along these lines that he will do all possible to relieve the situation.

▽

The Mexico City municipal government, urged by numerous cinema patrons who complained of the annoyance, has enacted a law which forbids the wearing of hats by anyone in cinemas, theatres and other indoor places of public amusement. Some women's organizations are protesting the regulation. They say women have a perfect right to wear hats anywhere.

▽

"Good Neighbor" Hour

For the purpose of strengthening good will between Mexico and the United States and attracting more American tourists, the Mexican government has instituted the "Good Neighbor Hour" every Thursday from 11 p. m. until midnight (New York time) from the radio stations XEXA and XEDP in Mexico City and XENT at Nuevo Laredo, across from Laredo, Texas.

▽

The Confederation of Mexican Workers, Mexico's strongest labor organization, has consented to reconsider the ban it placed on the Italian production, "Scipio l'Africano," on the ground that it is Fascist propaganda. The ban applies to all Mexico and has been in effect for several months. The Confederation recently lifted the ban it placed on the German-made "Carmen," which it considered to be Nazi propaganda.

▽

So thoroughly have the cinema and radio captured the patronage of the Mexico City public that a group of stage players have asked President Cardenas to provide a federal subsidy to assure that the theatre in Mexico, particularly its lighter aspects, shall not pass into oblivion. Variety houses now charge only five cents for a show of eight acts.

▽

New Corporations Formed

Three incorporations this week with the New York secretary of state, in Albany, belong in the motion picture industry classification. They are the Schine Rochester Corporation, of Gloversville, for operation of three Rochester houses, with directors R. E. Wallace and Mark Benjamin of Gloversville, and Alton F. Dockstader, of Johnstown; Famport Productions, Inc., of New York City, with principals Geraldine Weiss, Bessie L. Maarsen, and Rose Leader; Television Technicians, Inc., with directors Arnold Katz, of New York; Ely Jankowitz, of Brooklyn, and Mildred G. Feder, of Bayonne, New Jersey.

Artist Commissioned To Paint O'Donnell

Members of the Variety Club of Dallas in appreciation of their chief barker and organizer of the club, R. J. (Bob) O'Donnell, general manager of the Interstate circuit, have commissioned John Doctoroff, Chicago portrait painter, to do an oil painting of Mr. O'Donnell. Paul Short, divisional manager for National Screen Service in Dallas, headed the Variety Club committee which arranged for the painting.

The club has delegated 17 representatives to attend the national convention of Variety Clubs in Detroit April 28-30 in an effort to secure the 1940 convention for Dallas.

Projectionists and stage employees of North Carolina will have their convention at Charlotte April 23rd. W. H. Fowler is the president.

UA SIGNS SELZNICK, LOEW, LESSER, LUBITSCH

30 Films Next Year; United Artists Celebrates 20th Anniversary April 23 to May 20

Moves to give additional strength to United Artists' new producing organization came this week with the signing of David Oliver Selznick, David L. Loew, and Sol Lesser-Ernst Lubitsch as a production unit. The contracts were negotiated by Murray Silverstone, operating executive, who is due to return to New York from the coast at the end of the week.

Celebration April 23–May 20

The contributions of the new producers are to be added to those of Alexander Korda, Walter Wanger, Hal Roach, Douglas Fairbanks, Edward Small and Charles Chaplin, with Samuel Goldwyn's new season plans still indefinite.

The announcements of the new producer-affiliates tied in with the company's 20th anniversary celebration, along with the designation of the period from April 23d to May 20th as "United Artists month." Approximately 30 films will be released next year.

The deal whereby Selznick-International will continue releasing through United Artists was worked out by Mr. Selznick, Mr. Silverstone, John Hay Whitney and Henry Ginsberg, vice-president and general manager of Selznick-International. The contract is flexible as to the number of pictures to be made and the time of production, but at least three will be delivered in the first year. The films on the Selznick calendar include "Rebecca," "Intermezzo," "Titanic," "Flashing Stream," "Freedom of the Press" and "Ordeal."

Two from David Loew

Commenting on the new long term contract made with David L. Loew, Mr. Silverstone said, "Starting off and maintaining a standard of million dollar productions, with outstanding name directors as well as stars, Loew will deliver two for the 1939-40 schedule." Mr. Loew, for many years a vice-president and member of the board of directors of Loew's, Inc., is a son of the late Marcus Loew.

Sol Lesser and Ernst Lubitsch have signed a five year deal whereby they will make a minimum of three pictures a year, each budgeted at $1,000,000. Mr. Lesser is president of both the Ernst Lubitsch Corporation and Sol Lesser Productions, now combined to release through UA. Two of the first three films will be directed and produced by Mr. Lubitsch. The third will be from a stage success. Mr. Lubitsch will not be able to start his new affiliation until January of 1940, as his present contract with Metro-Goldwyn-Mayer calls for the completion, first, of "Ninotchka," the Greta Garbo film, and "Shop Around the Corner," James Stewart-Margaret Sullavan picture. Mr. Lesser will join the company in September of 1939. Financially associated with the producing company will be Louis Lurie, San Francisco theatre operator.

The Edward Small product is headed by Howard Spring's novel, "My Son, My Son." His five other productions for the 1939-40 season are: "South of Pago Pago," an adventure romance set in the South Seas; "Food for the Gods," from the H. G. Wells novel; "The Life of Rudolph Valentino," "Two Years Before the Mast," Richard Dana's sea story, and "Quantrill, the Raider," story of William Clark Quantrill, Civil War leader. Mr. Small's current production schedule will close with "The Man in the Iron Mask" and "Kit Carson, Avenger."

James Roosevelt Sails

James Roosevelt, vice-president of Samuel Goldwyn, Inc., Ltd., sails for England Saturday on the *Normandie,* taking with him a print of "Wuthering Heights." It was denied by Goldwyn officials that the trip was for the purpose of conferring with Alexander Korda on phases of Mr. Goldwyn's law suit against United Artists. Merle Oberon, star of the picture, also is sailing on the *Normandie.*

Exhibitors will be asked to join in the celebration of United Artists' 20th anniversary, which will be observed in all the company's exchanges from April 23d to May 20th. Among the activities planned is an exhibitor endorsement of the policy that "quality entertainment can be achieved only when producers are permitted to make pictures the way they want them." Endorsement on the part of exhibitors of this policy of the founders of the company will be recorded in a "20 Golden Years Register," available at all UA exchanges.

A solid gold badge of merit will be awarded to all members of the sales force who achieve a 100 per cent record in sales for the year ending June 30th.

Hints New Erpi Sound Methods

T. K. Stevenson, president of Electrical Research Products, Inc., said in Hollywood this week that "new methods at present being deleveloped in final form in our research laboratories will greatly increase facility of recording and better theatre reproductions." Mr. Stevenson is on the coast for an inspection of the new ERPI plant in Hollywood.

Mr. Stevenson, who is accompanied by T. Brooks Price, general counsel, said that much of the increased activity for new equipment is due to heightened motion picture interest in South America and other Spanish speaking countries.

He said that ERPI's foreign business in the first two months of this year increased 25 per cent over the similar period last year, despite the fact that the company is continuing its policy of not selling to German-controlled countries.

Halt Portable Showings

The standard rental agreement of the Film Boards of Trade in Canada has stopped the further use of 35 mm. pictures in halls by prohibiting the booking of standard films except for theatres having permanently installed projection machines and sound systems. This means the termination of standard film exhibition in Canada with portable projection equipment.

Aalberg in East

John O. Aalberg, director of RKO's sound department, is in New York from the coast on a tour of inspection in which he is checking on sound in RKO theatres in connection with new improvements.

IN NEWSREELS

MOVIETONE NEWS—No. 56, Vol. 21.—Rodeo held in Los Angeles....Mrs. Roosevelt visits San Francisco Fair....Baby calf, snow-bound, is rescued by cowboy....Beverly Hills police adopt candid cameras....William Douglas poses with family....England's royal family attends wedding....Iran prince reviews parade....Gibraltar governor at armada maneuvers....Fashions....Aviation .... Hockey .... Football....Boxing....Boat racing.

MOVIETONE NEWS—No. 57, Vol. 21.—The World Crisis as seen in Berlin, Moravia, Prague, Washington and the North Atlantic....Yankee Clipper blazes trail over Atlantic....Twins meet at Baylor University...."Wild killer" finally slain....Long Island wins basketball title....Lew Lehr interviews sweepstakes winners.

NEWS OF THE DAY—No. 254, Vol. 10.—France reinforces Maginot Line....Paris and London rush gas defenses....Daredevil thrills at Los Angeles rodeo....Hats of tomorrow shown at New York Fair....Nation's gridiron teams begin spring training....Tiny sluggers battle for neighborhood title.

NEWS OF THE DAY—No. 255, Vol. 10.—Killer's death ends Wyoming man hunt....Windsors attend ceremony in Paris....Egypt hails royal romance....Disaster and progress in aviation world....Sweepstakes winners....Charity ice carnival held in New York....Black bear wrestles eight men.

PARAMOUNT NEWS—No. 67.—Carnera weds in Italy....Alliance to stop Hitler urged....New York Fair....Mrs. Roosevelt at coast exposition....Murder trial in France....Hockey playoffs....Football spring training....Boy boxer loses pants.

PARAMOUNT NEWS—No. 68.—"Flying Hutchinsons" off on world tour....American Legion Paris post celebrates anniversary....Transport plane crashes....Twins convention....Hail Iran's prince and Egyptian bride....Wyoming outlaw dead....Hitler protests in New York, Chicago and Washington....Ice carnival in New York.

RKO PATHE NEWS—No. 71, Vol. 10.—Mrs. Roosevelt visits San Francisco Fair....White House staff fingerprinted....Last rites for oriental potentate....Notables form an orchestra....Paris prepares for war defense....Pewter Gloves champ loses pants....Australian police hold carnival....Hockey playoffs.

RKO PATHE NEWS—No. 72, Vol. 10.—Hitler follows troops into Prague....New York sees "stop Hitler" parade....Sweepstakes winners....First French Ambassador to Franco....Ice carnival in New York....Windsors attend American Legion ceremony in Paris....Posse gets Wyoming killer....Track meet in Chicago.

UNIVERSAL NEWSREEL—No. 756, Vol. 11.—Army units maneuver on skis....Fingerprint White House staff....Electric chimes demonstrated....Spring hats shown at New York Fair....Coast policemen adopt candid cameras....Culinary art exhibit in Chicago....Loses pants but wins featherweight bout....Big "Irish" grid squad out....Hockey playoffs....Daredevil cyclists.

UNIVERSAL NEWSREEL—No. 757, Vol. 11.—Wyoming outlaw is killed....Nazis overrun Czecho-Slovakia....Sweepstakes winners rejoice....Borah urges U. S. Neutrality....Eight killed as airliner crashes....Anti-Nazi parade in New York....Clipper on Atlantic hop....Track meet....Ice carnival....Basketball.

Set "Conquest" Openings

James R. Grainger, Republic president, has set four Texas premieres for "Man of Conquest." They are at the Majestic, Houston, April 6th; Aztec, San Antonio, April 7th, and Majestic, Dallas, and Worth, Fort Worth, April 8th. A total of 30 key city dates on "Man of Conquest" were set by Mr. Grainger on a field trip. He returned to New York last week.

New Universal Washington Manager

B. B. Kreisler was installed this week as acting branch manager for Universal in Washington, D. C.

Open Boston House

Telepix Cinema, said to be the smallest theatre in New England, seating 250, has been opened in Boston. Short subjects and newsreels will be shown. J. Stanley Graves is president of the Telepix Corporation and Irving A. Isaacs is treasurer.

Clair Hilgers has succeeded H. H. (Heck) Everett, resigned, as southern district sales manager for Republic.

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DAVID NIVEN
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Screen play by Ben Hecht & Charles MacArthur
Directed by WILLIAM WYLER
From the great novel by Emily Bronte

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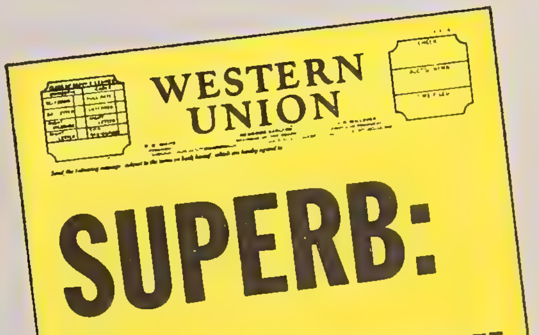

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HOLLYWOOD & DOWNTOWN, LOS ANGELES . . . . APRIL 20th
U. A., CHICAGO . . . . . . APRIL 15th
U. A., DETROIT . . . . . . APRIL 14th

WUTHERING HEIGHTS

Presented by Samuel Goldwyn and launched with powerful national magazine advertising to 75,000,000 coincident with release date

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN

in London

New

A new organization, Christy-Bass Productions, the principal asset of which is George Bass, Jr., son of the music-hall top liner, has launched into activity with "A Brief Case", a slapstick comedy inspired by the conviction in the continued appeal of the custard pie and its kindred comedy elements.

Working with the unit is William Christy, who claims Hollywood associations. Ernest Palmer, one of Britain's crack cameramen, is in charge of photography, and the cast includes Finlay Currie, Charles Penrose, Wally Patch and Eve Shelley.

Production is at the Rock Studios.

Revival

A revival in modernized form and screen adaptation of a stage thriller of yesteryear "An Englishman's Home", will see the launching into actual production of a new company, Aldwych Productions, whose pictures are to be distributed by United Artists.

Production will start shortly, probably at the Denham Studios, under the aegis of Reginald Fogwell, with Albert de Courville directing the picture.

"An Englishman's Home", is a story of the invasion of Britain by foreign enemies.

First RKO-Radio

First RKO-Radio Picture to be produced as such in Great Britain, "The Saint in London", has gone on to the floor at Elstree under the direction of John Paddy Carstairs. George Sanders stars in the title role with Sally Gray playing feminine lead.

"The Saint in London" is third of the series of Leslie Charteris "Saint" stories to be made by RKO Radio, who have hitherto confined production to their Hollywood studio.

An exclusively British unit will be employed and arrangements have been made for a predominantly English cast to play in the film. David Burns, however, has been signed to enact a prominent role.

Itemized

British production has been launched by Anglo-American Film Corporation at the M. P. Studios, Elstree, with "The Men From M.1.5" taking the floor under the direction by John Baxter. The script is by Michael Hogan.

* * *

Plans to make a color film based upon the fairy tale of Cinderella has been announced by Somlo Films, British production company. The script already has been completed by Thorold Dickinson.

BEST SELLERS AND RENTERS

"The Patriot," the new novel by Pearl S. Buck, recent recipient of the Nobel Award, has succeeded Rachel Field's "All This, and Heaven Too" as the best seller of fiction, according to the monthly tabulations of "Best Sellers and Renters" in The Retail Bookseller, *house organ of The Baker & Taylor Company, New York. "All This, and Heaven Too" continues to lead the best renters.*

Ten Best Sellers

(Based upon a count of sales from February 15th to March 15th)

1. The Patriot, by Pearl S. Buck.
2. The Tree of Liberty, by Elizabeth Page.
3. Wickford Point, by John P. Marquand.
4. All This, and Heaven Too, by Rachel Field.
5. Rebecca, by Daphne du Maurier.
6. Seasoned Timber, by Dorothy Canfield.
7. Gone with the Wind, by Margaret Mitchell.
8. Disputed Passage, by Lloyd C. Douglas.
9. The Case of the Perjured Parrot, by Erle S. Gardner.
10. The Adventure of Christopher Columin.

Ten Best Renters

(Based on nationwide reports)

1. All This, and Heaven Too, by Rachel Field.
2. Rebecca, by Daphne du Maurier.
3. Disputed Passage, by Lloyd C. Douglas.
4. Three Harbors, by F. Van Wyck Mason.
5. Song of Years, by Bess Streeter Aldrich.
6. My Son, My Son! by Howard Spring.
7. Frost Flower, by Helen Hull.
8. Danger Signal, by Phyllis Bottome.
9. . . . and Tell of Time, by Laura Krey.
10. Royal Regiment, by Gilbert Frankau.

Distinguished

Distinguished actors of the French screen appear in "Young Man's Fancy", a Michael Balcon production presently being directed by Robert Stevenson at the Ealing Studios. The three artists, Mme. Aimos, Bertic and Rognoni, appear in scenes laid in Paris and have small, but it is reported effective, character roles.

Rognoni is known to French audiences as the voice used to double, for French distribution for Wallace Beery, Spencer Tracy and Edward G. Robinson. He also "dubbed" for Warner Oland in the Charlie Chan series.

Workers Star

Workers in the Lancashire cotton industry are stars of a documentary film produced for the G.P.O. Film Unit by Albert Cavalcanti, "Health in Industry." The film, which is being directed by Patrick Jackson, seeks to present modern methods of fighting occupational diseases and of reducing pit and factory accidents. It shows the effect of lead poisoning, cancer of the skin, anthrax and silicosis and the benefits of preventive methods of treatment.

Due for production by the G.P.O. Film Unit shortly will be a film aimed to popularize television.

London's traffic problems are covered in "The City" and London's health administration in "The Health of the Nation".

Stardom

Syd Walker, one time music-hall comedian, the last few years has played minor character roles in British films. His success as the "junk" man in a leading British radio feature "Band Waggon", has now lifted him to stardom. He is playing a leading part of a detective in the new Grafton Film production "I Killed the Count", currently on the floor at the Highbury Studios.

Playing with Walker, who is a Cockney comedian, are Ben Lyon and Terence de Marny, both radio favorites in this country; Barbara Blair, American actress-chanteuse, and Ronald Shiner, Cockney character actor.

"I Killed the Count" is based upon a stage play of the same name and is being produced by I. Goldsmid and directed by Fred Zelnick.

Brandt Heads Foreign Pictures Distribution

Harry Brandt, head of the Brandt theatre circuit in New York City, and president of the Independent Theatre Owners, has formed a new organization for the distribution of foreign films in this country. The company, Film Alliance of the United States, Inc., with temporary offices in the RKO Building, Rockefeller Center, New York City, was formed by Mr. Brandt in association with Nat Wachsberger, French distributor and exhibitor.

"Quai des Brumes," "Le Roi," both French-made, and "The Challenge," English-made, are the first three pictures understood to be ready for release. Mr. Wachsberger was expected to sail from France for New York, this week.

Monogram Signs Child Stars

Jackie Moran and Marcia Mae Jones, both 14 years old, have been signed by Monogram to co-star in four films.

BRITISH EXHIBITORS SHOW CONCERN AFTER FIGHT TELEVISION BROADCAST

Committee of CEA Goes into Action on Day It Is Appointed; GB Equipping Larger Theatres With Screening Apparatus

by AUBREY FLANAGAN
in London

Prophets, whether of the arm chair variety or otherwise, who foresaw as a result of the Boon-Danahar broadcast a state of intellectual panic among students of the entertainment scene, have not proved far wrong, though "concern" is the more exact word.

All Sit Up and Take Note

All trade and entertainment sections have, since that eventful day in February, sat up to take note of the situation. Not least alert of these has been the Cinematograph Exhibitors Association, whose long detachment, now transformed into a state of preoccupation, has inspired it to set up a new committee to report on television. Significantly the committee sat and deliberated on the very day upon which it was appointed.

Another fight has been televised in public, with the approval of the British Broadcasting Corporation, though this time not quite the same interest was provoked. Long battles of words, statement and counter-statement, have been engaged in between the BBC and other entertainment groups. A vital principle has been conceded with the BBC's statement that it will not oppose the rediffusion in public places of television broadcasts of major national events and privately promoted sporting events for which rediffusion fees are asked.

In direct contradiction to their repeated insistence that the permit to rediffuse the Boon-Danahar fight was not a precedent, in spite of the guarded nature of their comment, this would seem to be a change of policy and attitude, and the conceding of a principle upon which the whole future of picture house and public television may yet hinge.

Planning Protection

Organizations representing those whose interests would be immediately affected by public television—writers, film directors, musicians, theatre employees and so forth—already have met in conference to examine the situation in the light of the latest developments and to consider what policy, if any, might be adopted corporatively as protection and defence.

The Stonehaven advisory committee of the home office, which concerns itself exclusively with cinema licensing and its attendant intricacies, is said to have considered public television in its reference to the licensing and control of picture theatres.

Meanwhile, though it is not possible to particularize upon the immediate developments in the new medium, Gaumont British, associated with the Baird system and concern, is equipping its leading theatres with big screen apparatus. Larger houses in Central London, among them the Tivoli, the Dominion, New Victoria and the Gaumont Chelsea, will go temporarily and partially into the hands of excavating engineers bent upon preparing the way for cathode ray television projection. The Monseigneur chain, linked with Scophony, also plans an expansion of its Marble Arch enterprise. It is said that the Derby, classic of Britain's flat racing, will be publicly televised at the Odeon theatre, Leicester Square.

DOWAGER QUEEN MARY SEES ZUKOR ON SET

Adolph Zukor and David E. Rose, managing director of Paramount's organization in Great Britain, were presented to Dowager Queen Mary last Friday when she visited a set in Denham and watched a unit filming "This Man in Paris."

Barney Balaban, in a cable message to New York from London, said "Queen Mary . . . was greatly impressed by the fact that an American company is sponsoring British pictures," and "seemed to regard this as further evidence of the cordial relations and close cooperation which exists between Great Britain and the United States."

Bent upon the acquisition of the necessary material assistance for developing its programs, new finance in the form of a new share issue has been planned by Baird Television, Ltd. Television stocks are rising. Some stocks have doubled in price. Report has it that British Thomson-Houston, Phillips, Pye and EMI, presenting completing experiments, this year will enter the market with cinema television apparatus.

For the present, of course, thanks to the geographical limitations of television broadcasting, picture house television and indeed television reception of all kinds is confined within the limits of an approximately fifty mile radius, and so the voicing of exhibitor concern has been confined, for the most part, to London exhibitors. It is they who have led the demand for investigation and periodical report. No decision has yet been taken by the BBC on provincial development, although it is known that the Television Advisory Committee has considered the practicability of regional transmitters and ultra-short wave relay stations from London to Manchester and Birmingham. These would be spread twenty and thirty miles apart, along the direct main routes, and a short wave length of four or five meters—set low to avoid interference—would be employed. Meanwhile, the Committee awaits results from the experiments of the Post Office and outside technicians.

It would seem likely, following the BBC's new policy, that it will be possible for major national events to be shown on cinema television screens as well as promoted events of a sporting character. For these last, of course, royalties would be paid. It remains to be seen whether "events of national importance" would include the Derby, the University Boat race and the Isle of Man Tourist Trophy race. As regards promoted events, the BBC will insist that no exclusives should be given, but that applicants should be granted rights on equal terms based upon seating capacities. Material for cinema television programs, then would appear likely to concentrate at the outset upon national news, whether military, social or sporting. The setting up of an independent organization, bent upon providing dramatic and musical entertainment for exclusive diffusion to picture houses, a sort of trade television service, has been mooted by Sagall of Scophony and mentioned by Ostrer of Baird. The BBC's attitude to copyright or monopoly of the ether waves will be a vital point in this regard.

Exhibitors would seem to be moving towards the conviction that a real competitive factor is involved, that they can no more turn back the tide of television than could the late lamented King Canute, and that by cooperation and investigation with other interests, a great amount of damage can be avoided.

A sort of new menace is feared by students of television with promoters of sporting events exploiting the new entertainment vogue by demanding high royalties for the privilege of diffusion. High fees were paid for the rights to screen the Boon-Danahar and Harvey-Gains fights, but it is feared that these are a fraction of what may be demanded in the future. Boxing impresarios see a new source of income and will act accordingly against a movement which permits a boxing fan to see intimately and comfortably for two or three shillings what the promoters have been asking, and getting, five or ten guineas for.

The Baird company have launched a new financing plan and announce the issue of a £400,000 ($2,000,000) five per cent loan stock, convertible at option into a new class of preference share. Favorable terms are offered and present shareholders are given first opportunity of buying. The prospectus says: "Certain shareholders and creditors of the company have already informed the board of their intention to apply for a total of £250,000 loan stock; but the directors' proposals will not be proceeded with unless at least £325,000 of the loan is subscribed."

Plan Criticized

The new financing scheme has met with acid criticism in financial circles, notably from the London financial press which has suggested that GB shareholders should oppose any suggestion that their resources should be made available to Baird Television. It is calculated that Gaumont's investment in Baird amounts to £250,000, none of which so far has had any return. Baird, it is stated, has now an overdraft and loan amounting to £250,000.

Against opposition such as the above, British Cinema television, greatly concentrated at present in the pioneering work of Baird, faces the problem of development.

Organize Screen Aid

The British Ministry of Labor has established a new department to consolidate the aid expected from the film industry in propaganda in the event of a national emergency. Bryan Wallace, scenarist, has been appointed film advisor in the national service.

* * *

British newsreel companies have obtained permission to film the Football Association Cup Final at Wembley this year, but no permission for television has yet been given.

* * *

The worst trading conditions in the company's history are blamed by the directors of British Cinematograph Theatres, Ltd., for the 1938 profit of $6,035, after paying various charges.

* * *

An organization bearing the title of the National News Theatre Association of Great Britain and Ireland has been registered in England. Its object is to further matters relating to the development of news theatres.

* * *

A completely equipped bio-chemical laboratory has been presented to the National Hospital for Nervous Diseases in London by Odeon Theatres.

Thomas S. Walker, press agent, has been appointed representative in the South by Filmack Trailer Company of Chicago.

FARNSWORTH OFFERS $3,600,000 ISSUE; SHORTS CALLED TELEVISION'S NEED

CBS Starts Public Broadcasting June 15, General Electric July 1st; Gaumont British Equipping Eight London Theatres

Developments in television this week included the flotation of the first large stock issue, by the Farnsworth Television and Radio Corporation, announcement that Columbia Broadcasting will start New York telecasting on June 15th, followed by General Electric's first operation of its station July 1st. From London came word that Gaumont British is preparing eight of its London theatres for the installation of television equipment.

600,000 Shares Offered

The first public financing for Farnsworth, one of the largest "independent" pioneers, was carried out Monday with the offering of 600,000 shares of common stock at six dollars a share. A portion of the cash proceeds from the sale of the shares will be used for the acquisition of the business and properties of Capehart, Inc., and certain properties of the General Household Utilities Company.

On the completion of the financing, the company plans to begin the manufacture of television transmitting and receiving apparatus based on the inventions of Philo T. Farnsworth, its director of research.

Ten Years, Says Paley

William S. Paley, president of the Columbia Broadcasting System, who is now on the coast, said Monday that when CBS starts its television program in the middle of June, the first releases will concentrate on news, and will be confined to the New York City area. He predicted television would not be comparable to present day commercial radio for at least 10 years. In Hollywood, Mr. Paley will confer with film executives on how CBS may cooperate with them to the best advantage of both.

The revised plans for the Radio Corporation of America, parent company of National Broadcasting Company, television exhibit at the New York World's Fair call for eight display sections. They include a television display and laboratory. A total of 80,000 people have visited Radio City to witness the television tour, since the inception of the tour last September, at 40 cents apiece. During the Fair, NBC expects to do an even larger business on the tour.

General Electric plans to begin operation of its television station on July 1st, with the transmitter above John Boyd Thacher Park in Albany. It will have a 25 mile radius.

Action in England

The Dominion, New Victoria, Tivoli, Chelsea, Gaumont and three other central London houses are being altered by Gaumont British for the installation of television apparatus. Following discussions on television, the Cinematograph Exhibitors Association has agreed to the formation of a non-technical committee which will report to the General Council monthly. Major Gale, CEA treasurer, declared that it is foolish for exhibitors to imagine that they can stop television, and urged cooperation and study with a view to minimizing any loss to film theatres. The third British film to be telecast, "The Edge of the World," is set for a British Broadcasting Corporation telecast on Saturday.

Officials of BBC have asked the Canadian Broadcasting Corporation to install a test receiving set in western Canada, in territory which engineers claim to be one of the best in the world for receiving purposes. With such a receiving set, "freak reception" could be studied, such as that in which a BBC broadcast was picked up on Long Island by NBC.

Roland John Kemp of Chelmsford, England, has designed a television system to make possible the blind landing of planes in fog. The system would give the pilot a picture of the field and also of the angle at which he must come to earth for a safe landing. Two transmitters are used on the landing field, one for short wave radio and the other for television. These are keyed together, as are the corresponding receivers on the plane.

SHORT PRODUCT PLAYING BROADWAY

Week of March 25

CAPITOL		
	Mental Poise	MGM
	Man's Greatest Friend	MGM
	Sporting Wings	RKO Radio
	Feature: Sergeant Madden	MGM
CRITERION		
	Oliver the Eighth	MGM
	Music Through the Years	Paramount
	Paramount Pictorial, No. 4	Paramount
	Feature: I Was a Convict	Republic
MUSIC HALL		
	Merbabies	RKO Radio
	Air Waves	RKO Radio
	Feature: Love Affair	RKO Radio
PARAMOUNT		
	Small Fry	Paramount
	Feature: I'm from Missouri	Paramount
RIALTO		
	March of Time, No. 6	RKO Radio
	Donald's Nephews	RKO Radio
	Feature: They Made Her a Spy	RKO Radio
RIVOLI		
	Merbabies	RKO Radio
	Gems of the Orient	Modern Film Corp.
	Feature: Three Smart Girls Grow Up	Universal
ROXY		
	Nutty Network	20th Cent.-Fox
	Going Places, No. 61	Universal
	Feature: Hound of the Baskervilles	20th Cent.-Fox
STRAND		
	Campus Cinderella	Vitaphone
	Roaming Camera	Vitaphone
	Fat Chance	Vitaphone
	Presto Change-O	Vitaphone
	Feature: You Can't Get Away With Murder	First National

Set Drive for Mayer

The Twentieth Century-Fox Des Moines branch has set April 30th to June 10th for a drive in honor of the 25th anniversary in the film industry of Stanley Mayer, branch manager. Territorial exhibitors are also planning a banquet. At present Mr. and Mrs. Mayer are in Washington on a vacation.

Fred Beetson, executive vice-president of the Association of Motion Picture Producers, has returned to Hollywood from a month's vacation.

Film Must Be Exceptionally Interesting to Hold Audience Even 15 Minutes, Says C. W. Farrier, NBC Coordinator

Shorts preferred.

That is the message television gives to motion picture producers who expect the new "art," burgeoning on April 30 with the opening of the New York World's Fair, to use much film in lieu of "live" talent, according to C. W. Farrier, "television coordinator" for the National Broadcasting Company. (Picture on page 10).

Calls Features Too Long

It is conceded by Mr. Farrier that television's unusual requirements, which make new training necessary for actors and technicians, make it impossible to fill the company's schedule with "live" studio entertainment; hence, films must be used—but not features, according to Mr. Farrier.

"So far," he said, "we've found feature length films as used in theatres too long for television. One's interest is not held long enough and there are technical factors. We're finding that the film has to be damned interesting to keep people absorbed even 15 minutes."

Mr. Farrier asserted that shorts such as "the March of Time," seemed "too long," to him and to persons who were used as test audiences.

"Somehow," he said, "it doesn't seem as good on the television screen as it seems on the motion picture screen."

Technical Limitations

Mr. Farrier explained his reference to the "technical factors" inhibiting showing of feature films.

"We have found features bad because of the fact that in any long picture there are scenes in which the television camera cannot follow the film because of its smaller resolution capabilities. Mob scenes and extreme long shots, with small detail, are examples."

NBC's World's Fair Telecasts

NBC, Mr. Farrier explained, will inaugurate its public television broadcasts on April 30th, coincident with the opening of the New York World's Fair. Two hours per week, to begin with, will be devoted to public telecasting. The time probably will be between 8 and 9 p. m. Special events will demand, and receive, extra time, he asserted.

In addition, the company will broadcast five hours daily, five days weekly, "test" programs, such as it has been doing until midnight every day.

Two Types of Programs

Mr. Farrier outlined the fare on the two types of programs. The public telecasts will use dramatic material, for which rehearsal has been going on for several months, and "suitable" short films. The test programs will use mostly film, of the type which has been used thus far: documentary shorts, commercial shorts from producers and sponsors, shorts from advertising agencies, travelogues, and other shorts—"a million of them"—from independent theatrical film sources.

Mr. Farrier refused to reveal what company's short product NBC would use. He said the company is now "dickering" with every major distributing company, and with Grand National; and with travel agencies, foreign consulates, and the United States Government, for short product.

IN THE CUTTING ROOM

Big Town Czar

(Universal)

Melodrama

"Big Town Czar" will tell a typical story of a racketeering chief who arose from the slums of the New York tenements to become a big shot gangster and ends up in the gutters. It will be a case of rival gangs and gangsters preying on each other, with the public suffering no more damage than is the lot of the ordinary innocent bystander. In other words, it's a matter of internecine strife.

Ed Sullivan, newspaper reporter, who will appear in the picture, is the author of the story on which the production is based. The screen play is credited to Edmund L. Hartmann, whose credits include many melodramatic original screen stories and adaptations. The director, Arthur Lubin, was responsible for "Beloved Brat," "Midnight Intruder," "Secrets of a Nurse" and the recently previewed "Risky Business."

The featured players are Barton MacLane, the detective in the "Torchy Blane" series and most recently in "Prison Break" and "The Storm," Tom Brown, Eve Arden, who was in "Stage Door" and "Letter of Introduction," Frank Jenks, Walter Woolf King and Jack Larue. The support includes Sullivan, Jerry Marlowe, who will make his first screen appearance, Gordon Jones and Horace MacMahon.

Release date: April 21, 1939.

The Return of the Cisco Kid

(20th Century-Fox)

Western

"In Old Arizona" and "The Cisco Kid," although made a long time ago, have already pre-exploited "The Return of the Cisco Kid." The first named won the Academy's best actor award for Warner Baxter in 1929. He repeated the character in "The Cisco Kid" a couple of years later. We asked a group of reporters recently what they considered Baxter's best character portrayal. Six out of eight voted for the "Cisco Kid." He will repeat the character in "The return of the Cisco Kid."

The production will be a glorified western, produced on a scope similar to "Jesse James" and "The Oklahoma Kid," which have given wider audiences greater interest in outdoor action films. It will be Baxter in the role of a romantic, swaggering, law-defying caballero who robs and makes love with equal abandon. It is the occasion for a continuation of quixotic dare-deviltry, tender love making and eye-opening pictorial spectacle, an entertainment prescription which apparently is pleasing the tastes of all ages.

Behind-the-scenes items of exploitation value are the facts that this will be a Cosmopolitan production and naturally the recipient of flamboyant publicity in the Hearst press; that it is being produced by the maker of "Lloyds of London," "In Old Chicago" and "Alexander Graham Bell," Kenneth Macgowan; that it is based on an O. Henry story and that it is being directed by Herbert I. Leeds, whose credits include "Five of a Kind," "The Arizona Wildcat" and "Danger Island."

Baxter, naturally will be the dominating name asset, but there are other personalities worthy of more than ordinary attention. Lynn Bari, after an apprenticeship period in secondary pictures, will be the heroine. Baxter's chief henchman, the dumb but ruthless "Lopez," will be Cesar Romero, who has delivered good performances in many pictures, notably Shirley Temple's "Little Princess." Another of those support actors who make the stars look good, Henry Hull, also will be seen. Impressive in "Boys Town," as he was in "Jesse James" as the country editor, he will again be seen as a pompous old windbag and lovable liar. Further strength is given the list of principals by the inclusion of Robert Barrat and C. Henry Gordon. Such talent as Chris-Pin Martin, Soledad Jimenez, Harry Strang, Arthur Aylesworth, Victor Kilian and Ward Bond will be seen in minor parts.

Release date: April 28, 1938.

The Second Shot

(RKO Radio)

Melodramatic Romance

Bizarre and highly theatrical romance and melodrama provide the story basis of "The Second Shot." The main locale is Panama with its jungle. A disillusioned cabaret entertainer becomes the respectable "companion" of an oil prospector who has been fleeced. When he is about to be double crossed out of a fortune, she helps prevent this. For a time she believes herself a murderess and goes to New York, but when he arrives to tell her she is not a killer, it's love.

The picture will present Lucile Ball, leading woman of the late "Anabella" series, and Allan Lane, presently featured in "They Made Her a Spy." Both have been together previously in "Twelve Crowded Hours" and "Having Wonderful time," as principals. The support includes Donald Briggs, Evelyn Brent, Bernadine Hayes, Steffi Dunna, Abner Biberman, who was "Chota" in "Gunga Din," and Earl Hodgins.

The picture is based on the story "Panama Flo," written by Garrett Fort. The screen play is the work of Michael Kanin, who did the same job for "They Made Her a Spy." Jack Hively also directed "They Made Her a Spy."

Release date: To be determined.

Each Dawn I Die

(Warner)

Melodrama

Following quickly on "Angels with Dirty Faces," with "The Oklahoma Kid" intervening, "Each Dawn I Die" promises to be a melodramatic vehicle that should elevate James Cagney to greater popular heights than ever before attained. There is a distinct possibility that it will be beneficial to George Raft, Jane Bryan, George Bancroft, Thurston Hall, Maxie Rosenbloom and Joe Downey.

"Each Dawn I Die" will be a prison picture. Its principal characters will be desperate and dangerous men. The basic plot has a dual theme; one is a smashing indictment of political corruption, the other is a vivid exposure of prison abuses.

The hero is a newspaper reporter who has been made a victim of political racketeering. His sometimes ally and other times enemy in the grim and bitter story is a four-time loser doing a 199 year sentence. They endure innumerable abuses and persecution. Then following a sensational break and a bloody riot, the hero is delivered from injustice.

Exhibitors can go far back and recall a long list of impressive prison pictures, such as "The Big House." Yet the technique of screen story telling has advanced measurably since that picture, and from the manner in which the substance of Jerry Odlum's novel is used one can expect the new production to include all the old and worthy melodrama as well as much that is new.

William Keighley, experienced in melodramatic treatment through films of the caliber of "Special Agent," "G-Man" and "Bullets and Ballots," is the director.

Release date: To be determined.

Little Mother

(RKO-Radio)

Comedy

Insofar as this picture will have a story theme, it will be that "appearances are deceitful." The plot concerns the hilarious experiences of a shop girl in trying to convince the world that she isn't the mother of a baby she is forced to take care of. Not only do her friends, employers and executives of a foundling home insist the child is hers, but the pompous and irascible store owner is led to believe that his son is the baby's father. The story's comedy is the result of the efforts made by all concerned to straighten out the affair.

"Little Mother" will be a solo-starring vehicle for Ginger Rogers, her first since "Vivacious Lady." The other half of the love interest team is David Niven, currently in "Wuthering Heights" and recently seen in "Dawn Patrol," "Four Men and a Prayer" and "Three Blind Mice." The supporting cast will include Charles Colburn, who was with Miss Rogers in "Vivacious Lady" but is more readily remembered for "Made for Each Other," also Frank Albertson, E. E. Clive, Ernest Truex, currently in "It's a Wonderful World" and most recently in "Ambush," and Bessie Thomasetsky.

The production is based on a story by Felix Jackson, for which Norman Krasna did the screen play. Such pictures as "Three Loves Has Nancy," "Wife vs. Secretary" and "Hands Across the Table" establish the manner in which he combines snappy dialogue and provocative situations. It is a B. G. DeSylva production being directed by Garson Kanin, maker of "A Man to Remember" and "The Great Man Votes."

Release date: To be determined, but after "The Story of Vernon and Irene Castle."

National Variety Meets April 28

The national convention of Variety Clubs has been set for April 28 at the Book-Cadillac Hotel, Detroit. John E. Flynn is in charge of convention arrangements, and Frank J. Downey is banquet chairman.

20th-FOX REPORTS $7,252,466 NET; REPUBLIC'S CONTRACTS AT 7 MILLIONS

$154,000 in Dividends to B. & K. Stockholders; Agfa Ansco Shows $991,925 Net Income for Last Year

While Sidney R. Kent, president, and Herman Wobber, general sales manager of Twentieth Century-Fox Film were announcing product making and selling prospects this week to Fox sales forces in convention at Chicago (see page 53), the corporation was reporting from New York to stockholders on 1938 operations, disclosing a profit of $7,252,466, compared with $8,617,114 for 1937.

Stockholders of Consolidated-Republic, too, heard about the state of their holdings, H. J. Yates, president of Consolidated, at the annual meeting in New York, reporting that Republic had $7,000,000 in film business on its books.

Paramount reported that its Paramount Broadway Corporation, operating the Paramount theatre and home office building at Times Square, had a net operating loss of $235,307 for 1938, and that deficit at December 31st was $537,364.

Stockholders of Balaban and Katz, Paramount's midwestern circuit affiliate, will receive dividends totaling $154,000 on Saturday on 13,061 shares of seven per cent preferred and 264,206 shares of common stock. Annual meeting will be held August 18th.

Agfa Ansco Corporation, of Binghamton, manufacturers of raw film and photographic supplies, in its annual report issued last Friday, showed net income of $991,925 for 1938, after provision for depreciation reserves, interest and $182,528 estimated U. S. and Canadian income taxes.

Percy N. Furber, chairman of the board, reported that Trans Lux Corporation, New York, operating newsreel theatres and movie ticker installations in stock brokerage offices, had profits of $133,717 in 1938, compared with $349,382 in 1937.

20th-Fox Grossed $60,401,473 in '38; Earned Surplus Listed at $13,969,280

Consolidated profit and loss and account of Twentieth Century-Fox compares as follows:

OPERATING PROFIT:		Dec. 31, 1938		Dec. 25, 1937
Income:				
Gross income from sales and rentals of film and accessories		$58,201,314.19		$56,172,192
Dividends, including from National Theatres		1,042,242.75		1,189,027
Other income		1,157,917.04		1,241,016
		$60,401,473.98		$58,602,235
Expenses:				
Operating expenses of exchanges, head office and administration expenses, etc.	$15,062,186.15		$14,184,168	
Amortization of production costs	30,554,895.67		27,200,922	
Participation in film rentals	6,353,115.72		6,546,179	
		51,970,197.54		47,931,269
Net operating profit before interest and depreciation		$ 8,431,276.44		$10,670,966
Deduct:				
Interest expense	$ 68,815.39		110,400	
Depreciation of fixed assets, not including depreciation on studio buildings and equipment absorbed in production costs	304,276.58	373,091.97	269,978	380,378
Net operating profit before federal income taxes		$ 8,058,184.47		$10,290,588
Provision for federal income taxes		805,717.92		1,230,970 442,504(a)
Net operating profit after federal income taxes		$ 7,252,466.55		$ 8,617,504
EARNED SURPLUS, December 25, 1937		11,616,032.79		....
		$18,868,499.34		....
DEDUCT CASH DIVIDENDS PAIDS ON:				
$1.50 dividend cumulative convertible preferred stock	$ 1,415,320.00		....	
Common stock, $2.00 per share	3,483,898.61		....	
		4,899,218.61		....
EARNED SURPLUS, December 31, 1938, carried to balance sheet		$13,969,280.73		....

(a) Other deductions.

Twentieth Century-Fox's Position

Twentieth Century-Fox's $7,252,466 1938 net included dividends from National Theatres Corporation, coast circuit, in the amount of $882,000 compared with $1,134,000 in 1937. These dividends were received in the fourth quarters of the respective years. Fox Film profits for the fourth quarter of 1938 were $2,630,374 compared with $3,718,000 for the fourth quarter of 1937 and $1,202,433 for the third quarter of 1938.

National Theatres and its voting controlled domestic subsidiaries had consolidated net income of $2,617,653 for 1938 compared with $2,988,228 for 1937. Twentieth Century-Fox Film Corporation's 42 per cent interest in National Theatres Corporation indicates an interest in these earnings of $1,099,414.

Twentieth Century-Fox paid dividends on the preferred stock in 1938 of $1.50 per share and $2.00 on the common stock. Total dividends paid amounted to $4,899,218.

The consolidated balance sheet as at Dec. 31, 1938 showed current assets amounting to $31,275,908 including cash of $6,502,168 as against current liabilities of $6,211,515. Also included were approximately $20,000,000 of productions released, at cost less amortization ($9,658,738); unreleased, at cost ($7,609,247), and in progress, at cost ($2,888,162).

Assets of $14,471,711 were listed as Gaumont-British, England, $3,737,567; the 42 per cent of National Theatres, $8,859,886; Movietonews, $608,619; advances in Hoyts Theatres, London, and Roxy theatre, New York, $893,636.

Total assets were $60,703,113.

The company reported gross income of $2,156,693 for the Roxy in 1938, and operating expenses of $1,780,595, which, after interest, depreciation and taxes, resulted in net profit of $110,095.

Republic's Operations

Republic Pictures is showing a profit and has unplayed contracts amounting to more than $7,000,000, H. J. Yates, president of Consolidated Film Industries, told Consolidated's stockholders at their annual meeting last Thursday in New York. A year ago at this time the figure was about $6,000,000. He estimated Republic's profit for the first 1939 quarter as $150,000, and said that a profit was shown in the final quarter last year. Unliquidated product totals $4,742,173.

Mr. Yates said that Consolidated is completing a deal to lend Edward Small, United Artists producer, $150,000 in return for an exclusive printing contract. Universal's note for $1,000,000, which was due within the last 90 days, has been extended another year and may be renewed an additional year.

Owes Consolidated $2,500,000

Questioning brought out that Republic owes Consolidated $2,500,000, of which $500,000 is current. Consolidated has a $750,000 investment in Republic stock, owning 48 per cent, directly and indirectly; Consolidated sales to Republic in 1938 were $1,081,910, compared with $1,033,043 in 1937; instructions have been issued to Republic to limit prints and get 50 bookings per print.

Questioned, Yates said his salary is $75,000 a year from Consolidated, with none from Republic or other subsidiaries. He said several stockholders have submitted recapitalization plans and that something may be worked out soon.

Ralph Poucher, vice-president, estimated Consolidated's first quarter profit as about $258,800, against $166,125 in the corresponding 1938 period, both before taxes, though sales increased only about $200,000.

The stockholders gave the officers a vote of confidence and reelected four directors for three years, as scheduled. The directors met later and reelected the officers.

Documentary Film Appetite Growing Says Joris Ivens

Joris Ivens, one of the chief exponents of documentary films, returned to New York this week from Hollywood after declaring at a Hollywood press conference that he thinks the American film goers "are awakening their appetites for documentary films."

Ivens, who made "Spanish Earth" some years ago and whose latest effort is "The 400,000,000," a six-reel film of the Sino-Japanese war, said that "Spanish Earth," with a production cost of $18,000, was a financial success, having been shown in 300 theatres in the United States. "The 400,000,000," given a $5.50 top price coast premiere in Hollywood at the Esquire Theatre last Sunday, is being distributed in the United States by Garrison Film Company of New York. Ben Goldstein is handling it on the Pacific Coast.

The Dutch film producer-director spent six months in China and spent, he says, $40,000 on "The 400,000,000."

"It tells in documentary style the oppression of the Chinese people—the 400,000,000 victims of Japanese aggression," he said. The persons putting up the money for the film were Luise Rainer, Dorothy Parker, Lillian Hellman, Ernest Hemingway, Archibald MacLiesh, Herman Shumlin, Dudley Nichols and W. Osgood Field.

Documentary films should take their place on the regular theatre screens with films of strictly entertainment content, Mr. Ivens told the press. It makes for a variety of film fare, he said. "The 400,000,000" should appeal to the American public, for 90 per cent of them are against the Japanese invasion, he added.

"I think that American people are thirsting to see new ideas in motion pictures, things which are true to life and tell a vital story," he asserted.

Having previously said that "The 400,000,000" tells only the Chinese side of the war, Mr. Ivens was asked if he felt that it might divide the vast screen audience into two camps and lessen the number attending theatres.

"I do not," he said. "'I think that such pictures will bring more persons to theatres. Documentary films should find a niche between newsreels and entertainment films."

Safety Rules for Trucks

Eighteen executives of various fire underwriting and insurance companies, truck transport and safety and other organizations met last week at Wilmington to revise rules and regulations for truck transportation of explosive or highly inflammable materials, including motion pictures. Representing the motion picture business were Arthur S. Dickinson and A. L. Armstrong, both of the Motion Picture Producers and Distributors of America.

While the conference took up virtually all aspects of such transportation, physical operation, construction, safety devices and the like, little change was found necessary for film deliveries by truck.

Radio to Extol Its Virtues in Public Campaign Starting on April 17th

A joint goodwill promotional campaign sponsored by the National Association of Broadcasters and the Radio Manufacturers Association will be launched April 17th, the first cooperative effort of radio set manufacturers and broadcasters to exploit the virtues of radio.

The idea was first discussed after the motion picture business announced its "million-dollar" "Motion Pictures Are Your Greatest Entertainment" campaign, last fall.

Final plans for the radio campaign were made at a meeting in Washington of a joint committee representing both organizations, last week, following a study of a questionnaire which the NAB sometime ago sent out to members, asking for views as to the desirability of such a program and the shape it should take.

The advertising effort of the radio industry will proceed simultaneously along four lines: to sell the public on the American system of broadcasting; to advertise the variety and diversity of program structure and the fact that there is no censorship except by the listener; to increase the amount of listening, both by offering better programs and by the sale of additional receiving sets; and to demonstrate the idea of quality reception, showing that the programs go out perfectly from the transmitters and if not received with equal perfection the fault lies with the receiving set.

Nazi Press to Ignore U.S. Films

The Hamburger *Tageblatt,* official Nazi party paper, will no longer review or advertise motion pictures from the United States, according to a wireless Monday to the New York *Times* from Hamburg, which disclosed "the first step in what may become a nationwide ban (in Germany) on American films."

Sharp curtailment of American film distribution in Germany started with the Nazi' rise to power and has continued since.

The *Tageblatt* announced that in view of the "offensive character" of several American films, it will no longer give any notice to U. S. pictures, continued the *Times* dispatch, which added that the German newspaper took offense at Warners' "Confessions of a Nazi Spy."

It was said that the *Tageblatt* suggests that the American film industry has begun an offensive against the Third Reich. "The mask has fallen," it said. "The supervised American film companies have joined in a chorus of never-ending insult and abuse of Germany."

Czech Treaty Suspended

Official suspension of the reciprocal trade treaty between Czechoslovakia and the United States was announced this week by the State Department at Washington, following the Nazis' recent acquisition of virtually all of the Czech country.

The action had been expected since the Administration had previously classified Czech areas as German-controlled and goods therefrom, including films, as German in origin and not eligible for the treaty concessions formerly given Czechoslovakia. Motion pictures were included in the Czech trade treaty.

Sanctions Czech Goods Here

The Non-Sectarian Anti-Nazi League in New York announced this week that it is not extending its boycott of Nazi-made merchandise to goods marked "Made in Czechoslovakia," and which are in the U. S. as having been made in Czechoslovakia prior to its domination by Hitler. Some Czecho-made films are in circulation in this country, and presumably these, too, would be excluded from any boycott action by the League.

The League on Tuesday sent word to every member of Congress to consider a plan to combat anti-American propaganda.

The plan, advanced by Professor Harold Lasswell, would, besides other propositions, compel Nazi, Fascist or Communist radio speakers to buy an equivalent amount of radio time following their broadcast to permit democratic speakers to refute their statements and defend democratic ideals.

Films Aiding Refugees

The United Jewish Appeal for Refugees and Overseas Needs on Monday publicly acknowledged the aid being given by members of the motion picture and theatrical professions to plans for the launching of "the largest campaign for refugees ever undertaken," as sponsored jointly, through the United Jewish Appeal, by the United Palestine Appeal, the Joint Distribution Committee and the National Coordinating Committee Fund.

"Important men in the motion picture and theatrical field were among the first to pledge support," declared Henry Ittleson, philanthropist and financial leader, who is chairman of the campaign. He said that employes in motion pictures and theatricals have requested a participation.

March of Time Reels To Schools in 16 MM.

Thirty March of Time releases, which have completed their regular theatrical runs in this country, have been made available, in 16 mm. sound form, to the schools and colleges serviced by the Association of School Film Libraries, according to Fanning Hearon, executive director of the association.

"In making arrangements with the March of Time," Mr. Hearon pointed out, "prints will be sold only to members of our association. This is to protect the producers against any misuse of their product."

The subjects, chosen, according to Louis De Rochemont, producer of the March of Time, "according to a preference vote among recognized authorities on the educational value of motion pictures," are divided into these classifications: Youth Problems; Conservation Problems; Civic Problems; Safety; Health; Labor Problems; War and Peace.

WHAT THE PICTURE DID FOR ME

Columbia

FLIGHT TO FAME: Charles Farrell, Jacqueline Wells—A very good action mystery play.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOLIDAY: Katharine Hepburn, Cary Grant, Lew Ayres, Doris Nolan, Edward Everett Horton, Binnie Barnes, Jean Dixon—A pretty good picture but it was tiresome in some parts. Running time, 94 minutes. Played March 4-6.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

MY SON IS A CRIMINAL: Alan Baxter, Jacqueline Wells—Played on week end March 17-18th to good business. Pleased fairly well. Running time, 72 minutes.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

REFORMATORY: Jack Holt, Charlotte Wynters, Bobby Jordan—Well received. Columbia has the best one-day pictures. Jack Holt is as good as ever in this one. Running time, 60 minutes. Played March 15.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

SMASHING THE SPY RACKET: Fay Wray, Ralph Bellamy—A fairly good "B" class picture. Running time, 62 minutes. Played March 5-6.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

START CHEERING: Jimmy Durante, Joan Perry—Played this one late but at that I took the first available time offered. Was complete bust and barely paid wages, let alone the rental asked.—Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

WEST OF SANTA FE: Charles Starrett, Iris Meredith, Sons of the Pioneers—The best Western of the Charles Starrett series. It looks like Columbia would get a new supporting cast once in a while. The Sons of the Pioneers are very good and they are the best drawing card. Running time, 57 minutes. Played March 4-5.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

First National

ADVENTURES OF ROBIN HOOD, THE: Errol Flynn, Olivia de Havilland, Basil Rathbone, Ian Hunter, Claude Rains—Bucked hockey games and everything else with this one but came out on top. A box office natural in any situation.—Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Dead End Kids"—Do not fail to run this picture. James Cagney and Pat O'Brien really do a swell job of acting. The "Dead End Kids" really look and act the part they have. Everybody should be pleased with the show. Running time, 97 minutes. Played March 18-20.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane, Jane Bryan—A very good military picture. Depicts life in V.M.I. known as the "West Point of the South." Quite interesting from start to finish. Splendid acting by all. Wayne Morris does particularly well and unless I am mistaken he is on his way to stardom. I publish my own weekly theatre newspaper. A copy is yours for the asking. Running time, 85 minutes. Played March 5-6.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane, Jane Bryan—An excellent little comedy which was far better than the stage play. Drew lots of laughs from the audience, which was composed mostly of the younger element. Just average draw at the box office but all in all a pretty fair comedy. Running time, 89 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FOUR DAUGHTERS: Lane Sisters, Gale Page, Jeffrey Lynn, John Garfield, Claude Rains, May Robson—This picture pleased my audience 100 per cent. Well produced and a very good story. Business very good. Pictures like this will bring business to any theatre. Played March 19-20.—Running time, 20 minutes.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

FOUR DAUGHTERS: Lane Sisters, Gale Page, Jeffrey Lynn, John Garfield, Claude Rains, May Robson—By far and wide the class of the crop. This holds the year's house record and is very worthy of it. There is no doubt in my mind that Warners have the best all round stuff on the market.—Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

GIRLS ON PROBATION: Ronald Reagan, Jane Bryan—A pretty good show with plenty of action. Running time, 63 minutes. Played March 8-9.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

Metro-Goldwyn-Mayer

ADVENTURES OF HUCKLEBERRY FINN, THE: Mickey Rooney, Walter Connelly, Lynne Carver, Rex Ingram—Very good. Mickey Rooney pleases everyone.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BLOCKHEADS: Laurel and Hardy, Patricia Ellis, Billy Gilbert—Absolutely the weakest picture I ever saw. There weren't any laughs in the entire picture. The worst Laurel and Hardy ever made. Running time, 57 minutes. Played March 1-2.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

BOYS' TOWN: Spencer Tracy, Mickey Rooney, Gene Reynolds, Henry Hull—Hearty approbation and much deserved, too, on this picture by the men here. Those who see this truly great picture will certainly leave the theatre with a sincere sense of justice towards the urchins of the street. Spencer Tracy in his role of Father Flanagan reached the apex of his acting career, and richly deserves the desire of all Hollywoodites, the "Academy Award." Mickey Rooney continues to be tops as a juvenile actor, his portrayal of the tough "Whitey" Marsh being a natural. Incidentally, he does some of the best emoting we have ever seen screened. However, the life experience of some of the men here, they believe, permit them to offer what they claim justifiable criticisms of the picture. First: Father Flanagan's visit with "Whitey's" brother was much too short under the circumstances. It seems that when a warden will so courteously turn his office over for such a visit, he will permit the visiting priest more than two minutes with the prisoner. Second: the escape of "Whitey's" brother from the deputy was too easily perpetrated and maintained an air bordering on the ridiculous. Third: it seems highly improbable three bank robbers (especially the two not related to "Whitey") would permit an unarmed youth to capture them as easily as they did. The building they were in certainly must have had a back door and some windows. However, despite the minor weaknesses of the picture, as detected by our audience, it is one every American should see, for only in a country like America could such an institution as "Boys' Town" be established. Running time, 95 minutes. Played March 18.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

CITADEL, THE: Robert Donat, Rosalind Russell—Say, here is a picture. Held the few people who saw it in rapt silence during the entire duration of the long story. But it didn't draw any business. Running time, 112 minutes. Played March 5-6.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FAST AND LOOSE: Robert Montgomery, Rosalind Russell—Very gay and funny. Will please anywhere.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FOUR GIRLS IN WHITE: Florence Rice, Una Merkel, Ann Rutherford, Mary Howard, Kent Taylor, Alan Marshal—Very interesting entertainment. Rather depressing in some places, but pleased.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FOUR GIRLS IN WHITE: Florence Rice, Una Merkel, Ann Rutherford, Mary Howard—This was exceptionally good, but business very poor due to basketball.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FOUR GIRLS IN WHITE: Florence Rice, Una Merkel, Ann Rutherford, Mary Howard—Excellent. Audience reaction and comment very good. Sure to please those who don't want to have to figure out a plot. Clear, intelligent, laugh-provoking fun to thrills and excitement. Played February 18-21.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

GIRL DOWNSTAIRS, THE: Franchot Tone, Franciska Gaal—Our audience got a tremendous kick out of this picture. While not a "terrific" picture, is good program fare. Lots of laughs. Clever lines and situations. Played February 15-17.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Miliza Korjus—A wasted date for us as we had very poor Sunday-Monday.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns, and Gracie Allen—The honors go to Gracie Allen in this picture. Very good entertainment and will please old and young.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

IDIOT'S DELIGHT: Norma Shearer, Clarke Gable, Edward Arnold, Joseph Schildkraut, Burgess Meredith, Charles Coburn—Good acting, but not a picture for small towns.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LET FREEDOM RING: Nelson Eddy, Lionel Barrymore, Virginia Bruce, Edward Arnold, Guy Kibbee, Victor McLaglen—Very good, indeed. Fine acting by everyone. Mr. Eddy improving with his acting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LISTEN, DARLING: Judy Garland, Freddie Bartholomew, Mary Astor, Walter Pidgeon—Not as good as I had expected. I was kind of disappointed as I had expected to see something much better. The plot was very weak, indeed. Judy didn't sing enough, either. Something was lacking in the picture and it only made the "B" grade when it should have been tops. Running time, 75 minutes. Played March 11.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

OUT WEST WITH THE HARDYS: Lewis Stone, Mickey Rooney, Virginia Weidler—The best of this excellent series. The Hardys are tops in entertainment and in this one we have Virginia Weidler, who gives a performance that would be a credit to our "first ladies of the screen." She had us all crying when she talked to her pony after he had broken his leg. Wish she would join the Hardy Family. How about it, Judge Hardy? Can't you adopt her? This pleased them all. We always look forward to these features. Running time, 85 minutes. Played March 10-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas—Pretty good drama which failed to draw. Joan Crawford does not pull in a small town. Played March 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STABLEMATES: Wallace Beery, Mickey Rooney—A very good show with Wallace Beery and Mickey Rooney both doing marvelous acting. But I can't understand how it can rain a downpour one night and the next morning the ground is as dry as ashes and the dust flying around as it did in the show. Played this during a snow storm, so didn't do so good. It should pull, in good weather. Running time, 89 minutes. Played March 11-13.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

STAND UP AND FIGHT: Robert Taylor, Wallace

(*Continued on following page*)

(Continued from preceding page)

Beery, Florence Rice, Barton MacLane, Helen Broderick—Very good action picture. Pleased.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Frank Morgan, Mischa Auer, Florence Rice—A sweetheart of a picture. Very fine singing.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy, Walter Pidgeon, Leo Carrillo, Walter Connolly—A good picture with plenty of action, but it wasn't half as good as "Test Pilot." Running time, 106 minutes. Played February 26-28.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

YELLOW JACK: Robert Montgomery, Virginia Bruce, Lewis Stone, Henry Hull, Charles Coburn—A very fine picture, but made the box office very pathetic grosses. About 30 per cent lower than an average western. Why did we play it on a weekend? Prestige don't fill the pockets.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Monogram

NAVY SECRETS: Fay Wray, Grant Withers—Would make a nice bonfire for a fishing trip. Played March 4-7.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

TOUGH KID: Frankie Darro, Dick Purcell, Judith Allen—Just fair. Nothing to get excited about, or to excite your audience. Frankie Darro is too much "the little man." Played February 26-March 1.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

Paramount

AMBUSH: Gladys Swarthout, Lloyd Nolan—Just another program picture that they kill a couple off. Talk about cycles; gangster pictures have it. With business off to some extent, it takes a lot more picture than this one to get business. And that goes for a lot of them that have come through this season, Paramount the worst offender, with us. It is this kind of product that is jamming up business, that I am sure. We see no recession with good ones.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

EAGLE AND THE HAWK, THE (Reissue): Fredric March, Gary Grant, Jack Oakie, Carole Lombard—Most people had forgotten it. Did above average Lenten business and satisfies all thrill seekers. Sell it without mention of reissue and you'll do a better business. Running time, 73 minutes. Played March 18-21.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

FRONTIERSMAN, THE: William Boyd, George Hayes, Evelyn Venable—Keeps up that high "Hopalong" average. Well cast and gorgeous natural backgrounds. Will satisfy your action lovers. Played March 4-7.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

IN OLD MEXICO: William Boyd, George Hayes—A cowboy picture. Pretty good. Running time, 67 minutes. Played March 11.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

KING OF CHINATOWN: Anna May Wong, Akim Tamiroff—Very good little program picture. Stars very good. Tamiroff not quite as good as he was in "Ride a Crooked Mile." Very fine direction was evident in this little picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PARIS HONEYMOON: Bing Crosby, Franciska Gaal, Akim Tamiroff, Shirley Ross—Paramount has come through with a hit picture. It is equally as good as Bing's last picture, and if they keep this pace with him, he will be on top again. And boy, what a honey Franciska Gaal is in it. She is as cute as a button and the little lady can act. Here's to you, Miss Gaal; you were certainly right on top of the ball, all the way.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PERSONS IN HIDING: Lynne Overman, Patricia Morison, J. Carrol Naish—Outside of dropping you flat at the end, the picture has something different in crime pictures. Predict that your audiences will "take to" Patricia Morison and we expect her to go along in better pictures later. She's charming and exciting. Make a fuss over her. We need a few refreshing new faces, and figures. Running time, 73 minutes. Played March 18-21.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

ST. LOUIS BLUES: Dorothy Lamour, Lloyd Nolan, Tito Guizar—Seemed to please. Adverse weather conditions made unprofitable run. Would suggest that Miss Lamour be kept in pictures where she didn't have to talk or try to change her facial expressions. Running time, 90 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TRUE CONFESSION: Carole Lombard, Fred MacMurray, John Barrymore—Did a nice business on this one, even though it had been run at a house two miles away in advance of my date. Couldn't see the picture myself, but it appeared to please the cash customers. —Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

Republic

BILLY THE KID RETURNS: Roy Rogers, Mary Hart, Smiley Burnette—Pretty good.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HEROES OF THE HILLS: Three Mesquiteers (Robert Livingston, Ray Corrigan, Max Terhune), Priscilla Lawson—The Three Mesquiteers are well liked here. I think this was one of the best they have made. Running time, 55 minutes. Played March 11.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

HOME ON THE PRAIRIE: Gene Autry, Smiley Burnette—Seemed to please. Drew good. Possibly could stand a little more action in the Autry musical westerns for their own good. Running time, 57 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MYSTERIOUS MISS X: Michael Whalen, Mary Hart, Chick Chandler—Very fine program picture. Many comments as to entertainment value of this picture. Chick Chandler very, very good in his role. Thanks, Republic, for this nice program attraction.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

OLD BARN DANCE, THE: Gene Autry, Smiley Burnette, Helen Valkis—I honestly believe this to be the best Autry I have ever played. I understand Republic is taking John Wayne out of the Three Mesquiteer westerns. Why not put Smith Ballew in his place. Of course, he wouldn't be as good as Wayne, but believe he could fill the bill. What about it, Republic?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

ROUGH RIDERS' ROUND-UP: Roy Rogers, Mary Hart—Average western which failed to draw. Played March 16-17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WESTERN JAMBOREE: Gene Autry, Smiley Burnette—Not one of Autry's better pictures. People come to hear you sing, Gene, so give them plenty of music.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WOMAN DOCTOR: Frieda Inescort, Henry Wilcoxon, Claire Dodd, Sybil Jason—A good program picture. Pleased Bank Night audience.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

BRINGING UP BABY: Katharine Hepburn, Gary Grant—A highly publicized bust if ever there was one. Not only did it lose money, but I pretty nearly lost my scalp when the patrons got after me. Am playing "Holiday" next week and sure I have two strikes on me before I go to bat.—Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

FISHERMAN'S WHARF: Bobby Breen, Leo Carrillo, Henry Armetta—Fair. Good singing from Bobby Breen.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GREAT MAN VOTES, THE: John Barrymore, Peter Holden, Virginia Weidler, Katharine Alexander—John Barrymore is without a doubt one of the outstanding stars of the screen. A better title would have been more suitable. Those who attended liked the whole cast and voted it an outstanding show. Running time, 72 minutes. Played March 12-13.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

GREAT MAN VOTES, THE: John Barrymore, Virginia Weidler, Peter Holden, Katharine Alexander—Very disappointing as we had read such high reports about this picture. We could not see any entertainment in it.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JOY OF LIVING: Irene Dunne, Douglas Fairbanks, Jr.; Alice Brady, Guy Kibbee—A good show, but it leads me to believe they are trying to type Irene Dunne, one of the finest in the business. However, it paid its way and pleased those that saw it.—Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

JOY OF LIVING: Douglas Fairbanks, Jr., Irene Dunne, Alice Brady, Guy Kibbee—A very enjoyable picture, but due to bad weather we failed at the box office to make film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PACIFIC LINER: Chester Morris, Victor McLaglen, Wendy Barrie—Action picture. Good for gift night.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

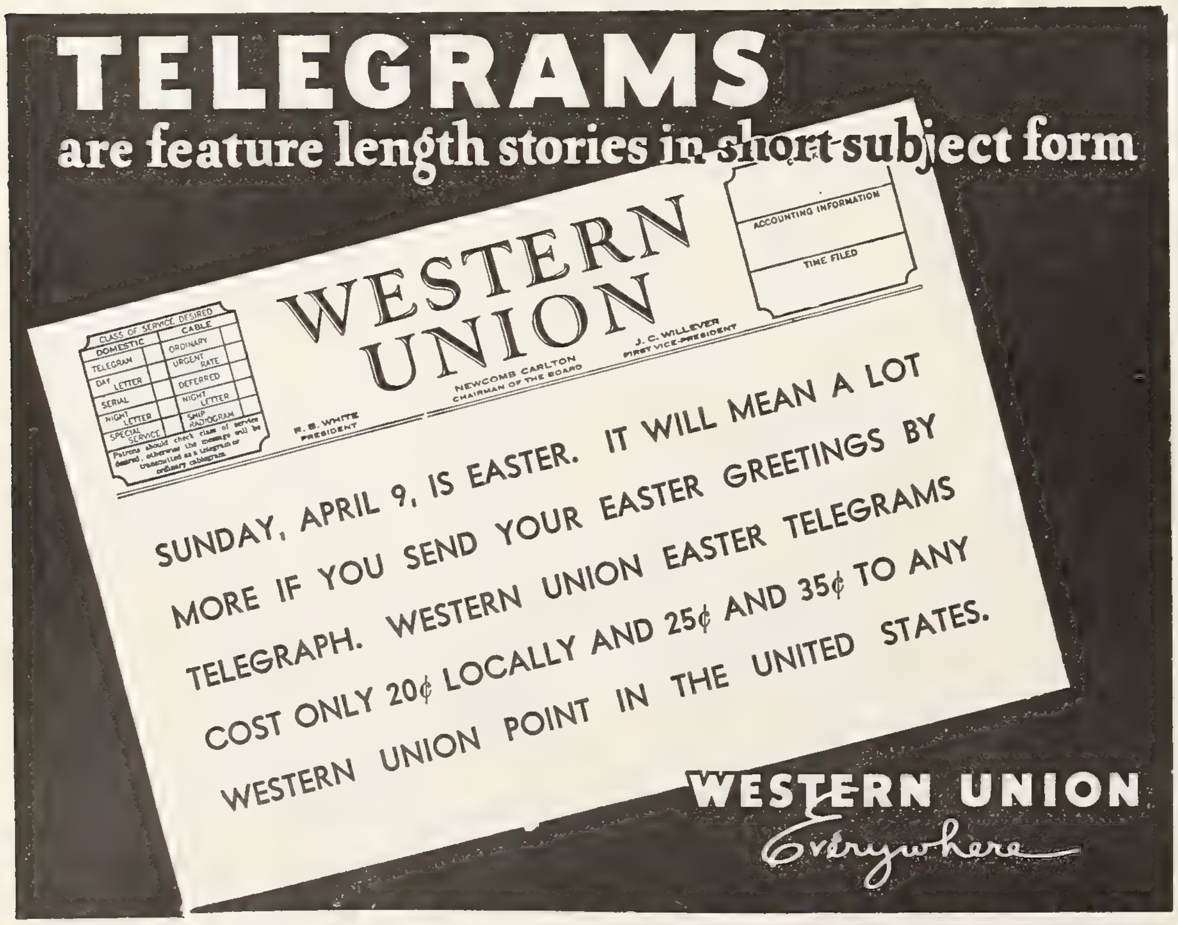
RADIO CITY REVELS: Bob Burns, Jack Oakie—A fair picture which just about broke even. Had been played by my opposition in advance.—Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

WISE GIRL: Miriam Hopkins, Ray Milland—This was a good little picture, but it didn't pull. Miriam Hopkins has never made any money for me yet.—Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

Twentieth Century-Fox

ARIZONA WILDCAT: Jane Withers, Leo Carrillo, Pauline Moore, Henry Wilcoxon—A regular western picture. That's all.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CHARLIE CHAN IN HONOLULU: Sidney Toler, Phyllis Brooks—Mr. Toler does very well as a substitute for Warner Oland.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.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IN OLD CHICAGO: Tyrone Power, Alice Faye, Don Ameche, Alice Brady—Played this one two months after my opposition and still hit the big marks with it. Product like this is easy to sell and is a salvation to situations such as mine.—Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

JESSE JAMES: Tyrone Power, Nancy Kelly, Henry Fonda, Randolph Scott—Fonda, Power and Kelly do very fine acting. Pleased one and all.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JESSE JAMES: Tyrone Power, Nancy Kelly, Henry Fonda, Randolph Scott—Many complaints on glorifying the outlaw. Some did not come on this account. Well made and excellent cast. Beautiful photography. Business good, but not nearly up to "In Old Chicago." —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JUST AROUND THE CORNER: Shirley Temple, Bill Robinson, Joan Davis, Charles Farrell, Armanda Duff, Bert Lahr—The poorest business we ever had on a Shirley Temple picture. About 35 per cent off. We still did above average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JUST AROUND THE CORNER: Shirley Temple, Joan Davis, Charles Farrell—And did we get fooled! Business not even half as good as usual with this star. She will need a couple of specially good ones to make up for this one.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

KENTUCKY: Richard Greene, Loretta Young, Walter Brennan—Pleased every one. Miss Young and Mr. Greene very good, but Brennan stole the show.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MR. MOTO'S LAST WARNING: Peter Lorre, George Sanders, Ricardo Cortez, Virginia Field—Fair but no draw.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MR. MOTO'S LAST WARNING: Peter Lorre, George Sanders, Virginia Field—This one didn't jell for us, and it is my bet that if and when that 20 per cent elimination comes through there won't be so many of this type produced. On the face of this concession, isn't it reasonable that the producers are going to use more care and thought to the lower classifications, knowing that the exhibitor is going to pick and eliminate those that he is sure are not up to the standard that the public is demanding, and are refusing to support by spending their two bits?—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ROAD DEMON: Henry Arthur, Henry Armetta, Joan Valerie, Thomas Beck, Bill Robinson—For real good comedy Henry Armetta surely gets the laughs. Tom Beck, who played the part of the race driver, was not so convincing. Bill Robinson's novelty tap routine fits very well and was well received. Well liked. Running time, 70 minutes. Played March 15-16.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

TAIL SPIN: Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell—Very well received Plenty of thrills and action.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TAIL SPIN: Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis—As usual, airplane pictures do some business. But the flying these gals do stretches the credibility a long way. It would take an Earhart to keep up with them. Now, I ask you? And I know darn well the public did not believe they were flying those planes. The picture outside of that is none too good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TAIL SPIN: Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis—Fine airplane picture which pleased and did above average business. Played March 15-16. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TAIL SPIN: Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell—Rather a morbid picture that didn't seem to please as much as it could. Drawing power was fair. Had plenty of action to suit all. Running time, 80 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

THANKS FOR EVERYTHING: Jack Haley, Jack Oakie, Adolphe Menjou, Arleen Whelan, Tony Martin —Only fair. If Fox does not make better musicals than this, I don't think I want to play any more of them. Running time, 90 minutes. Played March 9-10. —J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

THREE MUSKETEERS, THE: Don Ameche, Ritz Brothers, Gloria Stuart, Binnie Barnes—Quite a few laughs. Will please the younger element.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THREE MUSKETEERS, THE: Don Ameche, Ritz Brothers, Binnie Barnes—Pretty fair musical comedy which failed to draw. I think some had it confused with the "Three Mesquiteers." Played March 13-14.— E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THREE MUSKETEERS, THE: Ritz Brothers, Don Ameche, Gloria Stuart, Binnie Barnes—No draw; no money; no like. Running time, 74 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

United Artists

ALGIERS: Charles Boyer, Sigrid Gurie, Hedy Lamarr, Joseph Calleia—Well, we were somewhat disappointed in this picture. Story was good and it was our opinion that acting honors went to Joseph Calleia. Why don't we have him more? Believe Hedy has possibilities and there is no question that she is beautiful. But she hasn't the voice to help build her into a great star. Running time, 96 minutes. Played March 12-13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon, Patsy Kelly, David Niven, Thomas Mitchell, Walter Brennan—Here is one that fooled us. We looked for business on this one, as western pictures have always been popular, but failed to make film rental, believe it or not.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon, Patsy Kelly, David Niven, Thomas Mitchell, Walter Brennan—Very good picture, although it did just an average business here. Played February 24.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

DUKE OF WEST POINT, THE: Louis Hayward, Richard Carlson, Joan Fontaine—About as good a picture of West Point as ever shown. Hayward very good in part. Same Carlson. Would suggest that United Artists give their pictures a little publicity where it would do a little good. Nobody ever heard of this feature here, so business poorest in years. Running time, 109 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly—A fine comedy with a cast that is just about perfect. Patsy Kelly as a saleslady for "Vibrato." Claude Gillingwater as the wealthy grandfather and Eugene Pallette as the editor almost steal the show from the two top stars, Fredric March and Virginia Bruce. This pleased 100 per cent. Running time, 84 minutes. Played March 3-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

YOUNG IN HEART, THE: Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard—Drew average Sunday-Monday business and seemed to please very much.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Universal

DANGER ON THE AIR: Donald Woods, Nan Grey, William Lundigan—Played this with "Road to Reno," also from Universal, and hit an all-time low for a weekend. Those over-rated 60 minute features will break the best house on earth.—Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

DARK RAPTURE: Mr. and Mrs. Armand Denis—The best of its kind that we have run. Go back and pick this up for a weekend date if possible. Wonderful audience reaction and it brought in a class that seldom comes to the show. Running time, 79 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LAST WARNING, THE: Preston Foster, Frank Jenks, Frances Robinson—A pleasing program picture that should do business. Tried it Friday-Saturday to no business whatsoever. Running time, 63 minutes.— A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LETTER OF INTRODUCTION: Edgar Bergen, "Charlie McCarthy," Adolphe Menjou, Andrea Leeds, George Murphy—First class fare, which no exhibitor should be afraid to ballyhoo too loudly. Unfortunately, it ran into a major hockey game here and nothing on earth can buck that in this locality. At that it came out on the right side of the ledger and did make friends for the house.—Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

LITTLE TOUGH GUY: "Dead End Kids," Robert Wilcox, Helen Parrish—A nice surprise in this one. Drew a good crowd and they seemed to enjoy it.— Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

MAN WHO CRIED WOLF, THE: Tom Brown, Barbara Read, Lewis Stone—Maybe these pictures will go somewhere else, but I can't put them over.—Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

NURSE FROM BROOKLYN: Sally Eilers, Paul Kelly—Not a bad little picture, but not strong enough

(*Continued on following page, column 2*)

AMERICA – FIRST, LAST – ALWAYS!
"Men, for eleven days, Santa Ana's 'No Quarter' flag's been waving—As far as I am concerned—there will be no surrender—no retreat."

★ MAN OF CONQUEST ★
RICHARD DIX *as Sam Houston* • Gail Patrick *as Margaret Lea* • Edward Ellis *as Andrew Jackson*
Joan Fontaine *as Eliza Allen* • A Republic Picture

For the man who borrows *your* copy of MOTION PICTURE HERALD

We all know him. He doesn't mean to bother you. He really means it when he says he'll return your copy.

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(*Continued from preceding page*)

to stand alone, and my patrons hate double bills.—Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

RAGE OF PARIS, THE: Danielle Darrieux, Douglas Fairbanks, Jr., Mischa Auer, Helen Broderick—I don't know what to make of this picture. For a certainty it did not bring them in and those that saw it are just as puzzled as I. They don't know whether to go for this Darrieux or not. Since I had it on a straight percentage, I came out without being hurt, which is some consolation.—Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

ROAD TO RENO, THE: Hope Hampton, Randolph Scott, Helen Broderick, Glenda Farrell, Alan Marshal—This hit an all-time low for a weekend. It was double billed with "Danger on the Air." Those over-rated 60 minute features will break the best house on earth.—Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

SECRETS OF A NURSE: Edmund Lowe, Helen Mack, Dick Foran—A nice little picture. We can expect big things from Universal this year. Running time, 75 minutes. Played March 9-10.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SOME BLONDES ARE DANGEROUS: Noah Beery, Jr., Dorothea Kent, Nan Grey—Another of those pictures which antagonize the public just about as much as the exhibitor. Sold too high to be double billed and too short in running time to stand alone. These pictures are a genuine drag on the market. You never read of them in any magazine and they boast no cast.—Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

SON OF FRANKENSTEIN, THE: Basil Rathbone, Boris Karloff, Bela Lugosi—Good. But misses the initial thrill that "the monster" gave to audiences in the first and original "Frankenstein." Rathbone overacted a little. "Ygor" is a refreshing touch to the monster-loving audiences. Will do business if you sell it "scary." Played February 26-March 3.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

WIVES UNDER SUSPICION: Warren William, Gail Patrick, Constance Moore, William Lundigan, Ralph Morgan—A fair programmer, but nothing to shout about. Went down badly at the box office.—Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

Warner Brothers

DAWN PATROL: Errol Flynn, Basil Rathbone—Two days to poor business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FOUR'S A CROWD: Errol Flynn, Olivia de Havilland, Rosalind Russell, Patric Knowles—A very good picture with a very good cast. Good sound. Good photography and good plot. If I had only been able to secure it first run instead of third run, I'd have been all set. Running time, 91 minutes. Played March 9-10.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland, Claude Rains—Went back and picked up this picture; we knew it was good. But even a good outdoor picture in color couldn't get them out. What has happened to the show business? And why would they bury a grand actress like Margaret Lindsay in such a small part? Running time, 97 minutes. Played March 10-11.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins—A good picture, but I believe Dick Powell should sing more. It had some very good comedy in it. Charles Winninger really goes to town in this one. Running time, 79 minutes. Played February 22-23.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

HARD TO GET: Dick Powell, Olivia de Havilland—Just as cute a little picture as you would want to see anywhere. No business even on cash night. Everybody in our town basketball crazy.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

KING OF THE UNDERWORLD: Kay Francis, Humphrey Bogart—Just fair. No drawing card. When are we going to be through receiving gangster pictures? Such pictures are not entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NANCY DREW, DETECTIVE: Bonita Granville, John Litel—Don't know whether this series will develop into anything or not. It was just ordinary entertainment with no draw. Running time, 65 minutes. Played March 8-9.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

OFF THE RECORD: Pat O'Brien, Joan Blondell, Bobby Jordan—Just a picture. O'Brien deserves better stories than "Off the Record" and "Garden of the Moon."—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SISTERS, THE: Bette Davis, Errol Flynn, Anita Louise, Jane Bryan, Dick Foran, Ian Hunter—A wonderful picture if a person had not read the book. If the book has been read the reaction is that Litvak took too much liberty with his privilege as a director and spoilt the entire story with the last reels, as they stray far and wide from the story. Warners muffed this when they did not allow Alan Hale to die in the stable after winning a horse race. Feel that Anita Louise was miscast. Running time, 99 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SISTERS, THE: Bette Davis, Errol Flynn, Anita Louise, Jane Bryan, Dick Foran, Ian Hunter—Good picture for the feminine trade but it's a poor draw for the masculine side. Hence, we didn't do much business on this. Played February 28.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

THEY MADE ME A CRIMINAL: John Garfield, Ann Sheridan, "Dead End Kids," Claude Rains—There can be no question but what a new star is born in John Garfield. This picture carries a punch in every scene. It is a natural for a weekend picture, but take my advice and put a note on your ad that it is not a gangster picture.—A. E. Hancock, Columbia, Columbia City, Ind. General patronage.

TORCHY GETS HER MAN: Glenda Farrell, Barton MacLane—Okay for its type. No business, however. Played January 31.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TORCHY GETS HER MAN: Glenda Farrell, Barton MacLane—We played this one in conjunction with the personal appearance on our stage of Lucky Millinder and His Orchestra "direct from Loew's State Theatre in New York City." Result was a nice little business. However, the picture alone without the stage show would be quite weak. I do not feel the picture could hold its own. 'Nuff said. Running time, 60 minutes. Played March 7-8.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, John Litel, Charles Bickford—This went over with a bang. Just the type of picture for my fans and a humdinger at the box office. Also sold in the proper classification to let the exhibitor last a little longer.—Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada. General patronage.

Columbia

FLAT FOOT STOOGES: Three Stooges—Have seen better comedies than this one. With all the buildup these three get we feel that the All Star series are much better than this offering. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

KANGAROO KID: Color Rhapsodies—A fair cartoon but no comparison with Vitaphone Merrie Melodies. Got by and that is all. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MUTINY ON THE BODY: Broadway Comedies—Just fair two-reel comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SCARY CROWS: Scrappy Cartoons—I guess Disney spoils us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Educational

LOVE AND ONIONS: Two-Reel Comedies—A fairly good comedy with some music worked in. Running time, 20 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Metro-Goldwyn-Mayer

BURIED TREASURE: Captain and the Kids—One of the best cartoons of the series. Running time, nine minutes.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

CAPTAIN'S CHRISTMAS, THE: Captain and the Kids—Terrible. Better get new subject matter. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DEFYING DEATH: Floyd Gibbons' "Your True Adventure" Series—An excellent Floyd Gibbons Thriller. It sure held our audience tense. The courageous act of this woman should be an inspiration to all who view this picture, albeit several errors crept into the film. To wit: the mother of 1904 as pictured in this short was attired in a mode of dress somewhat ultra-modern for those days. And how anyone, especially the kiddies, could absorb so much smoke without a cough is somewhat miraculous. Also, those fire laddies were in for a long run to that blaze. The engines rolled from the Los Angeles Fire Department fire station presumably to Brooklyn. Running time, 12 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

DUEL PERSONALITIES: Our Gang—Good "Our Gang" comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GLIMPSES OF NEW BRUNSWICK: FitzPatrick

Travel Talks—We are proud FitzPatrick hasn't overlooked us in Canada. We think it pretty nice place. Would like you to see Ontario.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HEROES AT LEISURE: Pete Smith Specialty—An excellent Pete Smith.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RIDE AND SHRIEK: Our Gang—The Our Gang comedies are always good. This one is just about the funniest one that I have seen so far. Some patrons sat through it twice. Running time, 10 minutes.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

HOLLYWOOD HANDICAP: Original Sing Band—This is almost like a screen snapshot. It has a good plot and several good tunes in it. Running time, 10 minutes.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

HOW TO WATCH FOOTBALL: Robert Benchley—This is one of the poorest shorts that Robert Benchley made. Running time, 10 minutes.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

IMPERIAL DELPHI: FitzPatrick Travel Talks—A very fine colored travelogue. Drew applause.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAMA'S NEW HAT: Cartoons—The best of these black and white cartoons. Audience in an uproar.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MEN OF STEEL: Musical Comedies—Good two-reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MIRACLE OF SALT LAKE: MGM Miniatures—A very good short with some swell shots of a swarm of crickets. Running time, 11 minutes.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

PETUNIA NATURAL PARK: Captain and the Kids—A very interesting short.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PETUNIA NATURAL PARK: Captain and the Kids—Fair Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

STRANGE GLORY: Historical Mysteries—These subjects give you something to think about.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SYDNEY, PRIDE OF AUSTRALIA: FitzPatrick Travel Talks—Another wonderful Travel Talk by James A. FitzPatrick. To me this is the most enjoyable short made. They are all good in photography, color and description. Running time, 9 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THEY'RE ALWAYS CAUGHT: Crime Doesn't Pay Series—So instructive we had the school children as our guests to a matinee.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TUPAPAOO: MGM Miniatures—Another "What Do You Think". We think it very fine.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WRONG WAY OUT, THE: Crime Doesn't Pay Series—Another excellent short from this series. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

FROLICKING FROGS: Grantland Rice Sportlights—An unusual and excellent reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MY FRIEND THE MONKEY: Betty Boop Cartoons—Average Betty Boop cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PARAMOUNT NEWS: No. 58—O.K. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

PARAMOUNT PICTORIAL: No. 5—A male quartet dressed in the garb of the "Gay Nineties" rendered several old favorites in a pleasing manner. Entertaining reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

MARCH OF TIME: No. 5—Very good, indeed. I am playing this series up on the fronts of 5,000 of my mailing list envelopes. Continual plugging of a short like this can result in a stream of quarters at your box office. Running time 20 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

MOTHER GOOSE GOES HOLLYWOOD: Walt Disney Cartoons—The best Disney cartoon I have seen with the exception of the Donald Duck series. If this one does does not please everyone, it is not Walt Disney's fault. Running time, 7½ minutes.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

> For a long time past I have been a regular reader of your columns and believe the information passed on is of great value to the exhibitor.
>
> —*FRED H. STEPHENS,*
> *Community Theatre,*
> *Bralorne, B. C., Canada.*

Twentieth Century-Fox

FASHION FORECASTS (AUTUMN STYLES): Fashion Series—I ordered the spring fashion forecast and they sent autumn, which I ran March 3-4-5, so this was a complete washout. We in the dust bowl may not be quite up-to-date, but we are not so far behind that we want to sit through a reel of autumn fashions in the spring. Color very good but not the type to interest a small town audience.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FASHION FORECASTS (WINTER STYLES): Fashions Series—Very good reel in fine color. Will please the ladies; others no.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOOSE FLIES HIGH, THE: Terry-Toons—Very clever. These cartoons look all right. Our first one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOUSEWIFE HERMAN: Terry-Toons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MODERN DIXIE: Magic Carpet Series—Very good. Instructive as well as entertaining.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THREE BEARS, THE: Terry-Toons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

GOING PLACES: No. 57—A trip through Yellowstone that was exceptionally good. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WILD AND BULLY: Mentone Musical Comedies—A fair musical that did not have enough variety in it to make the hit that the others of this series have. Western in locale. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

CRACKED ICE: Merrie Melodies—A very good and as usual clever Merrie Melody. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

FEUD THERE WAS, A: Merrie Melodies—A very good cartoon. It is one of the best "Merrie Melodies" that I ever saw. Running time, seven minutes.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

YOU'RE AN EDUCATION: Merrie Melodies—A very good short subject. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

ZERO GIRL: Broadway Brevities—Played this as a buildup for "Ice Follies of 1939" and can add nothing to the favorable comments that have been written previous issues. Perfection in every sense of the word. The best Brevity in many moons.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Serial

Columbia

FLYING G-MEN: James Craig, Lorna Gray—Very good. Excellent opportunities for tieups and exploitation. Running time, 18 minutes, each chapter.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

AMERICA – FIRST, LAST – ALWAYS!
"The guns have ceased firing. The Alamo has fallen!"
★ MAN OF CONQUEST ★
RICHARD DIX as Sam Houston • Gail Patrick as Margaret Lea • Edward Ellis as Andrew Jackson
Joan Fontaine as Eliza Allen • A Republic Picture

OBITUARIES

Eliot Keen Dies Of Heart Disease

Eliot Keen, since 1930 the editor of the "fan" magazine, *Silver Screen,* died of heart disease March 27th, at the Long Island College hospital, Brooklyn, New York City. He was 60 years old. Before joining *Silver Screen,* on which he instituted many new policies, Mr. Keen had been editor of *Film Fun* and *The Passing Show.*

Mr. Keen was born at Sea View, Massachusetts, in 1879. He was descended from noted Colonial ancestors. His home was at Falls Village, Connecticut. Mr. Keen was an amateur artist, and inventor. One of his inventions was an improvement on the gyroscope. He is survived by his widow, Ruth.

William H. Meese Dies

William H. Meese, 55, vice-president of the Western Electric Company and manager of its Point Breeze plant in Baltimore, died there March 26th of a heart ailment. Two daughters survive.

Gus Leonard

Gus Leonard, 81, stage and screen actor, died in Hollywood March 27th. He appeared in films starting in 1915 and was in scores of comedies, including Harold Lloyd's "Lonesome Luke" series.

Program Set for Yeshiva Benefit

W. G. Van Schmus, managing director of the Radio City Music Hall, as chairman of the dinner committee, has set the program for the dinner to be given by the Motion Picture Industries on Sunday at the Hotel Astor to raise a scholarship fund for refugee students at Yeshiva College in New York. Speakers will include James Roosevelt, Louis Nizer, Dr. Nelson P. Mead, president of the College of the City of New York, and Dr. Bernard Revel, president of Yeshiva.

Members of the sponsoring committee for the dinner include:

Neil Agnew
Jack Alicoate
Jack Cohn
Ned E. Depinet
Maurice Kann
Sidney R. Kent
Abe Montague
Charles C. Moskowitz
Mr. Nizer
John J. O'Connor
Martin Quigley
William F. Rodgers
J. Robert Rubin
George J. Schaefer
Gradwell Sears
Murray Silverstone
George P. Skouras
Spyros Skouras.

The executive offices of the Yeshiva College Dinner Committee are at 1440 Broadway, New York.

Mrs. Marion Ballou

Mrs. Marion Ballou Pouncefort, 68, stage and screen actress, died in Hollywood March 25th after a long illness. Marion Ballou began her stage career at the age of 18, appearing in productions of Charles Dillingham, Charles Frohman, W. A. Brady and the Schuberts. Her motion pictures included "Little Women" and "Camille."

IN COURTS

$100,000 Movie Quiz Suit Is Dismissed

The suit for $100,000 against Donahue and Coe, Inc., agency that handled the advertising for the Movie Quiz, and Edward J. Churchill, president, has been dismissed by Salvatore A. Cotillo, New York supreme court justice, with permission to amend the complaint.

The action was started by Edward J. Pfeifer, who claims to have given the idea of a Quiz to the defendants in June, 1938, and who asked for 10 per cent of the profit. Justice Cotillo ruled that a contract upon which a suit was based must be in writing.

"Lynton" Appeal Allowed

MGM is allowed an appeal to the New York Circuit Court of Appeals, from a decision of Federal Judge Vincent L. Leibell, which awarded a judgment against the company for $532,000 and for $70,000 in fees and allowances, for plagiarism in the picture, "Letty Lynton." Federal Judge Samuel Mandelbaum ruled this week.

Fairbanks Loses Tax Case

The United States supreme court held this week that profits accruing to Douglas Fairbanks from redemption of bonds of the Elton Company, to which he had transferred his interests in nine films, were profit and not gain from sale of or exchange of capital assets. The case came before the court on appeal of Mr. Fairbanks from a lower court decision in the case brought by the Commissioner of Internal Revenue to recover taxes claimed to have been erroneously refunded.

Indicted on Copyright Charge

A federal grand jury in Fort Worth, Tex., has indicted Howard Goldin for copyright infringement of the film, "Lash of the Penitentes," copyright of which is owned by Michael J. Levinson. The indictment also charges Mr. Goldin with having made a print or duped negative of the copyright picture and exhibiting same in various cities in the United States.

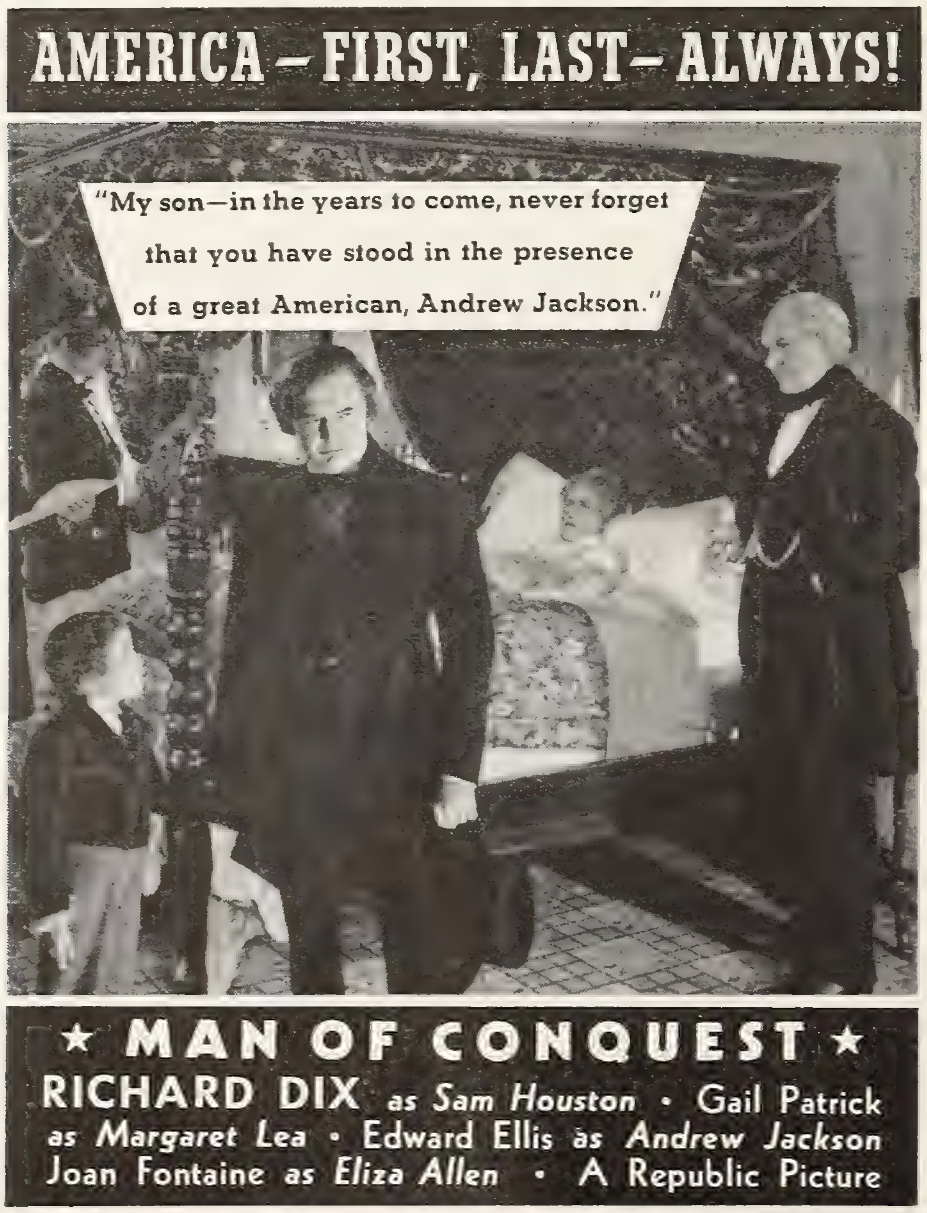
Patent Trial Starts

Trial of the patent infringement suit brought by Virgil C. Crites against Warner Brothers Pictures, Inc., Albert A. Radtke, Leonard Day, Thomas J. Martin, Radtke Patents Corporation and United Research Corporation was started this week in federal court in New York before Judge Mortimer W. Byers. The suit charges infringement of a patent providing "methods of and means for optically recording and reproducing sound."

Oklahoma Motion Filed

The National Theatre Supply Company and C. P. Anderson, formerly branch manager in Oklahoma City, defendants in a $100,000 suit in Oklahoma County district court, have filed a motion to strike out the second amended petition of the plaintiff, Sol Davidson, former theatre supply dealer, claiming that the petition does not comply with the order of the court. Mr. Davidson originally filed the suit late in 1937 charging that Mr. Anderson caused his discharge from the employ of the Oklahoma Theatre Supply Company, a competitor.

Jack Hays' $500,000 suit claiming breach of contract in the management of Shirley Temple has been dismissed. The suit was filed in Los Angeles against Mr. and Mrs. Temple, parents, originally in 1936.


AMERICA – FIRST, LAST – ALWAYS!
"My son—in the years to come, never forget that you have stood in the presence of a great American, Andrew Jackson."
★ MAN OF CONQUEST ★
RICHARD DIX as Sam Houston · Gail Patrick as Margaret Lea · Edward Ellis as Andrew Jackson
Joan Fontaine as Eliza Allen · A Republic Picture

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

FOOD FOR THOUGHT

No exhibitor in his right mind ever is going to pull his newspaper advertising on the assumption he can get by without the aid of this invaluable medium. It appears though that the theatremen of Wilkes-Barre, Pa., have had to do just that, at least until last week, when a five-month strike embracing all the city's papers was settled.

Since majority of opinion holds that the daily newspaper is the backbone of theatre advertising, then how did the theatres function without this backing? With all obstacles considered, quite well, according to the story in last week's issue by Joseph Polley, Motion Picture Herald correspondent in Wilkes-Barre. In the beginning business was off, writes Mr. Polley, but after the theatremen "took matters into their own hands to present their offerings to the public," it was claimed that business went back to pre-strike levels.

Of course, various mediums of outside advertising were increased, heralds distributed and trailers listing attractions at all local houses, chiefly operated by the Comerford circuit, run in the six downtown theatres. But of greatest interest to Round Tablers was the effectiveness of a "Movie Guide," credited with doing the best job of sustaining theatre interest. Tabloid in size and running eight pages, some 80,000 copies of this weekly "guide" were printed and distributed house-to-house, attaining a greater importance with every issue.

While the Pennsylvanians are welcoming the return of the dailies, their ability to go without should serve as deep food for thought for theatremen especially in situations where relations with newspapers leave much to be desired.

▽ ▽ ▽

DIVIDENDS IN SCREWBALLERY

Featured a few weeks back was a detailed account of various didoes indulged in by the Griffith-men in the Southwest to entertain customers at the annual "April Fools Prevue." It is then that manager and staff "let down their hair" and invite patrons to do likewise in putting over a flock of screwball gags. Everyone has a high time and the evening adds up to be an excellent goodwill builder as well as a box-office smash.

That these unique presentations go so well in the lesser communities brings up the question why some of the same isn't being done in the more metropolitan centers. It may be recalled that some years back, the "Take-A-Chance" shows put on by New York and Chicago deluxers commanded profitable attentions. While such entertainments may not have been as atmospheric as are the "Prevues", audiences entered upon the spirit of the occasion with commendable appreciation for these away from the conventional presentations.

Folks are folks, in New York as well as Enid, Oklahoma. Big city funny-bones function as do those in the hinterland and react as spontaneously to well-devised hocus-pocus. Eyebrow-raisers who shake their heads are referred to "Hellzapoppin," screwball entertainment of the deepest dye and the standout entertainment of Broadway's current season.

▽ ▽ ▽

IN A TOWN OF 4000

Managers in much larger communities inclined to astigmatism in searching out exploitation possibilities right to hand, are directed to the story on a following page which details highlights of the campaign put over by Dwight Seymour for the West Texas premiere of "Oklahoma Kid."

Seymour's situation is a town of 4,000 with the usual advertising limitations in budget and facilities. Neither of these appeared to prove obstacles in the way of an outstanding campaign fashioned with a few dollars and much work.

▽ ▽ ▽

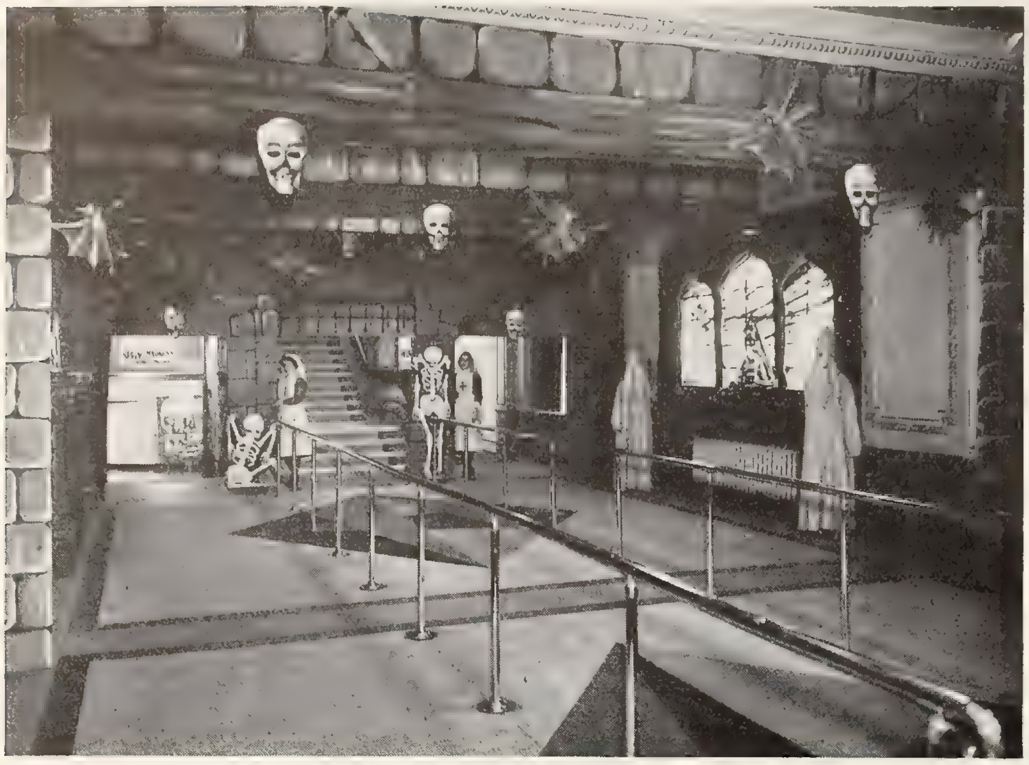
THEATREMEN IN PRODUCTION

For more than one reason, Round Tablers are hailing the announcement that Jack Gross has been selected for the important post of assistant to Cliff Work, Universal Studio's general manager. First, because the former RKO Theatres' western division head is held in high regard by his fellow-workers, and secondly, the appointment emphasizes the continuing influence of talented theatreman in production.

With this strong addition to its forces, Universal rounds out a formidable executive general staff of seasoned exhibition-trained manpower which obviously is to be credited no little for the rapid progress the company is making in turning out boxoffice product.

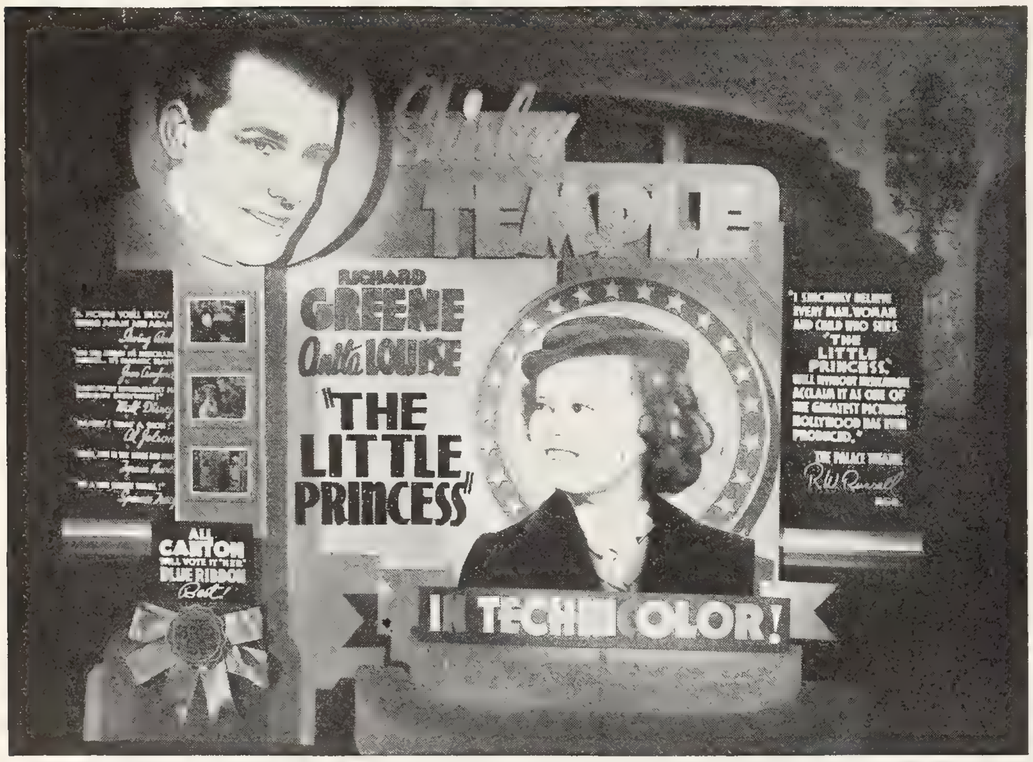
A-Mike Vogel

Round Table In Pictures



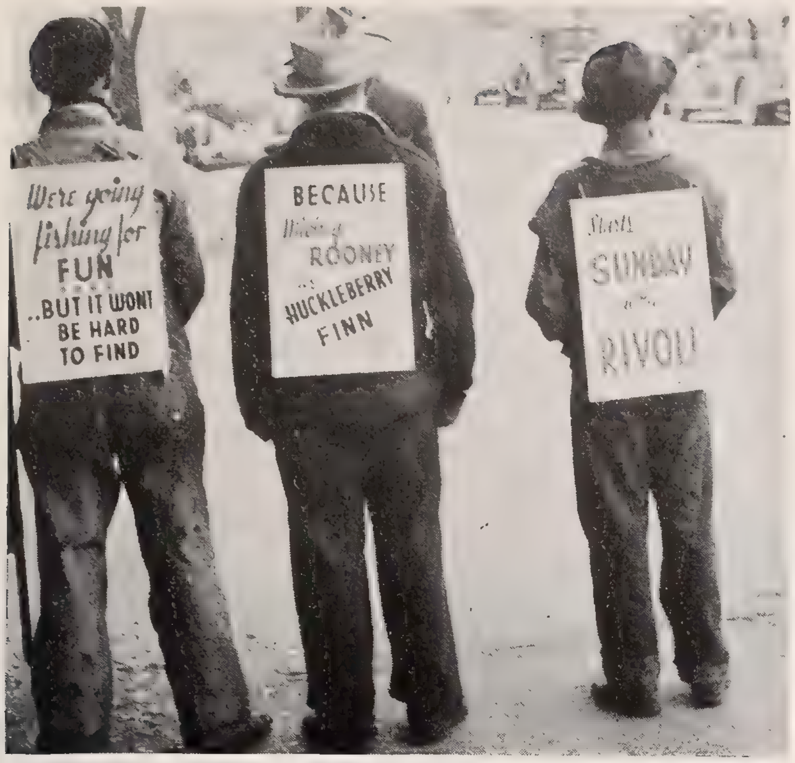
Only the stout-hearted found courage to stalk through Aubrey L. Bustin's lobby during his date of "Dracula" and "Frankenstein" at the Coliseum, in London. Entire lighting effect was in green and subdued lights, while bats suspended from ceiling with lighted eyes swung madly about. Skeletons were chained to walls, and reclined on mantelpieces, skulls peered through cell windows, and entire staff was attired in white cloaks with hoods.

Since Hobart, Okla., boasts many relics of Geronimo, whose raids furnished much of the suspense in "Stagecoach" and who spent his last days at nearby Ft. Sill, Gus Hoenscheidt, at the Kiowa Theatre, promoted use of full regalia worn by the squaws at the old Indian pow-wows. Outfitting his cashier in the costume, girl was planted in lobby during run.


Shirley
TEMPLE
RICHARD
GREENE
Anita Louise
"THE LITTLE PRINCESS"
IN TECHNICOLOR!
ALL CANTON WILL VOTE IT "HER" BLUE RIBBON Best!
"I SINCERELY BELIEVE EVERY MAN, WOMAN AND CHILD WHO SEES "THE LITTLE PRINCESS" WILL WITHOUT HESITATION ACCLAIM IT AS ONE OF THE GREATEST PICTURES HOLLYWOOD HAS EVER PRODUCED."
THE PALACE THEATRE
R.W. Russell

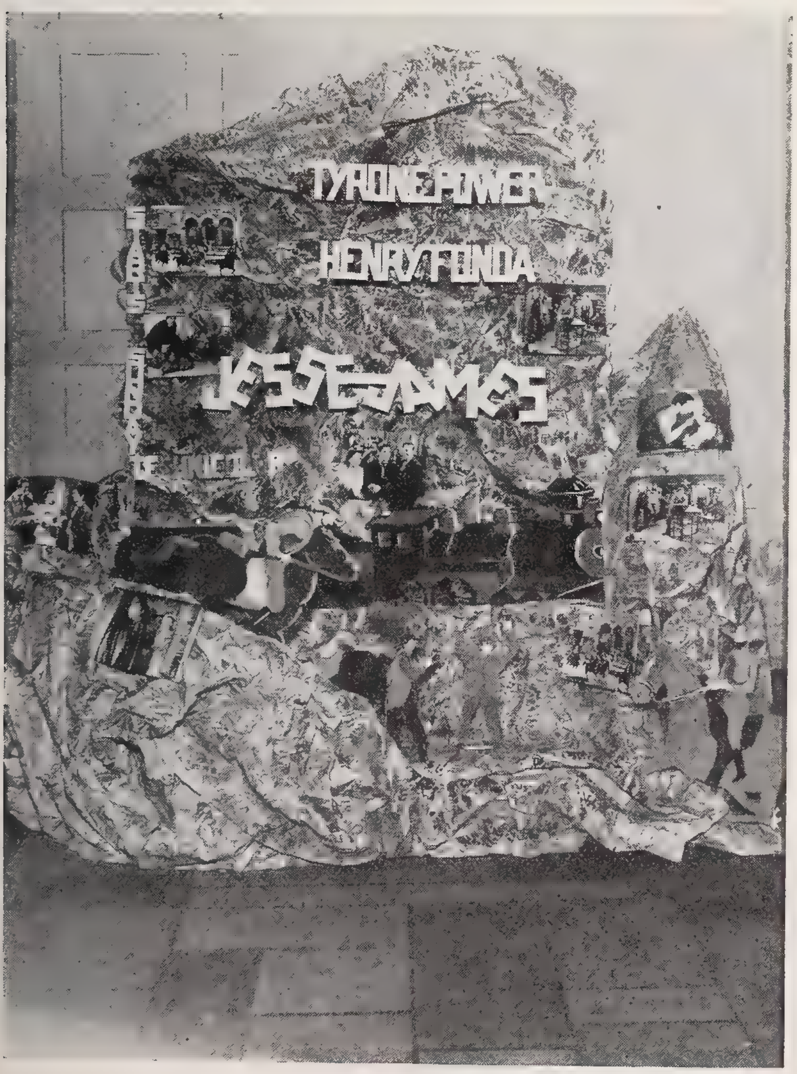
Bob Russell, manager at the Palace, Canton, Ohio, credits his house artist, Frank Eggleston, for the eye-arresting lobby setpiece created for the engagement of "The Little Princess." The two cutout heads of Shirley and Richard Greene were made by air brush. Display was animated by the turning of the star-studded wheel behind the head of the starlet. Personal endorsement message of the theatreman was planted at right with scene stills and star comments at left. Entire display was moved to prominent downtown window during run of picture.

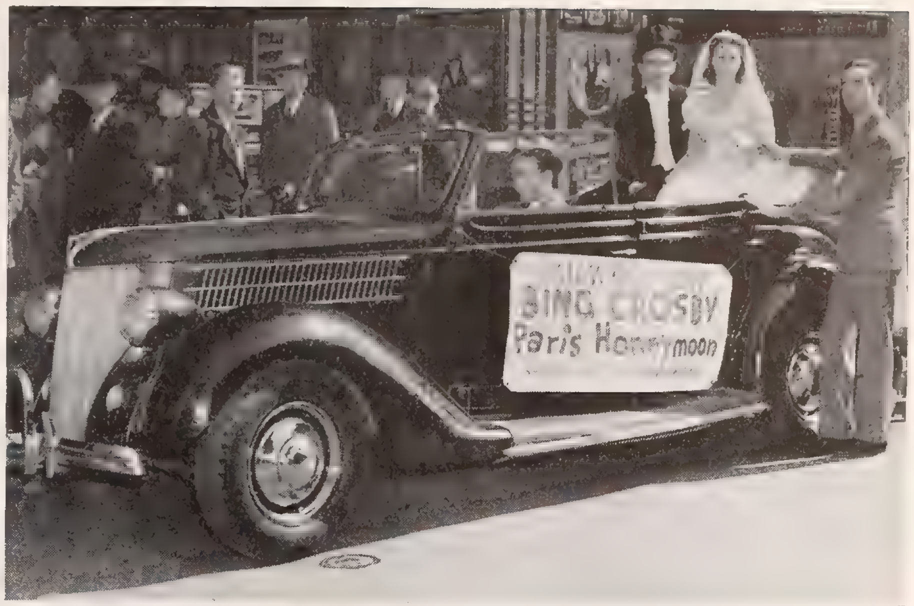
Overseas showmen find use for outdoors stunts too, as may be seen on photo reproduced at left showing two boys astride bannered ponies advertising Al Buehrig's opening date on "Stablemates" at the Metro Theatre, in Durban, South Africa. Boys patrolled the gates at the local race track distributing heralds plugging the date.


We're going fishing for FUN ...BUT IT WONT BE HARD TO FIND
BECAUSE ROONEY HUCKLEBERRY FINN
SUNDAY RIVOLI

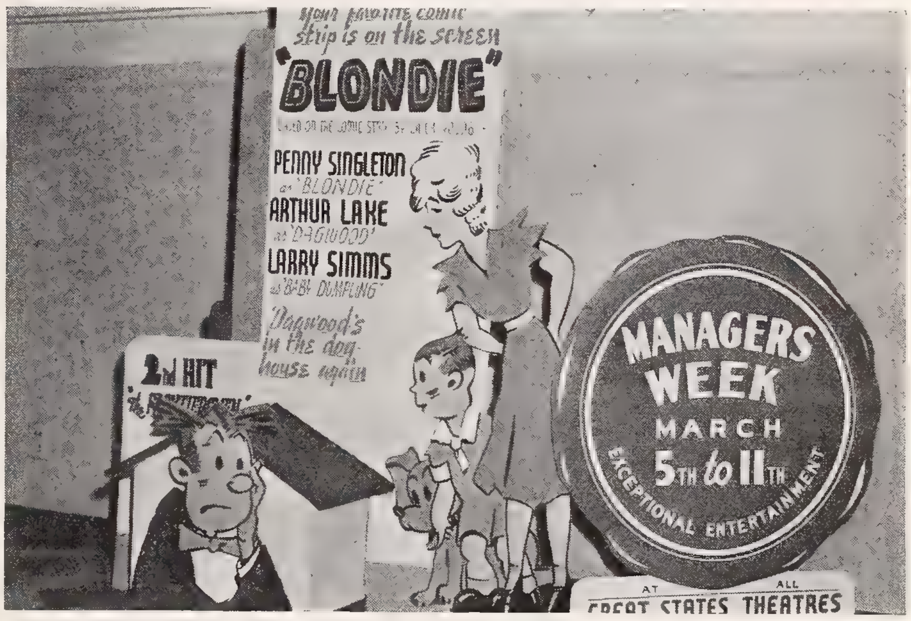
Three lads dressed in overalls paraded streets of Muncie, Indiana, as part of Melville B. Grundy's comprehensive campaign on "Huckleberry Finn" at the Rivoli Theatre. Back banners stressed that the boys were fishing for fun to be found at the theatre.

Illustrated below is advance lobby display created by Larry O'Neil, Holland Theatre, Bellefontaine, Ohio, for "Jesse James." Setpiece was built from heavy brown wrapping paper placed on frame, crinkled and brushed with various water colors to give a rock effect. Lettering used was cutout from compo board and then colored. Larry credits his assistant, Bill Connor, who aided in construction.





Parked at busy intersections was Spence Pierce's street bally for "Paris Honeymoon" at the Midwest Theatre, Oklahoma City, Okla. Couple dressed as bride and groom drove about town in bannered car, distributing formal invitations. That's Spence accepting one of the invites. Campaign included windows and Crosby tune radio contest.


Your favorite comic strip is on the screen
"BLONDIE"
PENNY SINGLETON as "BLONDIE"
ARTHUR LAKE as "DAGWOOD"
LARRY SIMMS as "BABY DUMPLING"
Dagwood's in the dog house again
2nd HIT
MANAGERS WEEK
MARCH 5th to 11th
EXCEPTIONAL ENTERTAINMENT
AT ALL GREAT STATES THEATRES

Reported on by Manager Frank Staley, Wood River Theatre, Wood River, Ill., is display illustrated above for the film version of the comic strip, "Blondie". Artist Jack Buese drew the cutout figures planted at base and alongside of the doghouse; setpiece used week ahead and during run.

When "Gangster's Boy" played the Arcade, Philadelphia, Harry Mackay arranged tieup with the Wurlitzer Instrument Company in which best local juvenile drummer was awarded prize of a new drum. Contest was broadcast over WFIL, and above are the contestants.

SHOWMEN'S LOBBY LAFFS

HELLO! PALACE THEATRE— WHEN IS BANK NITE ?
NATIONAL BANK
PRESIDENT
Herb Crover

This cartoon from the brush of Herb Crover, Reade's Mayfair, Asbury Park, N. J.

Symour Sponsors Inaugural Western Texas Premiere

What was termed the West Texas premiere on "Oklahoma Kid," which took place in the 4,000 town of Kermit, Texas, at the Kermit, and the first event of its kind ever to be held in that section of the state was given a comprehensive advance, covering various angles of exploitation as reported here by Dwight Seymour, City Manager for Griffiths Amusement Company in that situation.

Emphasized as an outstanding street stunt was an eight-wheel wagon of historic lineage, borrowed from old-time rancher who lives nearby. The wagon, properly bannered, was parked across from the theatre for ten days ahead and on opening day attached to teams of horses which pulled the bally about town, a battery-public address system was used at the same time to plug the opening. Costumed riders on bannered horses made up the rest of the procession. Another outside stunt that attracted was an actual airplane wing lettered with picture and theatre copy and placed in vacant lot next to postoffice for two weeks ahead.

Imprinted tags were distributed for 10 days ahead at all local affairs, such as the fire department dance, high school parties, etc. Employees of leading retail stores were also tagged. According to Seymour, this item was in wide demand. Directly in front of the theatre safety zone, the Round Tabler created an old time fort with lumber promoted from the local yard, the poles made into a ten-foot square in the center of which was placed a small block house with rifles protruding from each corner of the fort.

Window displays played a large part in the advance with particular attention directed to a frontier scene in miniature with toy soldiers, Indians, covered wagons, etc. State colors, green and white, were used in the background, as was large state map hung from the ceiling, properly lettered. Another window included relics, among these old rifles used during the opening of the Cherokee strip as shown in the picture.

Library System Tied To "Champs Elysees"

The main branch of the New York Public Library on Fifth Avenue participated in the advance campaign for Tri-National's "Champs Elysees" at the Little Carnegie, with an exhibition in the main corridor of an elaborate display case with stills of the Sacha Guitry film; a panoramic colored lithograph of the Champs-Elysees about 1855; a volume of typography published in Paris in 1772, showing a contemporary engraving of the heart of the French capital; and an early Baedeker, opened at an account of the Champs-Elysees origin. Branch libraries through Manhattan, Bronx and Queens displayed similar material reports Leo Pollock, Tri-National advertising director.

In the theatre lobby, the French Line had a model of the liner Normandie set against a background of colored posters of France and agencies of the steamship company are providing other exhibits during subsequent playdates in other cities.

Lobby display was featured by setpiece spotlighting feminine members of the cast.

MAYBE HE WAS TRYING IT OUT

The patron discovered giving himself a quick once-over with an electric razor plugged into the house current last week at Loew's Regent, in Harrisburg, may have been doing a bit of advance for the premium manufacturers. It appears that electric dry shavers are now offered as a theatre premium by Sterling Shaver Corp., of Chicago, "at a price so low that exhibitors can afford to give it just for a few attendances." Special promotion material includes free displays, handbills and attendance cards.

Wade Promotions Feature National Advance for 'Bell'

Featured exploitations on 20th Century-Fox's "The Story of Alexander Graham Bell," in advance of the national release date was the twin preview, on March 29th, at the Golden Gate International Exposition in San Francisco and in Constitution Hall in Washington, D. C.

The Washington preview had a particular significance in that the Capital is the home of Mrs. Gilbert Grosvenor, daughter of Alexander Graham Bell, the showing, therefore, sponsored by the Grosvenor family. In attendance were cabinet officers, diplomats, scientists, newspaper correspondents, among others.

Mayor Greets Visitors

The San Francisco showing was put on with an elaborate advance including a special train from Hollywood carrying stars, executives and newspapermen. At the Fair an official tour of the grounds was slated before the preview and for the attention of the crowds assembled, public address system was installed so that all present could hear the stars participate in the program at the theatre. Mayor Rossi welcomed the visitors in San Francisco and was host at a dinnner given by the city in the evening after the preview.

The opening blast in the extensive national campaign on the picture was staged in Boston recently where in celebration of the 63rd anniversary of the first complete speech ever sent and received by telephone, Don Ameche gave the longest chain telephone interview on record. At one time the star spoke with motion picture critics on newspapers in 15 key cities in all parts of the country.

"LET'S HEAR FROM YOU"

Mystic Wishing Sand Ballyhoos "Gunga Din"

Distributed by F. E. Ackerman, Regent, Bay City, Mich., in advance of "Gunga Din" were small imprinted envelopes containing "mystic wishing sand from the desert." Copy on outside read "place the contents of this envelope on the palm of your left hand, make your wish, close your eyes and slowly allow the sand to trickle through your fingers." In addition to playdate copy, the envelope carried the line "No greater wish could be made than to want to see "Din."

"LET'S HEAR FROM YOU"

Kerasotes' Anniversary

The thirtieth anniversary as theatre operators in Springfield, Ill., celebrated a few weeks back by Gus and Louis Kerosotes, was turned into a citywide campaign largely through the efforts of Dave Jones, the circuit ad head. Among the featured activities arranged was a special eight-page anniversary newspaper section, emphasized by a full page in color topped by photos of the brothers and congratulatory copy. Page was sponsored by leading merchants and community heads.

QUIGLEY AWARDS FORTNIGHTER APPOINTMENTS REACH NEW "HIGH"

Selection of Winners in Last Judging Tops All Listings; Extra Preliminary Two-Week Period Added to 1st Quarter

THAT the new policy of the Quigley Awards is encouraging increased contributions of top-flight exploitations is indicated by the record total of Fortnighter Appointments voted in the last Preliminary Judging with 20 entries selected for the high honors. Names and theatres are listed in another column with winners' exploitations outlined on this page and next. Photo by Aubrey Bustin's lobby on "Frankenstein" at the Coliseum, London, and story of Dwight Seymour's campaign on "Oklahoma Kid" will be found elsewhere in this issue. E. E. Crabtree's camera club tieup will be explained next week.

In order to even up the time limitations between Quarters it has been decided to add another Fortnighter Period to the First Quarter which officially now will end on April 10.

"March of Events" Local Newsreel Sponsored by Bisbee Merchants

Composed exclusively of local happenings and news breaks is the monthly newsreel now sponsored by Ted DeGrazia and leading merchants for showing at the Lyric, Bisbee, Ariz. Each month, four different business establishments are contracted to underwrite cost of the film in exchange for adequate pictorial advertising and comment, a total of 15 showings guaranteed by the Round Tabler who acts as director and cameraman in addition to a staff of editors, commentators, etc. Merchants pay 50 cents a foot; minimum, 30 feet and maximum, 90.

To keep in touch with everything of interest, DeGrazia distributes cards inviting locals to report anything that might be filmable, stamped and self-addressed postcards supplied by the cashier for the purpose.

"Let Freedom Ring" Exploitations Offer Cash Prizes and Free Breakfasts

In Syracuse, Loew-man Frank Murphy, tied in the Journal for a "Find the Wasp" identification contest for "Let Freedom Ring" with six five dollar prizes offered to those who accosted the Wasp with a copy of the paper. Contest ran for four days, daily stories advising readers where the Wasp could be found each day. Highlights of the publicity was a four-column action shot showing crowds running after the Wasp cornered by the seeking throngs.

The same slant was put on by Francis Deering, for the date at Loew's, Houston, Texas, with one $50 prize for a one-time capture. Here, too, the contest ran over for a number of days in a tiein with the *Press* for extended publicity. In addition, Deering secured his Fortnight with a breakfast preview of the picture at six-thirty to sell the romance to the womenfolk, some 500 turning out to enjoy breakfast on the house before the early showing. Promoted doughnuts and coffee were served and Francis advertised phone call service to those who wished to be awakened in time to participate. All advertising and publicity plugged the catch line, "Oh, Girls, Can You See, By the Dawn's Early Light."

Fortnighter Winners

AUBREY BUSTIN
Manager, Coliseum
London, England

RAY BELL
Publicist, Loew's
Washington, D. C.

JOHN BURHORN
Manager, Gayety
South Chicago, Ill.

J. J. CAHILL
Manager, Brockton
Brockton, Mass.

MOON CORKER
City Manager, Palace
Athens, Georgia

E. E. CRABTREE
City Manager, Fischer
Danville, Ill.

TED DEGRAZIA
Manager, Lyric
Bisbee, Ariz.

FRANCIS DEERING
Manager, Loew's
Houston, Tex.

MILT HARRIS
Publicist, Loew's
Cleveland, Ohio

A. J. KALBERER
Manager, Indiana
Washington, Ind.

HAROLD LEAND
Manager, Revere
Revere, Mass.

J. E. MANUEL
Manager, Strand
Delaware, Ohio

FRANK MURPHY
Manager, Loew's State
Syracuse, N. Y.

MORRIS ROSENTHAL
Manager, Majestic
Bridgeport, Conn.

JOE SAMARTANO
Manager, Palace
Meriden, Conn.

F. B. SCHLAX
Manager, Strand
Oshkosh, Wis.

DWIGHT SEYMOUR
Manager, Kermit
Kermit, Texas

JACK SIMONS
Manager, Loew's Poli
Hartford, Conn.

W.-CLYDE SMITH
City Manager, Paramount
Hot Springs, Ark.

STUART TOMBER
Manager, Fargo
Sycamore, Ill.

Hopi Indians in Hartford Sell "Stagecoach" for Simons

That traffic-stopper Jack Simons dug himself up a band of Hopi Indians to tie-up Hartford ahead of "Stagecoach" at Loew's Poli, the aborigines' appearance plugged in advance with an old-fashioned coach, properly bannered. On arrival, the Hopis set up a miniature village in theatre lobby where they give exhibitions of native handicraft, singing and dancing. At noon of opening day, broadcast was arranged over WTHT on a downtown corner.

After the broadcast, Simons took the band over to the state capitol to meet Governor Baldwin who was made an honorary chieftain and presented with gifts. Back at the theatre, the visitors were greeted by members of a local Indian society, the activities of the entire day hitting the local papers and meeting with the Governor sent out over the A.P. wires.

Giant Lobby Photo Setpiece Plugs Theatre Operation

The obvious difficulties in the way of properly publicising a daily-change operation were overcome somewhat recently at the Revere, in Revere, Mass., with a giant lobby setpiece created by Manager Harold Leand to sell the house institutionally. Display measuring 12-feet high from floor to ceiling contained a series of photos, each photo showing close-ups of various equipment, and departments of theatre operation, including backstage. Individual cards alongside of each picture explained the subject matter, with copy above tieing in the idea reading "Things You Never Knew Till Now About The Revere Theatre." Photos were eight by ten enlargements, framed, glassed and screwed to display board.

Teaser Campaigns Click For Manuel and Schlax

Effective teaser newspaper campaigns which won Fortnighters for both entrants were reported by Managers J. E. Manuel, Schine's Strand, on "Idiot's Delight," Delaware, Ohio, and F. B. Schlax, Strand, Oshkosh, Wisc., on "Darling Daughter."

Manuel's campaign was one of protest against the recent overseas objections to the picture. The theatreman ran a series of large displays, signed "A Delaware Businessman" (himself) in which he vigorously championed the cause of American motion pictures with such copy as "America's third largest industry refuses to be dictated to by foreign propagandists." The teasers ran four days, each heightening reader curiosity by referring to the next day's copy, the payoff being a smash ad, the day before opening, headed "why did a foreign dictator try to suppress this film."

Schlax confined his advance teasers on "Daughter" to a series of one column breaks on theatre and woman's pages each illustrated by cuts of various characters. Copy was tied to each character such as "Mother Says" followed by pertinent lines from the script. Each ad underlined "why blame daughter." On day ahead, Schlax ran a two-column display of the seldom-used personal endorsement

Kalberer Seeks Oldtimers For "Sweethearts" Contest

Counted among his most effective promotions put on recently by Manager A. J. Kalberer, of the Indiana Theatre, Washington, Ind., was a seven-day newspaper contest on "Sweethearts" to find the city's oldest sweethearts. Put on with the sponsorship of the local *Herald*, a series of front page two-column stories were run.

Prizes supplied winners were promoted and participating merchants all came in on the co-op ad pages to further publicize Kalberer's date on the picture.

(Continued on following page)

WINNERS COVER VARIED PHASES

(Continued from preceding page)

Old Time Jesse James Photos Sell Picture for Clyde Smith

According to the historical records of Hot Springs, Ark., Jesse James and his gang pulled quite a few jobs in that sector. So for an unusual slant for his campaign on "James," at the Paramount, W. Clyde Smith, Malco City Manager in the resort city, borrowed a group of photos showing the community back in the time of the picture, planted them for a series in the local press, each shot illustrated by a caption referring to the outlaw and his local depredations. Paper followed through with a series of feature articles about the photos in addition to interviews with local residents who were friends of the James family.

Besides this publicity for which Smith was voted his Fortnighter, the Round Tabler pointed his campaign at the young folks with a costumed Jesse James dance sponsored by leading local fraternity.

Planes Fly Over Brockton For "Tailspin" Opening

Three planes all of the same make were used for the date on "Tailspin" at the Brockton Theatre, Brockton, Mass., three days ahead as featured air exploitation. Planes made three flights per day, each of 45 minutes' duration, covering the city and surrounding area. Wings of the planes were lettered with theatre copy large enough to be read at a height of 2,000 feet. Manager J. J. Cahill, who had the cooperation of Alec H. Hurwitz, his assistant, in promoting the flight, reports the stunt a first-timer locally for positive results. All advertising plugged the copy "Watch for the Tailspin formation fliers over Brockton and vicinity," and on opening night executives of the local airport, pilots and their wives and other flying personnel were guests at the theatre.

Samartano Ties Beauty Salons To Advance "Pygmalion" Sale

All beauty parlors in Meriden, Conn., some 15 in number, tied in for a Beauty Salon Week on "Pygmalion" as arranged by Joe Samartano, manager at Loew's Poli Palace, main feature of tiein being a series of four co-op ads in the local papers.

In these ads, a ticket was given through the courtesy of the beauty salons to any woman having a permanent wave during this special campaign. The tickets were bought from the theatre at full price and Samartano reports in practically every case where a single ticket was given with a permanent, the person receiving it purchased another ticket. As a result, 15 beauty salons were active and selling the greater part of the theatre's advance sale. All cooperating merchants displayed a special emblem announcing the tiein and plugging the picture.

Miniature Racetrack Animation Aids Corker on "O'Conner"

Unique animation reported by Moon Corker for his date on "Burn 'Em Up O'Conner" at the Palace, Athens, Ga., consisted of two miniature racing cars. Built by local boys, these were placed on a 10-foot drum made of compo board, each car piloted by a one-fifth horsepower motor and wired to a steel post connected by a revolving ring. These two cars hurtled through a 10-foot space at the rate of 50 miles per hour.

Corker reports that at times such large crowds gathered that it became necessary to disconnect the cars and take them inside the theatre to make the street passable. A racer built by a University of Georgia student was bannered with appropriate copy and used as a street ballyhoo during the two days' engagement of the picture.

"ZENOBIA" CONTEST ATTRACTS MANAGERS

United Artists' offer of $500 to theatremen for best campaigns on "Zenobia" has already brought over 100 filled-in entry blanks before national release date, according to home office information.

Prize money is topped with $250 for first; second, $75; third, $50, and five prizes of $25 each for next best. Contest now officially open closes on June 1st and to receive consideration entries must be postmarked no later than midnight of June 1st.

Tomber Promotes Newspaper For Weekly Movie Column

The local weekly *Tribune,* circulated widely in the drawing area and until lately lacking adequate motion picture coverage was sold on the idea of a weekly column to be written by Stuart Tomber, at the Fargo Theatre, Sycamore, Ill., material to be supplied and written up by the Round Tabler himself, writing under the byline of "Con Triber." In existence for the last three or four months, the weekly feature has grown more popular with each issue.

In addition to picture news, Tomber finds the column a great outlet for special announcements, happenings around the theatre, contributions, etc. He also reports an active correspondence worked up among readers with sufficient unsolicited material pointing to wide interest in the column.

Harris Crashes Bowling Congress With Special Theatre Score Cards

At the annual bowling congress now current in Cleveland, in which are participating some 23,000 bowlers from all over the country, Milt Harris, Loew's Cleveland Theatres' ad chief, promoted theatre banners in all parts of the auditorium, carrying publicity on the current Loew shows.

To land this exclusive, Harris arranged for a special score card with spaces for the records made of the different teams of the five man, two man and individual events and distributed thousands of these to bowlers as they register and spectators. Reverse side of score card carried ads for the current showing at all the Loew houses. Milt credits his assistant, Ed Huegle, for aid on the idea.

Tough-to-Get Co-op Pages Promoted by Ray Bell

The difficulties in the way of landing a page of co-op ads in Washington, D. C., were overcome to a great extent in behalf of "Made for Each Other" at the Palace by Ray Bell, Loew's Theatres' ad director in the capital city, who promoted one of the few solid pages of this kind with a contest angle. Readers were asked to tell in one sentence why they preferred doing business with any single store advertising on the page, the best of the answers, forwarded to the newspaper, receiving guest tickets for the show. Two days ahead of the page, papers ran sizeable house ads on the contest and on day of publication scatter ads were also planted throughout the issue to call attention to the page.

Bell also lined up 15 large co-op ads in other papers for the same date and reports four additional on the personal appearance of Clem McCarthy plus three more on personal appearance of John Bowles.

Burhorn's Pre-Easter Treasure Hunt Sponsored by Local Merchants

For the purpose of stimulating pre-Easter business for participating merchants in his area, and his picture "Trade Winds" at the Gayety, Chicago, John Burhorn organized a treasure hunt with the cooperation of his local paper, *The Daily Calumet,* which took place on St. Patrick's Day. In the windows of cooperating stores different star photos were placed. The same photos were reproduced on special heralds gotten out by Burhorn, and to the first person presenting herald in store which displayed same photo, a special prize was given.

Each of the heralds were imprinted with a different number, which allowed participants to win additional prizes. Each merchant posted numbers in different parts of his store and those holding heralds with any of the corresponding numbers won the extra prizes in addition to guest tickets.

Rosenthal Ties Mayor MacLevy To "One Hour for Lunch" Plug

Feature-calibre exploitation was put behind the MGM short "One Hour for Lunch" by Manager Morris Rosenthal, Loew's Poli-Majestic, Bridgeport, Conn., the Mayor himself tying in with Rosie to publicize the reel, newspapers running shot showing His Honor at lunch, captions including title of the short.

As followup, Morris planted strips on outside windows, mirrors and counters of downtown lunchrooms and restaurants, illustrated by shot of Bob Benchley at a cafeteria, copy reading: "Bob Benchley complains about having only an hour for lunch—but he doesn't know that we serve a complete meal in 17 minutes."

Tied in on this angle was a special card distributed in the lunch rooms with the suggestion that diners see the short during their lunch period, then have the card punched at the boxoffice, which would also allow them to return at night to see the rest of the show without further charge.

Select Boys' Organization Used to Stimulate Grosses

Members Are Paid Commissions on Outside Ticket Sales Made in Theatre Area

by KEN FORCE
in Kansas City

Organization of a Boys' Club by Louis B. Sponsler, manager of the Fox Waldo Theatre in Kansas City, has been highly successful in producing actual ticket sales, intensive advertising of specific pictures in the Waldo area, and an immeasurable amount of good will.

Sponsler's plan developed out of his success with youngsters eight to 14 years old in the Br'er Fox Club, which meets at the theatre every Saturday matinee, and which, therefore, is primarily a promotion of direct ticket sales to the boys themselves and for their benefit as well.

With the executive committee of the Br'er Fox Club as a nucleus, Mr. Sponsler last summer selected about 40 lively lads from that organization, which numbers 2,000, and with them created the Waldo Boys' Club. While there are no officers, a waiting list of 100 indicates something of the group's importance to members of the organization.

Last year the boys conducted a campaign to sell tickets for a Waldo "Jubilee," and did it so successfully that they disposed of hundreds at 25 cents apiece. Tickets were redeemable at the Waldo box office during the Jubilee, boys earning a nickel commission, or 20 per cent, on each ticket sold. In addition, after he had sold 50, the youngster received a week's pass (it required the sale of 100 if he was 14 or over). If he sold 200, he received a month's pass.

Separate Territories Assigned

Each member was assigned two square blocks, the one in which he lived and an adjoining one. The first week of the campaign he worked his own territory. During the second week he worked in any part of the 80 blocks that, roughly, make up the Waldo district. Practically every home in the entire area was thoroughly canvassed. Boys carried a route book which contained a list of their prospects. In this they noted purchases and against the names of those who didn't buy they jotted down the reason and the time of a callback, if there was to be one. In some instances they returned several times during the second week in order to get the sale. During the second week also they called on their friends in other than their own two blocks.

Club Members Meet Weekly

The campaign started off with an evening meeting of the boys in Mr. Sponsler's office at the theatre. After it was over he invited them to stay and see the show. The club then held a meeting about every four days. They were given 10 tickets at a time, at the meetings, and when they sold them, they turned in the money and received 10 more. On some occasions boys left the meeting and returned the same evening with money for 10 sales. One or two of the boys sold as many as 20 tickets in one evening.

In September of last year, your Round Table published an article on the successful "Br'er Fox" children's clubs at the Fox Midwest theatres in and about Kansas City, with Manager Louis B. Sponsler, of the Waldo, credited for doing much to bring this organization to the fore.

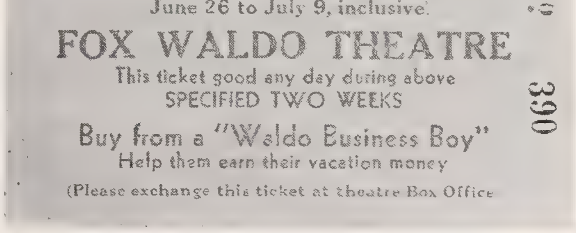
On this page is detailed a second article by Ken Force, having to do with the ways and means adopted by Mr. Sponsler to utilize his kid club membership in building up the box-office during the off weeks of the year.

Meetings last for about 30 minutes and almost invariably are attended 100 per cent. Why? For one reason, the waiting list of 100. For another, they get the free show. They also receive the crackerjacks, peanuts, candy, or whatever else is left over from the Br'er Fox meeting on Saturday afternoon. If a lad is sick, he has father or mother call and report.

Tickets sold by the boys were specially designed for the occasion (see cut) and on the back of the ticket were listed pictures with their stars which played during the Jubilee period. Information on the card formed the nucleus of the boy's sales story. He pointed out that he was earning money for a vacation, for Scout camp, sport equipment, swimming, or what not, and that he was also trying for a pass.

To begin with, the boys selected were those with spunk, not too bashful, and with capacity and enthusiasm so that they went up to the front door of a prospect with courage and personality. Obviously, those they called on were either neighbors or friends. Sales of tickets for Jubilee Weeks were almost automatic.

The Boys' Club was so successful in its first venture it now is a permanent institution at the Waldo, and Mr. Sponsler plans to have members sell tickets for a special occasion about three times a year: during the summer, around Xmas time, and in February, bad periods at the hox office.


25c ADMIT ONE ADULT 25c

WALDO JUBILEE WEEKS
June 26 to July 9, inclusive.

FOX WALDO THEATRE
This ticket good any day during above
SPECIFIED TWO WEEKS

Buy from a "Waldo Business Boy"
Help them earn their vacation money

(Please exchange this ticket at theatre Box Office

No. 390

Special Fox Waldo Benefit Ticket

During the two weeks before Xmas, always a difficult time to sell attendance to a theatre, this past year members of the club sold admissions good at any Fox house in Kansas City. These were promoted by all Fox theatres in the city as Xmas greetings or gifts. Club members reveived no commission, working only for a pass and a cash prize of three dollars.

During the last two weeks of January the idea was again employed, this time to sell tickets good at the Waldo during a Midwinter Carnival in February. On these tickets boys received a five cent commission.

Boys have to have time to play, Mr. Sponsler pointed out. In summer, of course, they are out of school and can work any time. In winter an hour before and an hour after supper is the best time.

Plan Avoids Benefit Pitfalls

"While the plan works out something like a benefit," Mr. Sponsler said, "it has several advantages over that plan. In the first place, the usual percentage paid on a benefit is 30 per cent; here it is 20. In promoting a benefit, those selling tickets approach friends and acquaintances who buy as a necessary evil, and the benefit consequently often earns as much bad will as good. Buyers are reluctant to make the purchase. In the Waldo plan the spirit is much, much better. Buyers know they are helping some lad with spunk enough to go out and ask for help.

"In other ways it creates good will. This is, of course, in addition to the advertising on specified pictures.

"We find that when we do something to encourage the business activity of boys we earn gratitude of parents. Ten mothers and fathers took the trouble personally to call and thank us for the work of the club. Fathers get out in the family car in the evenings during a campaign and drive the boys to make sales calls. Mothers also help.

Residential Districts Preferred

"The plan might not work in an apartment district, I don't know," Mr. Sponsler concludes. "All our business comes from homes which people have bought or are living in for the benefit of their children. It is a district of homes, not all fine ones, but substantial residences housing good families. Parents in such families want to see their boys developing. Mother and Father always have wanted the boy to learn the rudiments of business, to earn some money and to take care of it or spend it on something he needs or wants. It doesn't matter whether the family is well-to-do or poor. In nine cases out of ten the rich man's boy has as much of a problem to earn vacation and spending money as the poor man's."

YOU ARE INVITED TO JOIN UP

VINCENT F. O'LEARY
manages the Melrose Theatre in Melrose Park, Illinois. He began his career in 1927 when he served as usher, chief of service and then assistant manager of the Majestic in E. St. Louis, Ill. Three years later found him managing the Orpheum in the same city and the following year he was transferred as assistant at the neighboring Majestic Theatre. The next two assistant's jobs for him were at the Paramount in Hammond, Ind., and the Palace in South Bend, Ind. He came on to his present house in 1937, where he is doing a fine job.

▽

BURKERT FRIEDERSDORF
bowed into theatre business when he started as advertising manager for the H. H. Johnson shows in Madison, Indiana. A month later he took over the office managership of the Johnson Theatres and now, in addition to these chores, has been named manager of the new Ohio, also in Madison, Indiana. Burkert has promised faithfully to keep us informed of his activities and we know he will fulfill it.

▽

JOHN J. COTTER
opened the first picture and vaudeville house in Philadelphia, Pa., in 1910 and is very proud of the fact that he showed the fire marshal there the first piece of film he ever saw. A few years later he and his wife worked behind footlights, remaining there until 1930. Jack secured a managerial position at the Riviera Theatre in Manayunk, Philadelphia, after that date and is still at it.

▽

HENRY B. SALTHUN
is the skipper of the Strand Theatre, a Central States Circuit house, in Fort Dodge, Iowa. He entered showbusiness in 1923 when he started ushering in a theatre at Albert Lea. He also worked on the stage as prop boy and later as property man. In 1929, while attending the University of Minnesota, Henry again secured an usher's job with Publix' Century in Minneapolis. He returned to Albert Lea a couple of years later to act as manager of the Rivoli and in 1936 obtained his present post.

▽

R. H. ARTHUR, JR.
claims his first job to set him going in the theatre was that of popcorn boy at the Lyric in Mena, Arkansas. From this he was promoted to head doorman. Noticing his interest in advertising he was given a chance to take charge of publicity and did so well that he soon became director of publicity and assistant manager of the Met Theatre in Jackson, Tenn., at which house we now find him.

▽

JOHN F. SPELLMAN
manages Graphic Circuit's Brandon Theatre in Brandon, Vermont. He was previously associated with the RKO in Boston, Mass., working there for four years. He started from the bottom, doing usher duty and gradually worked himself up the ladder. We anticipate hearing from you often, Jim, for undoubtedly you are doing a good job of work.

Showmen's Calendar

MAY

1st	May Day
2nd	Bing Crosby's Birthday
3rd	Mary Astor's Birthday Aline McMahon's Birthday
5th	Alice Faye's Birthday
7th	Gary Cooper's Birthday
11th	Minnesota Admitted to Union—1858
12th	Florence Nightingale, Founder of Modern Nursing, Born—1820 Amundsen North Pole Flight—1926
14th	Mothers' Day
16th	Abraham Lincoln Nominated—1860
17th	Maureen O'Sullivan's Birthday
18th	Peace Day
21st	Lindbergh's Non-Stop Flight, New York to Paris—1927 Robert Montgomery's Birthday
23rd	South Carolina Admitted to Union—1788 Captain Kidd, Famous Pirate, Executed in London—1701 Herbert Marshall's Birthday
24th	Brooklyn Bridge Opened—1888 Empire Day, Canada, Bermuda First Telegraph Message Sent 1883
26th	Walter Huston's Birthday Al Jolson's Birthday
29th	Wisconsin Admitted to Union—1848
30th	Memorial Day

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name..

Position..

Theatre..

Address..

City..

State..

Circuit..

Absolutely No Dues or Fees!

WILLIAM C. POWELSON
is no newcomer to showbusiness, having entered this field 14 years ago, when he was an usher at Loew's Aldine Theatre in Pittsburgh, Pa. His subsequent jobs in this city were those of assistant and he covered the State, Ritz, Penn and Stanley Theatres. He followed with a superintendent's post at the Harris, then became assistant and treasurer at the Enright. Relief managing was another addition in his career. The first managerial position he held was at the Belmar Theatre and he moved from there to the Harris Tarentum and Peoples Theartres, in the same capacity. With such a wealth of experience we feel sure he is doing a grand job at managing his present house, Warner Bros.' Strand in Tarentum, Pa.

▽

BRENT DOUGHERTY
is the assistant manager of the Decatur Theatre in the Bronx section of New York City. Three years ago he secured an usher's job in the U. S. Theatre and also acted as chief of service. He came on to the Decatur after that, where he has been working for the past two years. Since you are not very far from Round Table headquarters we invite you to come on over and say hello, Brent.

▽

GEORGE O. JOHNSON
started in theatre business several years ago and his first job was that of doorman at the Hippodrome Theatre in Washington, D. C., working for Mr. Sidney Lust. Since then he was at different houses for the same chain and now is connected with the Cameo Theatre in Mt. Ranier, Maryland. George is a talented person and has taken up the role of sign painter, which, he says, aids him no end in this business of selling pictures.

▽

AL J. KLOKKEVOLD
is the present manager of Borg and Peters' Crystal Theatre in Salinas, California. In 1923 he acted as janitor at the Fox in Oakland, Cal., and a while later became assistant manager at the Rialto Theatre, in the same sector. He was transferred to the Plaza in the same capacity and then moved to the Palace. In 1927 he went to Granada, remaining there for three years, then receiving a promotion to manager. His next spot was to the Capitol as manager and in 1938 was offered the post he is now holding.

▽

ALFRED L. SINGER
started as extra usher for Harris Amusement Company's Sheridan Square Theatre in 1929 and soon after became assistant chief of service and finally chief. He left the theatrical business to study flying but the theatre bug having got him, he returned shortly after to do doorman duty at Warner Bros. Sheridan Square. In 1935 he became assistant manager of this house and two years later was promoted to assistant city manager of the Greensburg Theatres. The next move brought him to manage the Strand Theatre in Greensburg, Pa., and we now find him at the Strand in Oakland Pittsburgh, Pa., in the same capacity.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com.-Mel.; Musical by Mus.; Musical Comedy by Mus.-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Col-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel.............Col
Adventure in Sahara, Mel...........Col
Adventure of Giacomo Casanova, Mel ....Amerital
Adventures of Huckleberry Finn, The, Com-Mel ....MGM
Adventures of Jane Arden, Mel....WB
Affairs of Annabel, Com...........RKO
Alexander's Ragtime Band, Mus. 20th-Fox
Alf's Button Afloat, Com.......Foreign
Algiers, Mel..........................UA
Alla en la Rancho Grande, Mus..Foreign
All the Tomorrows, Mel.............Rep
All This and Heaven Too, Mel....WB
Almost a Gentleman, Mel.........RKO
Always Goodbye, Mel..........20th-Fox
Always in Trouble, Com........20th-Fox
Amazing Dr. Clitterhouse, Mel......FN
Ambush, Mel.......................Para
Angels With Dirty Faces, Mel......FN
Annabel Takes a Tour, Com......RKO
Annie Laurie, Mel...............Foreign
Arkansas Traveler, Com...........Para
Arrest Bulldog Drummond, Mel. Para
Arizona Legion, West.............RKO
Arizona Wildcat, Com..........20th-Fox
Artists and Models Abroad, Com. Para
Avocate d'Amour, Com-Mel....Foreign

B

Back Door to Heaven, Mel........Para
Backstage Phantom, Mel...........Univ
Ballerina, Mel...................Foreign
Barefoot Boy, Mel................Mono
Battle of City Hall, Mel...........WB
Beachcomber, The, Mel............Para
Beau Geste, Mel..................Para
Beauty for the Asking, Com.....RKO
Big Town Czar, Mel...............Univ.
Billy the Kid Returns, West.......Rep
Black Bandit, West...............Univ
Blackwell's Island, Mel............WB
Blind Alley, Mel.....................Col
Blockheads, Com..................MGM
"Blondie," Com.......................Col
Blondie Meets the Boss, Com.......Col
Blue Montana Skies, West..........Rep
Booloo, Mel.........................Para
Bouquets from Nicholas, Com..Foreign
Boy Friend, Com...............20th-Fox
Boy Meets Girl, Com..............WB
Boy's Reformatory, Mel...........Mono
Boy Slaves, Mel....................RKO
Boy Trouble, Mel...................Para
Boys Town, Mel...................MGM
Breaking the Ice, Mus.............RKO
Broadway Musketeers, Mel..........FN
Broadway Serenade, Mus..........MGM
Bronze Buckaroo, Mel...........St. Rts.
Brother Orchid, Mel.................WB
Brother Rat, Com.....................FN
Burn 'Em Up O'Connor, Com.-Mel. MGM
Bulldog Drummond in Africa, Mel..Para
Bulldog Drummond's Secret Police, Mel. ....Para

C

Cabira, Mel.......................Foreign
Cafe Society, Mel...................Para
California Frontiers, West..........Col
Calling Dr. Kildare, Mel...........MGM
Campus Confessions, Com..........Para
Cancion del Alma, Mel..........Foreign
Captain Fury, Mel....................UA
Captain Scorpiob, Com...........Foreign
Carefree, Mus.-Com................RKO
Carnival in Flanders, Com.-Mel. Foreign
Charlie Chan in Honolulu, Mel. 20th-Fox
Charlie Chan in Reno, Mel.....20th-Fox
Chalked Out, Mel.....................FN
Champ, The, Mel..................MGM
Champs Elysees, Com-Mel.......Foreign
Chasing Danger, Mel...........20th-Fox
Chicago Ben, Mel.....................GB
Christmas Carol, Com.-Mel.......MGM
Cipher Bureau, Mel..................GN
Citadel, The, Mel...................MGM
Climbing High, Com............Foreign
Code of the Cactus, West......St. Rts.
Code of the Fearless, West.....St. Rts.
Code of the Secret Service, Mel....WB
Code of the Streets, Mel..........Univ
Colorado Trail, The, West...........Col
Come On, Leathernecks, Mel........Rep
Come On, Rangers, West............Rep
Comet Over Broadway, Mel.........WB
Convicted, Mel.......................Col
Convict's Code, Mel...............Mono
Convicts at Large, Mel..........St..Rts.
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West...........Rep
Confessions of a Nazi Spy, Mel....WB
Coral Rocks, The, Mel.........Foreign
Cowboy and the Lady, Com.........UA
Cowboy from Brooklyn, Mus.......WB
Crashing Through, West............GN
Crashing Through Danger, Mel..St. Rts.
Crime Over London, Mel............GB
Crime Ring, Mel..................RKO
Crime Takes a Holiday, Mel........Col
Crisis, Mel.........................Foreign
Crossroads, Mel..................Foreign
Crowd Roars, The, Com.-Mel.....MGM

D

Dangerous Cargo, Mel.........20th-Fox
Danger on the Air, Mel..........Univ
Dark Eyes, Mel.................Foreign
Dark Rapture, Mel.................Univ
Dark Victory, Mel...................WB
Dawn Patrol, Mel....................WB
Desperate Adventure, Com.-Mel....Rep
Devil's Island, Mel..................WB
Disbarred, Mel......................Para
Divorce of Lady X, Com. (C)........UA
Dock on the Havel, Mel.........Foreign
Dodge City, Mel.....................WB
Down in "Arkansaw," Mus.........Rep
Down on the Farm, Com.......20th-Fox
Dramatic School, Mel.............MGM
Drifting Westward, West..........Mono
Drums, Mel. (C)......................UA
Duke of West Point, Mel...........UA
Duke Steps Out, Mel...........St. Rts.
Durango Valley Raiders, West.....Rep
Dybbuk, The, Mel..............Foreign

E

Each Dawn I Die, Mel.............WB
East Side of Heaven, Mus.-Com...Univ
Empire of the West, West.........GN
Empty World, Mel...................GB
Enemy Agent, Mel...................WB
Everybody's Baby, Com.........20th-Fox
Everything Happens to Ann, Com-Mel, GN
Ex Champ, Mel.....................Univ
Exile Express, Mel..................GN
Exposed, Mel.......................Univ

F

Family Next Door, Com...........Univ
Family Reunion, Mel................WB
Fast and Loose, Mel..............MGM
Federal Man Hunt, Mel............Rep
Federal Offense, Mel...............Para
Female Fugitive, Mel.............Mono
Feud of the Range, West.......St. Rts.
Fighting Thoroughbreds, West.....Rep
First Offenders, Mel.................Col
Fisherman's Wharf, Mus...........RKO
Five of a Kind, Mel............20th-Fox
Fixer Dugan ....RKO
Flight at Midnight, Mel............Rep
Flight Into Darkness, Mel.......Foreign
Flight to Fame, Mel.................Col
Flirting with Fate, Com.-Mel.....MGM
Flying Irishman, Mel...............RKO
Forged Passport, Mel...............Rep
For Love or Money, Mel..........Univ
40 Little Mothers, Mel..........Foreign
Four Daughters, Mel.................FN
Four Feathers, Mel...................UA
Four Girls in White, Mel.........MGM
Four's A Crowd, Com...............WB
Freshman Year, Com.-Mel.........Univ
Frog, The, Mel.......................GB
Frontier Pony Express, West.......Rep
Frontier Scout, West................GN
Frontiersman, West. ....Para
Frontiers of '49, West................Col
Fugitives for a Night, Com.........RKO

G

Gambling Ship, Mel................Univ
Gang, The, Mel.................St. Rts.
Gang Bullets, Mel.................Mono
Gang Smashers, Mel............St. Rts.
Gangster's Boy, Mel..............Mono
Gantry the Great, Mel.............WB
Garden of the Moon, Mus.-Com.....FN
Gateway, Mel..................20th-Fox
G-Dog, Mel..........................RKO
Ghost Town Riders, West..........Univ
Girl Downstairs, The, Com.-Mel..MGM
Girl from Mexico, Com-Mel.......RKO
Girl Must Live, Com.................GB
Girls on Probation, Mel..............FN
Girls' School, Mel....................Col
Give Me a Child, Mel................WB
Give Me a Sailor, Com.............Para
Gladiator, The, Com.................Col
Glory of the Faith, Mel.........Foreign
Going Places, Com.-Mel.............FN
Golden Boy, Mel......................Col.
Gold Is Where You Find It, Mel. (C) FN
Gone Harlem, Mel..............St. Rts.
Goodbye, Mr. Chips, Com.-Mel...MGM
Good Girls Go to Paris Too, Com-Mel Col
Gorilla, The, Com-Mel..........20th-Fox
Gracie Allen Murder Case, Com.-Mel. Para
Grand Jury's Secrets, Mel.........Para
Great Enemy, Mel ....Para
Great Man Votes, Com.............RKO
Great Waltz, The, Mus..........MGM
Guilty Trails, West.................Univ
Gunga Din, Mel.....................RKO
Gun Packer, West..................Mono
Gunsmoke Trail, West.............Mono

H

Hard to Get, Com.-Mel............WB
Hardys Ride High, Com.-Mel.....MGM
Harlem Rides the Range, West..St. Rts.
Hatred, Mel......................Foreign
Heart of the North, Mel. (C)......WB
Heart of Paris, Mel............Foreign
Hell Bound, Mel..................St. Rts.
Hell's Kitchen, Mel.................WB
Heritage of the Desert, Mel.......Para
Heroes of the Hills, West...........Rep
Hey! Hey! U. S. A., Com.....Foreign
Higgins Family, Com................Rep
His Exciting Night, Com...........Univ
Hold That Co-ed, Com.........20th-Fox
Hold That Kiss, Com..............MGM
Hombres de Mar, Mel............Foreign
Home on the Prairie; West.........Rep
Homicide Bureau, Mel...............Col
Honolulu, Mus.-Com..............MGM
Honor of the West, West..........Univ
Hotel Imperial, Mel.................Para
Hound of the Baskervilles, Mel...20-Fox

I

I Am a Criminal, Mel............Mono
I Am Not Afraid, Mel..............WB
I Am the Law, Mel.................Col
Ice Follies of 1939, Com.-Mel.......MGM
I Demand Payment, Mel.........St. Rts.
Idiot's Delight, Com.-Mel.........MGM
If I Were King, Mel...............Para
Illegal Traffic, Mel.................Para
I'm From Missouri, Com...........Para
I'm From the City, Com...........RKO
In Early Arizona, West.............Col
In Old Mexico, West...............Para
In Old Montana, West...........St. Rts.
Inside Story, Mel...............20th-Fox
Inspector Hornleigh, Mel........20th-Fox
International Crime, Mel............GN
Invitation to Happiness, Com-Mel..Para
I Stand Accused, Mel...............Rep
I Take This Woman, Com.-Mel...MGM
It's a Wonderful World, Mel......MGM
It's in the Air, Mel............Foreign
Itto, Mel.........................Foreign
I Was Made a Convict, Mel.......Rep

J

Jesse James, Mel. (C)..........20th-Fox
Jones Family in Hollywood, Mel. 20th-Fox
Josette, Com.....................20th-Fox
Juarez, Mel..........................WB
Just Around the Corner, Mus.-Com. 20th-Fox
Juvenile Court, Mel..................Col

K

Keep Smiling, Com............20th-Fox
Kentucky, Mel. (C)............20th-Fox
Kentucky Moonshine, Com.....20th-Fox
Kid from Kokomo, The, Mel........WB
Kid from Texas, Mel.............MGM
Kidnapped, Mel................20th-Fox
King of Alcatraz, Mel.............Para
King of Chinatown, Mel............Para
King of the Turf, Mel...............UA
King of the Underworld, Mel.......WB
Knight and the Lady, Mel.........WB
Knights of the Plains, West....St. Rts.
Kreutzer Sonata, Mel..........Foreign

L

Lady and the Mob, The, Com.......Col
Lady's from Kentucky, The........Para
Lady Objects, The, Mel............Col
Lady Vanishes, Mel..................GB
Land of Fighting Men, West......Mono
Last Express, Mel..................Univ
Last Warning, The, West.........Univ
La Vierge Folle, Mel...........Foreign
Law Comes to Texas, The, West....Col
Lawless Valley, West...............RKO
Law of the Texan, West............Col
Law West of Tombstone, West....RKO
Let Freedom Ring, Mus...........MGM
Letter of Introduction, Com.-Mel..Univ
Let Us Live, Mel.....................Col
Lightning Carson Rides Again, West. Victory
Listen Darling, Mel...............MGM
Little Adventuress, The, Mel........Col
Little Flower of Jesus, Mel.....Foreign
Little Mother, Mel.................RKO
Little Princess, The, Mel (C)...20th-Fox

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Little Orphan Annie, Mel.........Para
Little Tough Guy, Mel.............Univ
Little Tough Guys in Society, Mel..Univ
Lone Star Pioneers, West..........Col
Lone Wolf Spy Hunt, Mel..........Col
Long Shot, The, Mel................GN
Lost Patrol, Mel....................RKO
Love Affair, Mel....................RKO
Lucky Night, Com.................MGM
Lure of the Wastelands, West..St. Rts.

M

Made for Each Other, Mel...........UA
Mad Miss Manton, Com...........RKO
Magnificent Fraud, The............Para
Maiden Voyage, Com.-Mel.........MGM
Mamele, Com.....................Foreign
Man About Town, Com.............Para
Man from Music Mountain, West..Rep
Man from Texas, West............Mono
Man in the Iron Mask, Mel.........UA
Man of Conquest, Mel.............Rep
Man to Remember, Mel...........RKO
Man with 100 Faces, Mel...........GB
Marie Antoinette, Mel............MGM
Marseillaise, Mel................Foreign
Mars Attacks the World, Mel......Univ
Marusia, Mus...................Foreign
Meet the Girls, Mel.............20th-Fox
Men Are Such Fools, Com.-Mel....WB
Men With Wings, Mel. (C)........Para
Mexicali Kid, West...............Mono
Mexicali Rose, West................Rep
Mi Candidato, Com...............Foreign
Midnight, Mel.......................Para
Mind of Mr. Reeder, The, Mel..Foreign
Missing Daughters, Mel.............Col.
Missing Guest, The, Mel..........Univ
Mr. and Mrs. Bulldog Drummond, Mel ....Para
Mr. Chump, Com...................WB
Mr. Doodle Kicks Off, Com........RKO
Mr. Moto in Danger Island, Mel..20-Fox
Mr. Moto's Last Warning, Mel..20-Fox
Mr. Moto Takes a Chance, Mel..20-Fox
Mr. Moto Takes a Vacation, Mel. 20th-Fox
Mr. Wong, Detective, Mel.........Mono
Mothers of Today, Mel.............Apex
Murder in Solio, Mel............Foreign
Mutiny on the Bounty, Mel........MGM
My Bill, Mel.........................FN
My Lucky Star, Mus.-Com.....20th-Fox
My Song of Love, Mel.........Foreign
My Son Is a Criminal, Mel........Col
Mysterious Miss X, Mel...........Rep
Mysterious Mr. Moto, Mel.....20th-Fox
Mysterious Rider, West............Para
Mystery of Mr. Wong, The, Mel..Mono
Mystery of the White Room, Mel..Univ
Mystery Plane, Mel...............Mono
My Wife's Relatives, Com.-Mel.....Rep

N

Nancy Drew, Detective, Mel.......WB
Nancy Drew, Reporter, Mel.........WB
Nancy Drew, Trouble Shooter, Mel..WB
Naughty But Nice, Com.-Mel.......WB
Navy Secrets, Mel................Mono
Never Say Die, Com................Para
Newsboy's Home, Mel............Univ
News Is Made at Night, Mel...20th-Fox
Next Time I Marry, Com..........RKO
Night Hawk, Mel....................Rep
Night in Ghost Town, A, West....RKO
Night on the Danube, Com-Mel..Foreign
Night Riders, The, West............Rep
90 Degrees South, Mel........Foreign
North of Shanghai, Mel............Col
North of Singapore, Mel...........Para
North of the Yukon, Mel...........Col

O

Off the Record, Com.-Mel..........WB
Oklahoma Kid, Mel...................WB
Oklahoma Trail, West...............Col
Old Bones of the River, Com...Foreign
Old Maid, The, Mel.................WB
100 to One Shot, Mel.............MGM
One Third of a Nation, Mel.......Para
One Wild Night, Mel..........20th-Fox
Only Angels Have Wings, Mel.....Col
On Trial, Mel........................WB
Orage, Mel.......................Foreign
Orphans of the Street, Mel.........Rep
Outside These Walls, Mel..........Col
Outlaw's Paradise, West........St. Rts.
Outsider, The, Mel..............Foreign
Out West with the Hardys, Com.-Mel. MGM
Overland Express, West............Col
Overland Stage Raiders, West.......Rep
Overland with Kit Carson, West....Col
Over the Moon, Mel. (C)............UA

P

Pacific Liner, Mel..................RKO
Painted Desert, West..............RKO
Pals of the Saddle, West...........Rep
Panama Patrol, Mel.................GN
Panamint's Bad Man, West....20th-Fox
Pardon Our Nerve, Mel........20th-Fox
Paris Honeymoon, Mus.-Com.....Para
Passport Husband, Com.........20th-Fox
Peck's Bad Boy at the Circus, Com. RKO
Penrod's Double Trouble, Mel.......FN
Personal Secretary, Mel...........Univ
Persons in Hiding, Mel............Para
Phantom Gold, West................Col
Phantom Ranger, The, West.....Mono
Phantom Stage, West..............Univ
Pirates of the Skies, Mel..........Univ
Port of Hate, Mel..............St. Rts.
Prairie Justice, West..............Univ
Prairie Moon, West.................Rep
Pride of The Navy, Mel............Rep
Prison Born, Mel...................Mono
Prison Break, Mel..................Univ
Prison Nurse, Mel..................Rep
Prison Train, Mel..............St. Rts.
Prison Without Bars, Mel..........UA
Puritan, The, Mel................Foreign
Pygmalion, Com.-Mel.............MGM

Q

Q Planes, Mel.......................Col

R

Radio Troubadour, Mus............Para
Rage of Paris, Com................Univ
Real Glory, The, Mel.................UA
Red River Range, West............Rep
Refugiados en Madrid, Mel......Foreign
Religious Racketeer, Mel.........St. Rts.
Renegade Ranger, The, West.....RKO
Renegade Trail, West..............Para
Restless Age, The, Mel..............UA
Renfrew of the Royal Mounted Saves a Lady, West......................GN
Return of the Cisco Kid, Mel. 20th-Fox
Return of the Frog, Mel.........Foreign
Rhythm of the Saddle, West........Rep
Rich Man, Poor Girl, Com.-Mel...MGM
Ride a Crooked Mile, Mel.........Para
Ride 'Em Cowgirl, West............GN
Riders of the Rio Grande, West...Mono
Rio Grande, West....................Col
Risky Business, Mel................Univ
Road Demon, Mel..............20th-Fox
Road to Reno, Com................Univ
Roaring Crowd, The, Mel..........WB
Roaring Nineties, The, Mel.........WB
Rolling Westward, West..........Mono
Romance of the Redwoods, Mel......Col
Room No. 111, Mel..............Foreign
Room Service, Com................RKO
Rose Marie, Mus..................MGM
Rose of Tralee, Mel............Foreign
Rose of Washington Square, Mus 20th-Fox
Rothschild, Mel.................St. Rts.
Rough Riders Round-up, West.....Rep
Royal Divorce, Mel................Para

S

Sacrifice d'Honneur, Mel........Foreign
Safety in Numbers, Com.......20th-Fox
Saint Strikes Back, Mel...........RKO
St. Martin's Lane, Mel.........Foreign
St. Louis Blues, Mel..............Para
Santa Fe Stampede, West..........Rep
San Francisco, Mel................MGM
Say It in French, Com.............Para
School for Scandal, Com-Mel....Foreign
Second Fiddle, ComMel.........20th-Fox
Second Shot, Mel...................RKO
Secret Service of the Air, Mel.......FN
Secrets of a Nurse, Mel...........Univ
Secrets of an Actress, Mel..........FN
Sergeant Madden, Mel............MGM
Service De Luxe, Com.............Univ
Shadows Over Shanghai, Mel........GN
Sharpshooters, Mel............20th-Fox
Shine On Harvest Moon, West.....Rep
Shining Hour, The, Mel..........MGM
Silver on the Sage, Mel.............Para
Sing, You Sinners, Mus............Para
Singing Blacksmith, Com-Mel...Foreign
Singing Cowgirl, The, West.........GN
Sin of Lena Rivers, Mel.........St. Rts.
Sisters, The, Mel....................WB
6,000 Enemies, Mel................MGM
Six-Gun Rhythm, West.............GN
Six-Gun Trail, West............St. Rts.
Six Shootin' Sheriff, West...........GN
Sixty Glorious Years, Mel (C)....RKO
Slalom, Mel......................Foreign
Smashing the Rackets, Mel.........RKO
Smashing the Spy Ring, Mel........Col
Smiling Along, Com...........20th-Fox
Society Lawyer, Mel..............MGM
Society Smugglers, Mel............Univ
Some Like It Hot, Mus............Para
Sonodares de la Gloria, Mel......Foreign
Song of the Buckaroo, West......Mono
Son of Frankenstein, Mel..........Univ
Sons of the Legion, Mel...........Para
Sorority House, Mel................RKO
So This Is London, Com........Foreign
South Riding, Mel...................UA
Spain in Arms, Mel.............Foreign
Spawn of the North, Mel...........Para
Speed to Burn, Mel............20th-Fox
Spirit of Culver, Mel..............Univ
Spring Madness, Com-Mel........MGM
Stablemates, Com-Mel............MGM
Stagecoach, Mel......................UA
Stand Up and Fight, Com-Mel....MGM
Stanley and Livingstone, Mel..20th-Fox
Star of Midnight, Mel...............RKO
Starlight Over Texas, West.......Mono
Star Reporter, Mel.................Mono
Stolen Life, Mel.....................Para
Storm, The, Mel....................Univ
Storm Over Bengal, Mel............Rep
Story of a Cheat, Mel...........Foreign
Story of Alexander Graham Bell, The, Mel. 20th-Fox
Story of Vernon and Irene Castle, The, Mus..........................RKO
Straight, Place and Show, Com 20th-Fox
Strange Boarders, Mel..............GB
Strange Case of Dr. Meade, Mel....Col
Strange Faces, Com-Mel...........Univ
Street of Missing Men, Mel........Rep
Street Without a Name, Mel....Foreign
Streets of New York, Mel.........Mono
Student Nurse, Mel..................WB
Stunt Pilot, Com-Mel...............Mono
Submarine Patrol, Mel..........20th-Fox
Sudden Money, Com-Mel...........Para
Suez, Mel. 20th-Fox
Sundown on the Prairie, West....Mono
Sun Never Sets, Mel...............Univ
Sunset Murder Case, Mel............GN
Sunset Trail, West................Para
Susannah of the Mounties, Com-Mel, 20th-Fox
Sweepstake Winner, Com...........WB
Sweethearts, Mus. (C).............MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Mus.........Univ
Swing That Cheer, Mel............Univ
Swiss Miss, Com...................MGM

T

Tail Spin, Mel..................20th-Fox
Tarnished Angel, Mel...............RKO
Tarzan, Mel........................MGM
Tenth Avenue Kid, Mel.............Rep
Terror of Tiny Town, Mel...........Col
Texans, The, Mel..................Para
Texas Stampede, West..............Col
Texas Wildcats, West...........St. Rts.
Thanks for Everything, Mus-Com. 20th-Fox
Thanks for the Memory, Com......Para
That Certain Age, Mus-Com......Univ
There Goes My Heart, Com........UA
There's That Woman Again, Com..Col
They Drive by Night, Mel.....Foreign
They Made Her a Spy, Mel........RKO
They Made Me a Criminal, Mel.....WB
This Man Is News, Mel...........Para
39 Steps, Mel........................GB
Three Blind Mice, Mel..........20th-Fox
Three Loves Has Nancy, Com-Mel.MGM
Three Musketeers, Mus-Com..20th-Fox
3 Smart Girls Grow Up, Mus-Com.Univ
Three Texas Steers, West...........Rep
Thundering West, The, West........Col
Time Out for Murder, Mel......20th-Fox
Titans of the Deep, Mel............GN
Tom Sawyer, Detective, Mel........Para
Too Hot to Handle, Com-Mel......MGM
Topa Topa, Mel..................St. Rts.
Topper Takes a Trip, Com.........UA
Torchy Blane in Chinatown, Mel...WB
Torchy Blane Runs for Mayor, Mel.WB
Torchy Gets Her Man, Mel.........WB
Touchdown Army, Com.............Para
Tough Kid, Mel.....................Mono
Trade Winds, Com-Mel.............UA
Trapped in the Sky, Mel...........Col
Trigger Pals, West..................GN
Trigger Smith, West..............Mono
Trouble Brewing, Com..........Foreign
Trouble in Sundown, West.........RKO
12 Crowded Hours, Mel...........RKO
Two Gun Justice, West...........Mono
Two Gun Troubador, West.....St. Rts.

U

Undercover Agent, Mel............Mono
Under the Big Top, Mel...........Mono
Union Pacific, Mel..................Para
Unmarried ....Para
Up the River, Mel.............20th-Fox
Utah Trail, The, West.............GN

V

Vacation from Love, Com.........MGM
Valley of the Giants, Mel. (C)......WB
Volga Boatman, Mel............Foreign

W

Wanted by Scotland Yard, Mel...Mono
Wanted by the Police, Mel........Mono
Ware Case, Mel................Foreign
Waterfront, Mel......................WB
Water Rustlers, West................GN
We Are Not Alone, Mel............WB
Wedad, Mel. ....Foreign
Western Jamboree, West............Rep
West of Cheyenne, West...........Col
West of the Sante Fe, West.........Col
What a Life, Com..................Para
What a Man! Com..............Foreign
When the Husband Travels, Mus-Com, Foreign
Where the Buffalo Roam, West...Mono
While New York Sleeps, Mel...20th-Fox
Whispering Enemies, Mel...........Col
Wife, Husband and Friend, Com. 20th-Fox
Wild Horse Canyon, West.........Mono
Wings of the Navy, Mel............WB
Winner Take All, Mus-Com....20th-Fox
Witch Night, Mel...............Foreign
With a Smile, Mus-Com.........Foreign
Within the Law, Mel..............MGM
Wizard of Oz, Mus. (C)...........MGM
Wolf Call, Mel.....................Mono
Woman Doctor, Mel.................Rep
Women in the Wind, Mel..........WB
Wuthering Heights, Mel............UA

Y

Yellow Sands, Mel.........Assoc British
Yes, Madam?, Com.............Foreign
Yes, My Darling Daughter, Com..WB
You Can't Get Away with Murder, Mel ..............................F.N.
You Can't Cheat an Honest Man, Com, Univ
You Can't Take It With You, Com.Col
Young Dr. Kildare, Com-Mel......MGM
Young Fugitives, Mel.............Univ
Young in Heart, Com-Mel.........UA
Young Mr. Lincoln, Mel........20th-Fox
Youth Takes a Fling, Com........Univ

Z

Zenobia, Com.........................UA
Zaza, Mel............................Para

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
Blondie (G)	Penny Singleton - Arthur Lake - Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74	Feb. 25,'39
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neill-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Lone Wolf Spy Hunt (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†		
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39†		
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'39†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57	
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54; Mar. 4,'39, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Alley	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner			
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	61	
Golden Boy	Barbara Stanwyck-A. Menjou			
Good Girls Go to Paris Too	J. Blondell - M. Douglas - W. Connolly			
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	63	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg	Apr. 16,'39†		
Missing Daughters	R. Arlen-R. Hudson-M. Marsh			
Oklahoma Trail	Charles Starrett-Iris Meredith	Apr. 27,'39†		
Only Angels Have Wings	Carey Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	Apr. 30,'39†		
Outside These Walls	Dolores Costello - M. Whalan - Virginia Weidler			
Q Planes (G)	Larence Olivier-Valerie Hobson		82	Mar. 11,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille		*60	Feb. 18,'39

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Strange Boarders (A) 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	Nov. 26,'38
(Exploitation: Jan. 28,'39, p. 58.)				
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	79	Dec. 17,'38
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Crashing Through 327	James Newill	Jan. 20,'39†		
Exile Express 301	Anna Sten-Alan Marshal	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	61	Sept. 17,'38
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Renfrew of the Royal Mounted Saves a Lady 328	James Newill	Feb. 10,'39†		
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	52	Jan. 21,'39
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Trigger Pals (G) WI-13	Art Jarrett, Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38	55	
(See "In the Cutting Room," July 2,'38.)				
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	54	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empire of the West	George Houston			
Everything Happens to Ann	Heather Angel-John King			
(See "In the Cutting Room," Mar. 25,'39.)				
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters		*70	Feb. 25,'39
Singing Cowgirl, The WI-3	Dorothy Page			
Six-Gun Rhythm WI-19 (G)	Tex Fletcher-Joan Barclay		*55	Feb. 18,'39

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72.)				
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'38, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Burn 'Em Up O'Connor (G) (919)	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	70	Jan. 14,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. [illegible]'38, p. 66; Dec. 10,'38, p. 62.)				
Crowd Roars, The (G) 846	Robert Taylor-M. O'Sullivan-Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82	Mar. 11,'39
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Let Freedom Ring (G) 926	N. Eddy - V. Bruce - L. Barrymore-E. Arnold-G. Kibbee-V. McLaglen	Feb. 24,'39†	87	Feb. 18,'39
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore-Robert Morley-Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; ct. 22,'38, p. 66; Nov. 5,'38, p. 53; Mar. 11,'39, p. 58.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25, '39, p. 83.)				
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Sergeant Madden (G) 927	Wallace Beery-Marian Martin-Alan Curtis-Laraine Day	Mar. 24,'39†	83	Mar. 18,'39
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas-Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Society Lawyer 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†	66	
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47; Mar. 25,'39, p. 80.)				
Stand Up and Fight (G) 918	Robt. Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66.)				
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 10,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63; Jan. 21,'39, p. 53.)				
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Within the Law (G) 928	Ruth Hussey-Paul Kelly-John King-Lynne Carver	Mar. 17,'39†	65	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Serenade 931	Jeanette MacDonald-Lew Ayres-Ian Hunter	Apr. 7,'39†	113	
(See "In the Cutting Room," Dec. 31,'38.)				
Calling Dr. Kildare 932	Lionel Barrymore-Lew Ayres	Apr. 14,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Champ, The (reissue) (G) 201	W. Berry-J. Cooper-I. Rich			Oct. 17,'31
Goodbye, Mr. Chips	Robert Donat-Greer Garson	June 2,'39†		
Hardys Ride High, The	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	May 5,'39†		
(See "In the Cutting Room," Feb. 11,'39.)				
It's a Wonderful World	James Stewart-Claudette Colbert	May 19,'39†		
Kid from Texas, The 929	Dennis O'Keefe-Florence Rice	Apr. 28,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Lucky Night 933	Robert Taylor-Myrna Loy	Apr. 21,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Maiden Voyage	R. Young-Annabella-W. Connolly	May 26,'39†		
(See "In the Cutting Room," Mar. 4,'39.)				
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone		133	Nov. 9,'35
One Hundred to One Shot	Melvyn Douglas-Louise Platt	May 12,'39†		
(See "In the Cutting Room," Mar. 25,'39.)				
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy		103	Jan. 18,'36
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy		115	July 4,'36
6,000 Enemies	Walter Pidgeon-Rita Johnson	June 9,'39†		
Tarzan	J. Weissmuller-M. O'Sullivan	June 16,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Convict's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62	Feb. 11,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66	Mar. 18,'39
Mystery Plane 3809 (G)	John Trent-Marjorie Reynolds	Mar. 8,'39†	*60	Feb. 25,'39
(Reviewed under the title, "Spy Pirate.")				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60	Feb. 18,'39
Rolling Westward 3863	Tex Ritter	Mar. 1,'39†	55	
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	56	Sept. 24,'38
Star Reporter 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62	
(See "In the Cutting Room," Jan. 28,'39.)				
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'38
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†		
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boys' Reformatory	Frankie Darro-Grant Withers	May 1,'39†		
Man from Texas 3864	Tex Ritter	Apr. 19,'39†		
Prison Born		May 15,'39†		
Riders of the Rio Grande 3855	Jack Randall	Apr. 30,'39†		
Streets of New York	J. Cooper-J. Martel-D. Purcell	Apr. 12,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Stunt Pilot	John Trent-Marjorie Reynolds	May 22,'39†		
Undercover Agent	Russell Gleason-Shirley Deane	Apr. 5,'39†		
Wanted by Scotland Yard 3829	James Stevenson-Betty Lynne	Apr. 19,'39†	65	
Wolf Call	Movita-John Carroll	May 8,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Beachcomber, The (A)	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble	Charles Ruggles-Mary Boland	Feb. 17,'39†	74	Feb. 4,'39
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,'38
Cafe Society (G)	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57.)				
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Give Me a Sailor (G) 3749	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19 '38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
King of Chinatown (G)	Anna May Wong-A. Tamiroff	Mar. 17,'39†	*75	Mar. 18,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G) 3808	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66; Feb. 4,'39, p. 84; Feb. 18,'39, pp. 68, 71; Mar. 11,'39, p. 55.)				
Midnight (G)	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	*90	Mar. 18,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
One Third of a Nation (A)	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
Persons in Hiding (G) 3823	L. Overman-Patricia Morrison	Feb. 10,'39†	70	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	87	Jan. 28,'39
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Silver on the Sage (G)	Wm. Boyd-Geo. Hayes	Mar. 31,'39	*65	Feb. 11,'39
	Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
(Exploitation: Jan. 7,'39, p. 53.)				
Sing, You, Sinners (G) 3801	Bing Crosby-Fred MacMurray-			
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore - Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Sudden Money (G)	B. Lee-M.Rambeau-C. Ruggles	Mar. 31,'39†	*60	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'38, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven	Patricia Ellis-Wallace Ford	Apr. 21,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor			
Bulldog Drummond's Secret Police	John Howard-Heather Angel	Apr. 14,'39†		
Federal Offense	L. Nolan-J. C. Naish-H. Angel			
(See "In the Cutting Room," Feb. 4,'39.)				
Gracie Allen Murder Case	Gracie Allen-Warren William-Kent Taylor-Ellen Drew			
(See "In the Cutting Room," Mar. 18,'39.)				
Grand Jury's Secrets	John Howard-Gail Patrick			
Great Enemy*	P. Foster-A. Devine-E. Drew			
Heritage of the Desert (G)	Evelyn Venable-Donald Woods	June 23,'39†	*75	Mar. 18,'39
Hotel Imperial	Isa Miranda-Ray Milland	May 19,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
I'm from Missouri (G)	Bob Burns-Gladys George	Apr. 7,'39†	*77	Mar. 25,'39
Invitation to Happiness	Irene Dunne-Fred MacMurray			
Lady's from Kentucky, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39†		
Magnificent Fraud, The	A. Tamiroff-L. Nolan			
Man About Town	J. Benny-D. Lamour-E. Arnold	May 26,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Mr. and Mrs. Bulldog Drummond	John Howard-Heather Angel			
Never Say Die (G)	Bob Hope-Martha Raye	Apr. 14,'39†	*85	Mar. 11,'39
North of Singapore	Anna May Wong-Anthony Quinn			
Renegade Trail	W. Boyd-R. Hayden-G. Hayes			
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Some Like It Hot	Gene Krupa & Orch.-Shirley Ross-Bob Hope-Una Merkel	May 12,'39†		
Stolen Life (A)	Elizabeth Bergner-Michael Regrave	May 26,'39†	92	Feb. 18,'39
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39†		
(See "In the Cutting Room," Dec. 17,'38; exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57: Mar. 18,'39, p. 73.)				
Unmarried	Buck Jones-Helen Twelvetrees	May 26,'39†		
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				
What a Life*	Jackie Cooper - Betty Field - Lionel Stander - John Howard			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come on Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
(Exploitation: Mar. 4,'39, p. 68.)				
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Federal Man Hunt (G) 820	Robt. Livingstone-June Travis	Dec. 26,'38†	64	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39†	61	Feb. 11,'39
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65	Feb. 25,'39
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Mexicali Rose 843	Gene Autry-Smiley Burnette	Mar. 27,'39†	58	
(See "In the Cutting Room," Feb. 18,'39.)				
Mysterious Miss X (G) 809	Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell.	Mar. 20,'39†	65	Mar. 4,'39
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street (G) 819	Robt. Livingston-June Storey-Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58	Mar. 25,'39
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All the Tomorrows*	Frieda Inescourt-Otto Kruger			
Blue Montana Skies	G. Autry-S. Burnette-J. Storey			
Flight at Midnight	Col. Roscoe Turner			
Frontier Pony Express	Roy Rogers-Mary Hart			
Man of Conquest	Richard Dix-Gail Patrick-Edward Ellis-Max Terhune			
(See "In the Cutting Room," Jan. 28,'39.)				
Night Riders, The	Three Mesquiteers-Ruth Rogers			
Street of Missing Men	Charles Bickord-Nana Bryant			
Three Texas Steers	Three Mesquiteers-Carole Landis			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39†	65	Mar. 25,'39
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68	Jan. 28,'39
Boy Slaves 911 (G)	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan-Paul Kelly-Robert Armstrong	Mar. 24,'39†	*75	Mar. 4,'39
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	117	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73	Feb. 3,'34
(See "In the Cutting Room," Nov. 5,'38.)				
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda. Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mr. Doodle Kicks Off (G) 904	J. Penner - J. Travis - R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	65	Dec. 10,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	75	Dec. 31,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
(Exploitation: Mar. 18,'39, p. 72.)				
Renegrade Ranger, The (G) 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	Feb. 25,'38
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nob. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39†	64	Feb. 18,'39
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39†	90	Apr. 6,'35
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38
Trouble in Sundown ,(G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fixer Dugan	Lee Tracy-Peggy Shannon	Apr. 21,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
G-Dog	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39†		
Girl from Mexico	Lupe Velez-Leon Errol			
Little Mother	G. Rogers-D. Niven-C. Coburn			
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39†	89	Mar. 18,'39
Second Shot	Lucille Ball-Allan Lane	May 19,'39†		
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Sorority House	Anne Shirley-James Ellison	May 12,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Story of Vernon and Irene Castle, The 838	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 28,'39	93	
(See "The Romantic Vernon Castle," "In The Cutting Room," Dec. 17,'38.)				
They Made Her a Spy (G)	Sally Eilers-Allan Lane	Apr. 14,'39†	69	Mar. 25,'39

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47; Jan. 7,'39, p. 52.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68	Dec. 24,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Everybody's Baby (A) 931	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-C. Trevor-Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51; Jan. 7,'39, p. 53.)				
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Held That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
Hound of the Baskervilles 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80	
(See "In the Cutting Room," Mar. 4,'39.)				
Inside Story (G) 934	Michael Whalen-Jean' Rogers	Mar. 10,'39†	61	Oct. 22,'38
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	*106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56.)				
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	56	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'39, pp. 80, 85.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93	Feb. 25,'39
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Jan. 20,'39†	71	
(See "In the Cutting Room," Dec. 24,'38.)				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
(Exploitation: Feb. 4,'39. p. 83.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire-Roger Livesey	Jan. 20,'39†	83	Oct. 22,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart - Binnie Barnes	Feb. 17,'39†	73	Feb. 11,'39
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury-	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Friend 943	Jane Withers-Robert Kellard-Arleen Whelan	May 19,'39†		
Charlie Chan in Reno	S. Teler-P. Brooks-R. Cortez			
Chasing Danger (G) 941	Preston Foster - Lynn Bari	May 5,'39†	*60	Jan. 14,'39
Gorilla, The 944	Ritz Bros.-Anita Louise-Bela Lugosi-Patsy Kelly	May 26,'39†		
Inspector Hornleigh 945	Gordon Harker-Alastair Simm	Apr. 21,'39†		
Jones Family in Hollywood	Jed Prouty-Spring Byington			
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut		68	Nov. 19,'38
News Is Made at Night	Preston Foster-Lynn Bari			
Return of the Cisco Kid 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†		
Rose of Washington Square 942	Tyrone Power - Alice Faye - Al Jolson - Marie Wilson	May 12,'39†		
(See "In the Cutting Room," Mar. 25,'39.)				
Second Fiddle	S. Henie-T. Power-R. Vallee			
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Story of the Alexander Graham Bell, The 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†		
(See "Alexander Graham Bell," "In the Cutting Room," Mar. 4,'39.)				
Susannah of the Mounties	Shirley Temple-Randolph Scott			
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62	Feb. 25,'38
Young Mr. Lincoln	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brday			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Drums (G)	Raymond Massey - Sabu - Roger Livesey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54; Jan. 7,'39, p. 53; Jan. 14,'38, p. 64.)				
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-D. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94	Feb. 4,'39
Prison Without Bars	Corrine Luchaire-Edna Best	Mar. 10,'39†	79	
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81.)				
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18.'39, p. 69.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				

(THE RELEASE CHART--CONT'D)

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 5,'39†		
(See "In the Cutting Room," Mar. 4,'39.)				
Four Feathers	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson			
Man in the Iron Mask	Louis Hayward-Joan Bennett-W. William-J. Schildkraut-A. Hale			
(See "In the Cutting Room," Mar. 25,'39.)				
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	Gary Cooper-Andrea Leeds			
Restless Age, The	Jascha Heifetz - Margot Stevenson - Joel McCrea			
Wuthering Heights	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†		
(See "In the Cutting Room," Feb. 4,'39.)				
Zenobia G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker	Apr. 21,'39†	*73	Mar. 18,'39

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57; Mar. 4,'39, p. 72.)				
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Family Next Door	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†		
(See "In the Cutting Room," Mar. 25,'39.)				
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trails 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†		
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guys (A) 2008	"Dead End" Kids-R. Wilcox-Helen Parrish	July 22,'38	67	July 10,'38
(Exploitation: Nov. 12,'38, p. 66.)				
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	58	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Micha Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½	Mar. 11,'39
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennet-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86	Oct. 29,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70	Mar. 4,'39
Son of Frankenstein, The (G) 3004	Basil Rathbone - Boris Karloff-Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
(Exploitation: Mar. 4,'39, p. 69.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39†	87	Mar. 25,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen-"Charlie McCarthy" - Frank Jenks	Feb. 17,'39†	79	Feb. 18,'39
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage Phantom*	Irene Hervey-William Gargan	June 30,'39†		
Big Town Czar	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†		
Code of the Streets (G)	Frankie Thomas - Harry Carey - "Little Tough Guys"	May 5,'39†	69	Feb. 4,'39
East Side of Heaven	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†		
(See "In the Cutting Room," Mar. 25,'39.)				
Ex Champ*	Victor McLaglen-Tom Brown-Nany Grey-Constance Moore	June 3,'39†		
For Love or Money	June Lang-Robert Kent	Apr. 28,'39†		
Sun Never Sets, The	B. Rathbone-D. Fairbanks, Jr.	May 26,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson - C. Trevor - Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54; Dec. 24,'38, p. 58.)				
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, p. 66; Mar. 11,'39, p. 58.)				
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65, 66; Jan. 28,'39, p. 60.)				
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54; Jan. 21,'39, p. 53; Mar. 25,'39, p. 82.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secret Service of the Air (G)	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61	Mar. 11,'39
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
You Can't Get Away with Murder (G)	Humphrey Bogart-Gale Page	May 20,'39†	*80	Jan. 21,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Blackwell's Island (G)	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71	Mar. 11,'39
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'38, p. 58; Sept. 17,'38, pp. 60, 63.)				
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
Men Are Such Fools (G) 215	Wayne Morris - Priscilla Lane - Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38	60	
(See "In the Cutting Room," Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Off the Record (G) 314	Pat O'Brien-Jean Blondell	Jan. 21,'39†	71	Jan. 28,'39
Oklahoma Kid (G)	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G). 307	John Garfield-Ann Sheridan "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Torchy Gets Her Man (G)	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 6; Feb. 25,'39, p. 69.)				
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
Battle of City Hall	Ronald Reagan-Ann Sheridan-"Dead End Kids"-B. Granville			
Brother Orchid	Edw.G.Robinson-Wayne Morris-Gale Page			
Code of the Secret Service	R. Reagan-R. Towne-J. Litel			
Confessions of a Nazi Spy	Edw. G. Robinson - Francis Lederer-Lya Lys			
Dark Victory (G)	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan-Humphrey Bogart	Apr. 22,'39†	*106	Mar. 11,'39
Dodge City	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104	
(See "In the Cutting Room," Dec. 31,'38; exploitation: Mar. 25,'39, p. 82.)				
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
Enemy Agent	Boris Karloff-Margaret Lindsay			
Family Reunion	Lane Sisters-John Garfield.... F. Bainter-C. Rains-G. Page-J. Lynn-F. McHugh-M. Robson - D. Foran			
Gantry, the Great	Edith Fellows-James McCallion			
Give Me a Child	Geraldine Fitzgerald - Jeffrey Lynn-Gale Page-Gladys George			
Hell's Kitchen	Marg't Lindsay-Ronald Reagan-"Crime School Kids"			
(See "In the Cutting Room," Mar. 18,'39.)				
I Am Not Afraid	Chas. Grapewin-Jane Bryan			
(See "Hero for a Day," "In the Cutting Room," Mar. 18,'38.)				
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
(See "In the Cutting Room," Feb. 4,'39.)				
Kid from Kokomo, The	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Knight and the Lady, The	Bette Davis-Errol Flynn			
Nancy Drew, Trouble Shooter	B. Granville-F. Thomas-J. Litel			
Naughty But Nice	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Old Maid, The	Bette Davis-Miriam Hopkins-Humphrey Bogart - James Stevenson			
On Trial (G)	John Litel-Margaret Lindsay	Apr. 1,'39†	61	Mar. 25,'39
(See "In the Cutting Room," Feb. 4,'39.)				
Roaring Crowd, The	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
(See "In the Cutting Room," Mar. 4,'39.)				
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins	Apr. 29,'39†		
Torchy Blane Runs for Mayor	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Waterfront	G. Dickson-D. Mrgan-M. Wilson			
Women in the Wind (G)	K. Francis-W. Gargan-V. Jory	Apr. 15,'39†	*65	Feb. 4,'39

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Crashing Through Danger	Ray Walker	Excelsior	Sept. 15,'38	60	
Duke Is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Lure of the Wasteland (G)	Grant Withers			*55	Mar. 18,'39
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Alla en el Rnacho Grande (G)	Tito Guizar	Atlas	Dec. 2,'38	86	Nov. 7,'36
Annie Laurie	Will Fyffe	World	April 15,'39		
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Bouquets from Nicholas* (G)	Noel-Noel	Walch		72	Mar. 11,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'38
(Reviewed under the title, "La Kermesse Heroique.")					
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89	Mar. 4,'39
Cancion del Alma	Vilma Vidal	Atlas	Oct. 7,'38	88	
Coral Rocks, The (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Hey! Hey! U. S. A. (G)	Will Hay	G. F. D.		92	Oct. 22,'38
Hombres de Mar	Vilma Vidal	Atlas	Nov. 4,'38	87	
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leibhauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Itto	Native Cast	World	Feb. 30,'39		
It's in the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mamele	Molly Picon	Sphinx	Jan. .. '39	102	
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Meinyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mi Candidato (G)	Esther Fernandez	Atlas	Oct. 28,38	77	June 4,'38
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Outsider, The (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85	Mar. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'36
Rothschild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Spain in Arms (A)		Film Facts		80	Mar. 18,'39
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
Trouble Brewing (G)	George Formby	Assoc. British		87	Mar. 11,'39
Ware Case, The (A)	Clive Brook	A. B. F. D.		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co.		110	Nov. 26,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. .. '39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier		Feb. 4,'39	79	Feb. 18,'39
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Boom Goes the Groom 9431	Mar. 24,'39†	17½
Ducking They Did Go, A 9406	Apr. 7,'39†	16½
Flat Foot Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charley Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9428 Andy Clyde	Sept. 30,'38†	17
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430	Mar. 10,'39†	15½
Star Is Shorn, A 9432	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39†	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405	Feb. 24,'39†	17
Yes, We Have No Bananza 9407 (3 Stooges)	May 19,'39†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Happy Tots 9508	Mar. 31,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38†	8
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (reissue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors (2-18-39) 9506	Jan. 26,'39†	8
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 10 (16-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38†	10
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657	Mar. 24,'39†	1 rl.
No. 8 9658	Apr. 21,'39†	1 rl.

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	
No. 3 9473	Apr. 21,'39	

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	1 rl.
30. Golf Chumps 9705	Apr. 6,'39†	1 rl.

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	6½
Happy Birthday (2-18-39) 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	6½
Scrappy's Sideshow 9754	Mar. 3,'39†	1 rl.

SCREEN SNAPSHOTS

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39) 9854	Dec. 15,'38†	10
No. 5 9855	Jan. 10,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	1 rl.

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
King Vulure (1-21-38) 9803	Jan. 8,'39†	11
Navy Champion 9805	Mar. 17,'39†	1 rl.
Odd Sports 9804	Feb. 10,'39†	1 rl.
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 9903	Apr. 7,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 EI-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 EI-2	Jan. 20,'39†	9

TREASURE CHEST

(Color Cartoons)

Title	Rel. Date	Min.
Baby Checkers EI-14		
Monkey Business EI-15		

[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel. Date	Min.
Eliza Runs Again 8526	July 29,'38	6½
Milk for Baby 8524	July 8,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½

TREASURE CHEST

Title	Rel. Date	Min.
We Live in Two Worlds (8-20-38) 8609	July 22,'38	11

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (color)	Jan. 14,'39	9
Pygmy Hunt, The W-687	Aug. 6,'38	8
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Jitterbug Follies (3-25-39) W-883 (sepia)	Feb. 25,'39†	9
Mama's New Hat W-882	Feb. 11,'39†	9
Seal Skinners W-881 (sepia)	Jan. 28,'39†	8
Wanted: No Master W-884	Mar. 18,'39†	8

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20
No. 20—The Wrong Way Out (1-21-39) P-811	Dec. 24,'38†	17
No. 21—Money to Loan (3-25-39) P-812	Mar. 11,'39†	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan. 21,'39†	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Glimpses of Australia T-859	Apr. 15,'39†	9
Imperial Delphi T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey T-858	Mar. 18,'39†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Singapore and Jahore (2-4-39) T-855	Aug. 31,'38†	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
Angel of Mercy		1 rl.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Great Heart, The (2-4-39) M-875	Dec. 31,'38†	11
Ice Antics (2-24-39) M-876 (sepia)	Feb. 11,'39†	9
Love on Tap M-877 (sepia)	Mar. 18,'39†	11
Miracle of Salt Lake (12-31-38) M-874	Nov. 12,'38†	11
Streamline Swing (11-12-38) M-872 (In sepia)	Sept. 10,'38†	9
They Live Again (2-18-39) M-873	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloyd	July 9,'38	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (sepia)	Jan. 28,'39†	17
It's In the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downs	July 30,'38	10
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19
Somewhat Secret R-804	Mar. 29,'39†	21

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lanterns (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Duel Personalities C-937	Mar. 11,'39†	10
Football Romeo (1-21-38) C-933	Nov. 12,'38†	10
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38†	9
Tiny Troubles (3-25-39) C-936	Feb. 18,'39†	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—(11-12-38) K-921	Oct. 15,'38†	10
No. 2—K-922 (3-4-39) (New Roadways)	Jan. 28,'39†	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11
No. 4—K-924 (Story of Dr. Jenner)	Mar. 11,'39†	10

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving (1-28-39) S-904 (sepia)	Jan. 14,'39†	8
Follow the Arrow (8-20-38) S-712	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Marine Circus S-906 (color)	Mar. 11,'39†	9
(12-31-38) S-902	Nov. 19,'38†	10
Penny's Picnic (1-14-39) S-903 (color)	Dec. 17,'38†	10

ROBERT BENCHLEY

Title	Rel. Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Hour for Lunch, An F-955	Mar. 18,'39†	9
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet (2-4-39) F-954	Jan. 28,'39†	8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Musical Mountaineers T8-8	Mar. 24,'39†	1 rl.
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'39†	7
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sacred Crows, The T8-9	Apr. 21,'39†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Automobile T8-7	Feb. 24,'38†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair (9-3-38) C8-1	Aug. 26,'38	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Always Kickin' (2-25-39) C8-3	Jan. 27,'39†	7
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry C8-4	Mar. 17,'39†	1 rl.
COLOR CRUISES		
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	1 rl.
HEADLINERS		
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39†	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10
Music Through the Years (2-25-39) A8-7 Jan Garber and Orch.	Feb. 3,'39†	11
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan. 6,'39†	10
Queens of the Air (7-23-38) A7-14 Vincent Lopez and Orch.	July 8,'38	11
Three Kings and a Queen A8-9	Apr. 7,'39†	1 rl.
PARAGRAPHICS		
Circus Co-ed (3-11-39) V-8-8	Mar. 10,'39†	10
Mildewed Melodramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38†	10
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16
That's Africa (3-4-39) V8-7	Feb. 10,'39†	10
PARAMOUNT PICTORIAL (New Series)		
No. 1—(8-20-38) P8-1	Aug. 5,'38†	10
No. 2—(9-3-38) P8-2	Sept. 2,'38†	10
No. 3—(9-24-38) P8-3	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—(12-3-38) P8-5	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 7—(2-11-39) P8-7	Feb. 3,'39†	1 rl.
No. 8—(3-11-39) P8-8	Mar. 3,'39†	10
No. 9—	Mar. 31,'39†	1 rl.
POPEYE THE SAILOR		
Aladdin and His Wondeful Lamp EE8-1 (special)	Apr. 7,'39†	1 rl.
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right (1-21-39) E8-6	Dec. 30,'38†	7
Customers Wanted (2-18-39) E8-6	Jan. 27,'39†	7
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
Jeep, The E7-12	July 15,'38	7
Leave Well Enough Alone	Feb. 24,'39†	10
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Wotta Nite Mare E8-8	Mar. 24,'39†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color) (New Series)		
No. 1—(10-15-38) J8-1	Sept. 2,'38†	10
No. 2—J8-2	Nov. 4,'39†	1 rl.
No. 3—J8-3	Jan. 6,'39†	1 rl.
No. 4—J8-4	Mar. 10,'39†	1 rl.
SCREEN SONGS		
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.
GRANTLAND RICE SPORTLIGHTS		
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Airhoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39†	10
No. 61—The Sporting Irish R8-9	Mar. 17,'39†	1 rl.
No. 62—Good Skates R8-10	Apr. 14,'39†	1 rl.
No. 63—The Sporting Irish (3-4-39) R8-11	Mar. 17,'39†	10
UNUSUAL OCCUPATIONS (In Color) (New Series)		
No. 1— (8-27-38) L8-1	Aug. 5,'38†	10
No. 2—(10-22-38) L8-2	Oct. 7,'38†	11
No. 3— (2-4-39) L8-3	Dec. 2,'38†	11
No. 4— (1-28-39) L8-4	Feb. 3,'39†	10

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93-704	Mar. 10,'39	20
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93-701	Sept. 23,'38†	18
HEADLINERS		
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
1938-39		
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	17
EDGAR KENNEDY COMEDIES		
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec 2,'38†	17
Clock Wise 93404	Mar. 24,'39†	18
Maid to Order 93,403	Jan. 27,'39†	18
MARCH OF TIME		
1937-38		
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
1938-39		
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'39†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,103	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39†	18
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39†	19
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39†	18
NU-ATLAS PRODUCTIONS		
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Reading', Ritin', and Rhythm 94,207 Lucky Nilinder and Orch.	Feb. 17,'39†	10
Samovar Serenade 94,208 Luba Malina	Mar. 17,'34†	1 rl.
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cezzi	Nov. 25,'38	1 rl.
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 7—Expose of Spiritualism—Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Plumb Crazy 93,202	Feb. 3,'39†	16
Dog-Gone 93,208	Apr. 21,'39†	16
RAY WHITLEY COMEDIES		
Prairie Pappas 93,502	Dec. 16,'38†	18
Ranch House Romeo 93,503	Apr. 7,'39†	17
Western Welcome, A 93,501	Sept. 9,'38†	18
REELISMS		
Air Waves (3-17-39) 94,607	Mar. 10,'39†	10
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Gold 94,606	Feb. 10,'39†	1 rl.
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Pilot Boat 94,605	Jan. 20,'39†	9
Trans-America 94,602	Oct. 14,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10
RKO PATHE SPORTSCOPE		
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Blue Grass (12-17-38) 94,304	Dec. 2,'38†	10
Bow Strings 94,306	Jan. 27,'39†	9
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
On the Wing 94,305	Dec. 30,'38†	10
Snow Falls (3-18-39) 94,307	Feb. 24,'39†	1 rl.
Sporting Wings 94,308	Mar. 24,'39†	9
SMART SET		
Hunting Trouble (8-13-38) 83,303 Jed Prouty	Aug. 12,'38	10
WALT DISNEY CARTOONS		
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104 (Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59, 60.)	Nov. 25,'38†	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39†	8
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Athletic Oddities 9204	Nov. 11,'38†	1 rl.
Daily Diet of Danger, A 9203	Dec. 9,'38†	1 rl.
Filming Big Thrills 9202	Sept 30,'38†	1 rl.
Recording Modern Science 9201	Aug. 19,'38†	1 rl.
FASHIONS (In Color)		
Fashion Forecast (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecast (12-31-38) 9602	Dec. 23,'38†	10
Fashion Forecast, No. 3 9603	Mar. 31,'39†	1 rl.
LEW LEHR		
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
What Every Inventor Should Know 9403	Jan. 20,'39†	1 rl.
MAGIC CARPET SERIES (Lowell Thomas)		
Good Neighbors 9106	Apr. 28,'39†	1 rl.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39†	11
Mystic Siam 9105	Mar. 17,'39†	1 rl.
Viking Trail (12-31-38) 9104	Feb. 17,'39†	11
TERRY-TOONS		
Chris Columbo 9501	Aug. 12,'38†	1 rl
Cuckoo Bird, The 9511	Apr. 7,'39†	1 rl.
Frozen Feet 9509	Feb. 24,'39†	1 rl
Gandy Goose in G Man Jitters 9510	Mar. 10,'39†	1 rl.
Gandy the Goose in the Frame Up 9507	Dec. 30,'38†	1 rl.
Gandy Goose in Doomsday 9524 (color)	Dec. 16,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522 (color)	Oct. 7,'38†	7
Goose Flies High, The 9502	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523 (color)	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Nutty Network, The 9527 (color)	Mar. 24,'39†	1 rl.
One Gun Gary in Nick of Time 9508	Jan. 27,'39†	1 rl.
Owl and the Pussycat, The 9525 (color)	Jan. 13,'39†	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	8
String Bean Jack 9521 (color)	Aug. 26,'38†	1 rl.
Their Last Bean 9512	Apr. 21,'39†	1 rl.
Three Bears, The 9526 (color)	Feb. 10,'39†	1 rl.
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.
ED THORGERSEN (Sports)		
Hunting Dogs 9303	Mar. 3,'39†	1 rl.
Inside Baseball 9304	Apr. 14,'39†	1 rl.
Shooting for Par 9302	Jan. 6,'39†	1 rl.
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The (1-28-39)		1 rl.
Fox Hunting (1-21-39)		1 rl.
Jerusalem (1-14-39)		1 rl.
Petra (1-14-39)		1 rl.
Rome Symphony (12-31-38)		1 rl.
Ruins of Palymra		1 rl.
Wanderers of the Desert (1-7-39)		1 rl.

UNIVERSAL

GOING PLACES WITH GRAHAME MC NAMEE

Title	Rel. Date	Min.
No. 53—3351	Aug. 22,'38†	9
No. 54—(11-19-38) 3352	Sept. 12,'38†	9½
No. 55—(12-3-38) 3353	Oct. 3,'38†	9
No. 56—(11-26-38) 3354	Nov. 14,'38†	10
No. 57—3355	Nov. 28,'38†	1 rl.
No. 58—(2-11-39) 3356	Dec. 26,'38†	9
No. 59—(2-25-39) 3357	Jan. 30,'39†	9
No 60—(3-11-39) 3358	Feb. 20,'39†	9½
No. 61—3359	Mar. 13,'39†	9
No. 62—3360	Apr. 10,'39†	1 rl.
LANTZ CARTUNES		
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Birth of a Toothpick 3250	Feb. 27,'39†	7½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Cat and the Bell, The 3241	Oct. 3,'38†	7
Crack Pot Cruise 3253	Apr. 10,'39†	6½
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38†	7
Little Tough Mice 3251	Mar. 13,'39†	7
Magic Beans (3-11-39) 3239	Feb. 13,'39†	7½
One Armed Bandit 3252	Mar. 27,'39†	7
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39†	19
Beauty Sheppe (8.27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Cafe Boheme 3229 Ray Smeck & Islanders	Apr. 12,'39†	17
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Fits and Benefits 2173 York and King	July 27,'38	19
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39†	19
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charioteers	Oct. 12,'38†	20
Stars and Stripes (7-2-38) 2172 Ed. East-Ralph Dumke	Feb. 15,'39	2 rls.
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19

OSWALD CARTOONS

Title	Rel. Date	Min.
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39†	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39†	9
No. 61—Novelty 3372	Apr. 3,'39†	1 rl.
No. 62—Novelty 3373	May 1,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
My Pop 3024 Henry Armetta	July 16,'38	2 rls.
Sons of the Plains (7-23-38) 3006 Mauch Twins	July 30,'38	19
Up in Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 3,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sep. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	20
Sophmore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan. 21,'39†	20
Sundae Serenade 4020	Feb. 25,'39†	2 rls.
Projection Room 4022	Mar. 4,'39†	2 rls.
Small Town Idol (A) (3-11-39)		20

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Mechanix Illustrated, No. 1 (7-23-38) 3511	June 4,'38	10
Mechanix Illustrated, No. 2 (12-3-28) 4605	Nov. 5,'38†	10
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10
Points on Pointers 4606	Jan. 28,'39†	1 rl.
Mechanix Illustrated No. 3 (3-4-39) 4607	Feb. 25,'39†	10

COLORTOUR ADVENTURE
(In Color)

Title	Rel. Date	Min.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12
High Peril (3-4-39) 4306	Feb. 18,'39†	12
A Minute from Death 4307	Mar. 4,'39†	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 26,'38	19
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68.)	Feb. 11,'39†	20
Sons of Liberty (3-25-39)		20

LOONEY TUNES

Title	Rel. Date	Min.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'39†	1 rl.
No. 61—Daffy Doc, The (12-338) 4804	Nov. 26,'38†	7
No. 62—Porky The Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.
o. 65—Porky's Tire Trouble 4808	Feb. 18,'39†	1 rl.
No. 66—Porky's Movie Mystery (3-4-39) 4809	Mar. 11,'39†	7

MELODY MASTERS

Title	Rel. Date	Min.
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music With a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39†	1 rl.
Russ Morgan and Orch (3-4-39) 4710	Feb. 25,'39†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-In Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're An Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39†	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39†	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39†	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39†	1 rl.

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
The Master's Touch 4403	Feb. 18,'39†	1 rl.

SPECIAL

Title	Rel. Date	Min.
Nine Million, The (2-18-39)		9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov: 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10
"Gadgeteers 4906	Feb. 18,'39†	1 rl.

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

DEVLIN

Title	Rel. Date	Min.
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Old Towns of Normandy Makassar (8-6-38)	Aug. 15,'38†	10
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

HOFFBERG

Title	Rel. Date	Min.
Trailing the Jaguar (7-2-38)	July 15,'38	28

LENAUER

Title	Rel. Date	Min.
Datelines (6-18-38)		8
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK
(with Negro Cast)

Title	Rel. Date	Min.
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	10

SANDERS FILMS

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

WORLD

Title	Rel. Date	Min.
Andante et Rondo		
Ave Maria		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brillante		

WPA

Title	Rel. Date	Min.
Shock Troops of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39) James Craig-Lorna Gray	Jan. 28,'39†	
Mandrake, the Magician Warren Hull-Doris Weston	May 6,'39†	
Overland with Kit Carson Bill Elliott	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle	June 10,'39†	
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Malo	Dec. 3,'38†	2 rls. (each) (1st episode 29 min.)
Lone Ranger Rides Again Robert Livingston- Chief Thunder Cloud (15 episodes) (Exploitation: Mar. 11,'39, p. 55.)	Feb. 25,'39†	2 rls. (each) (1st episode-30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Larry Crabbe	Apr. 11,'39†	
Oregon Trail, The Johnny Mack Brown-Louise Stanley		
Red Barry (10-8-38) 3681-3793 Buster Crabbe-Frances Robinson	Oct. 18,'38†	20 (each)
Scouts to the Rescue (12-31-38) 3781-92 Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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MOTION PICTURE HERALD

Better Theatres

APRIL 1, 1939

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SPRING
BUYERS
NUMBER

SECTION TWO

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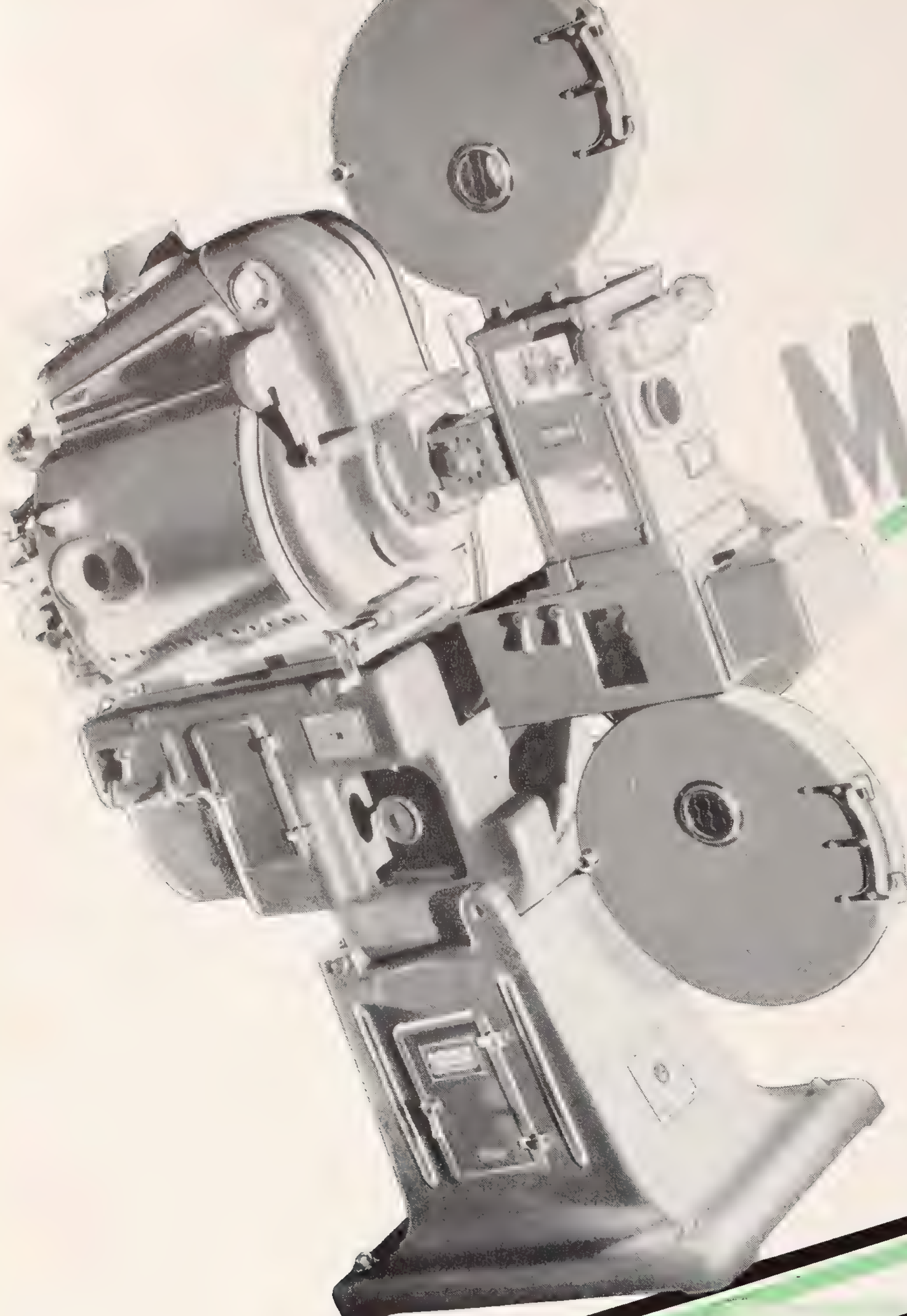

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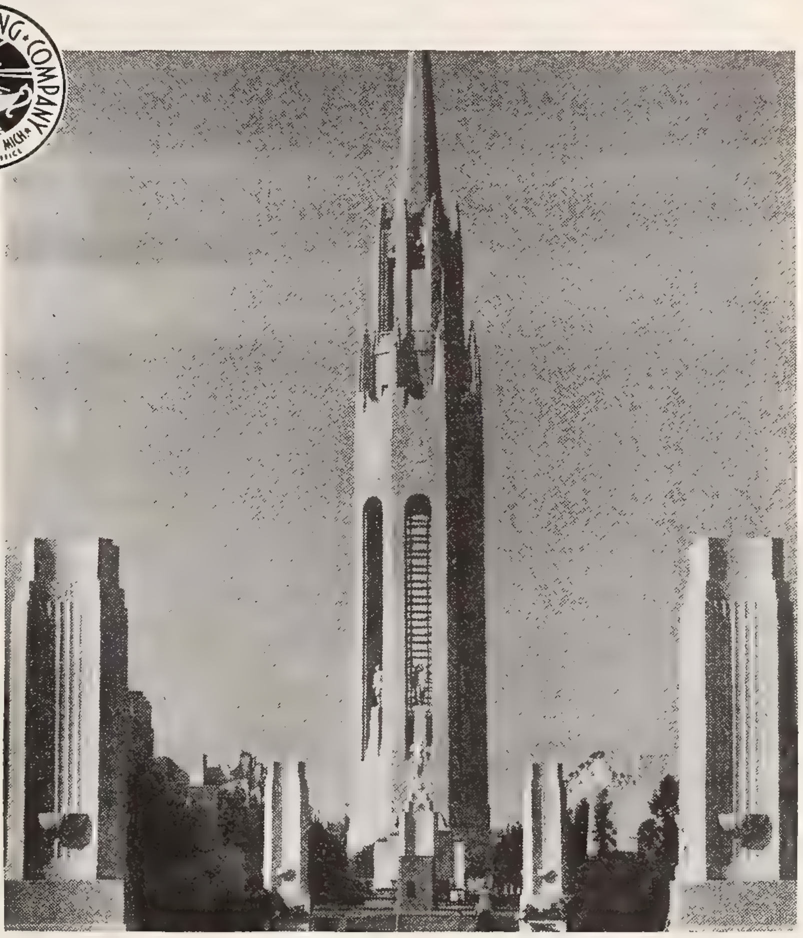

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Associates: Spencer Blanchard and Maher

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HILLS BROS. THEATRE
Architect: Harry A. Thomsen, Jr.

CAVALCADE
Architect: W. P. Day

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Architectural Commission

FEDERAL THEATRE
Architect: Timothy L. Pflueger

DENVER AND RIO GRANDE EXHIBIT
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WORLD IN MOTION
(Julian Harvey Demonstration Theatre)
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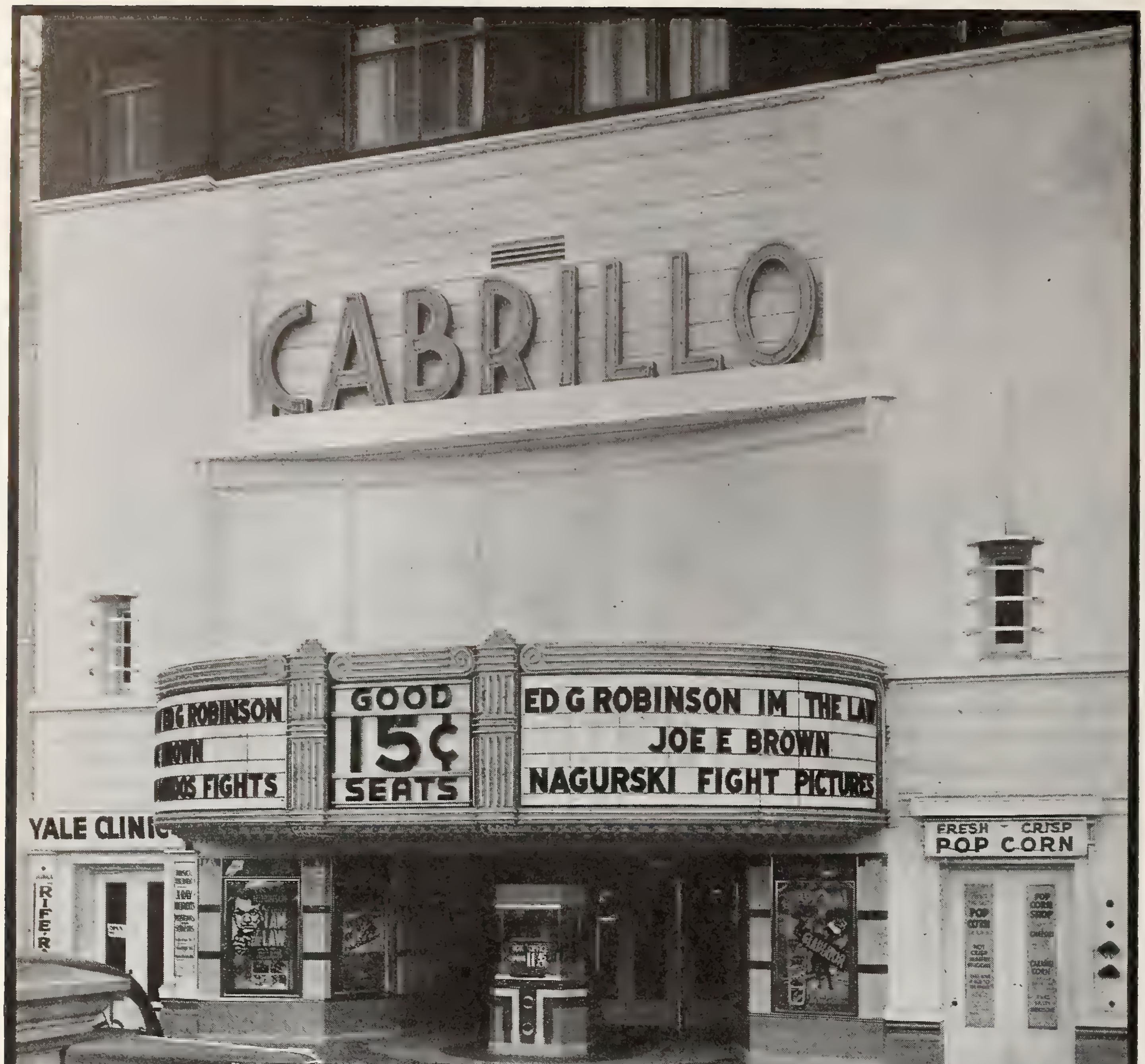
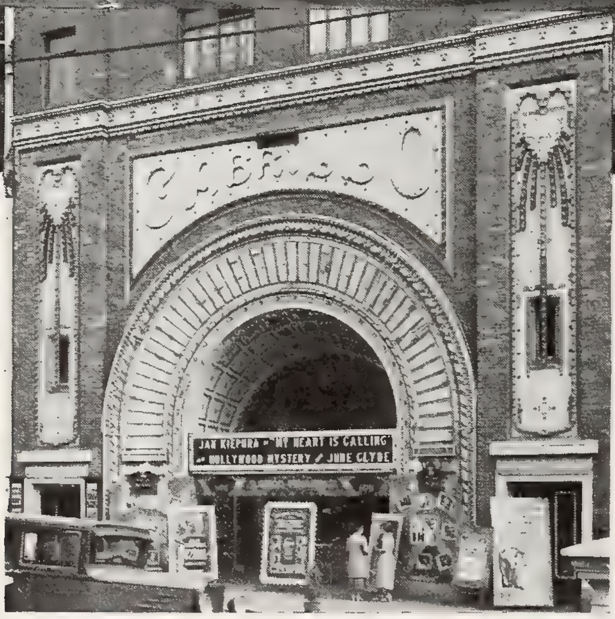



CABRILLO
JAN KIEPURA · "MY HEART IS CALLING"
HOLLYWOOD MYSTERY · JUNE CLYDE

SALVAGING A RELIC OF MOTION PICTURE PAST

STRIKINGLY demonstrating the epochal difference between the motion picture theatre of today and that of yesteryear—suggesting as well, perhaps, the changed social status of the screen theatre—these pictures show the Cabrillo theatre in San Diego, Calif., before and after remodeling. At left the Cabrillo, which is operated by L. B. and G. A. Metzger, is pictured in its original front treatment, typical of the nickelodeon period. Above is the new front, with its trim modern lines, giving full attention to the promotional functions of the theatre facade, yet doing so with refinement. Faced in white stucco in a panel and ribbed-recess formation, the front is dominated by a semi-circular marquee trimmed with fluorescent neon-tubing and Adler silhouette type attraction boards, the opal glass of which is lighted in a series of colors in vertical wavy lines. The curving ribbed recess just above the marquee is floodlighted by concealed reflector sources on the roof of the marquee. The name sign letters are edged in fluorescent neon-tubing (zeon). The entrance area and vestibule are faced in Vitrolite trimmed with chromium bands. Entrance doors, which are of sandblasted glass, are also chromium-trimmed, and display frames are of chromium. An interesting treatment of the sidewalk unites it with the vestibule floor; both are of terrazzo, laid in a multi-colored pattern which begins at the sidewalk in a wavy band following the curve of the marquee. The interior of the Cabrillo has also been modernized, the auditorium was restyled, a women's lounge added, and the ventilating system improved. Earl F. Giberson, of San Diego, was the architect.

Better Theatres

APRIL 1, 1939
Vol. 135 No. 1

. . . a section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. Martin Quigley, publisher and editor-in-chief. George Schutz, editor. Colvin Brown, general manager. Ray Gallo, advertising manager. C. B. O'Neill, Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square, W1. Consultants: J. T. Knight, Jr., physical operation; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.

■ ■ ■

Store-Space Theatres Growing in Los Angeles

A MUSHROOM-LIKE growth of small theatres operated largely by persons not previously identified with the theatre business, is acquiring dimensions causing established theatre interests in the California metropolis to give it increasingly perplexed attention. Among the latter the attitude is taken that these theatres, considered in the aggregate, are characterized by an extremely small size and a standard of construction and architectural treatment which, if sufficiently extended, would return film exhibition sooner or later to the nickelodeon level.

While leading circuit officials and independent operators express themselves as opposed to theatres of such standards, and say they may soon act in support of such opposition, none have given permission to be quoted at this time. However, S. Charles Lee, Los Angeles theatre architect, said, "The motion picture industry, by allowing itself to be cheapened with small and many times uncomfortable theatres in store spaces, is virtually opening the door to radio and television."

He said that he had been asked to plan many theatres of this type in recent months.

"Although I try to solve the problems of the exhibitor in his way, by meeting his budget," Mr. Lee continued, "I am also much concerned with the advancement of the motion picture business. The so-called 'shooting-gallery' defeats that purpose and serves to encourage the public to remain at home or get their entertainment elsewhere than in motion picture theatres.

"Most of the theatres that I have done more recently have been of the smaller kind, but some of them, for existing commercial buildings, have had all facilities reduced to a minimum. And it looks as though building of these houses is going to continue for the next seven or eight months."

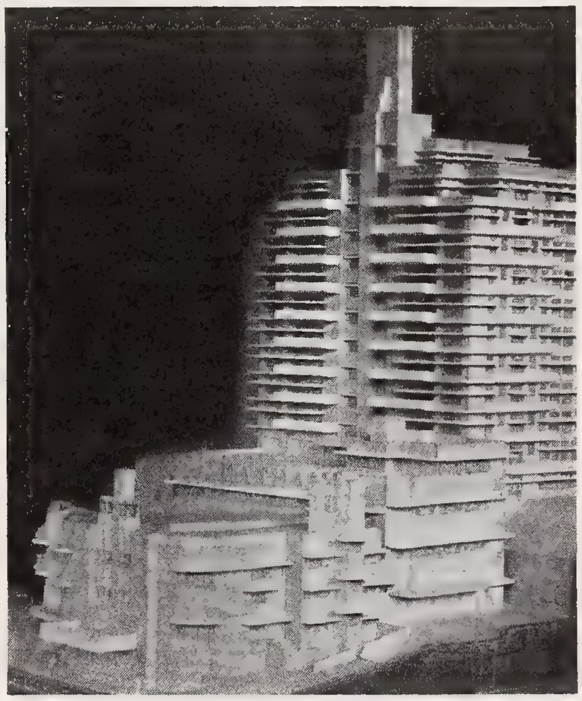
A method pursued, Mr. Lee said, is to build a theatre in dismantled commercial space on a down payment of $5,000, mortgaging the equipment and furnishings to the owner of the building to finance the project, which may cost in the neighborhood of $20,000.

A survey of the Los Angeles metropolitan area indicates the existence of over a hundred of such store-space theatres, with 75 of them in the city alone. In some instances there are two or more only a few doors apart.

At the offices of Fox West Coast Theatres, it was stated that no attempt would be made by this circuit to meet the competition of these theatres by means of similar ones, but that it would continue to erect theatres representing present-day standards in the industry.

Photocell Control for Auditorium Lighting

ORGANIZED INTEREST in characteristics of the physical theatre and their bearing upon effective presentation of the picture and the comfort of patrons, appears to be developing in England, where the theatre, as a problem of engineering, rather than one predominantly of ornamentation, has received less notice than has been given it during the last few years in the United States.


Introducing some variety into the news from China. Pictured is a model of a building to be erected in Singapore, housing a 1,250-seat theatre. According to the plans of Frank W. Brewer, Singapore architect, the theatre will be as modern inside as outside, with elaborate treatment in modern materials and lighting equipment. To be called the Cathay, the theatre section will include a bar, spacious foyer, and several lounges. The owners are Loke Wan Tho and Mrs. Loke Lew.

Among reports from London is one concerning the application of photoelectric cell control to auditorium lighting to vary the intensity of the light provided by the running illumination of the auditorium according to the light reflected from the screen. This is offered as a possible solution of the persistent problem of light interference, but goes beyond the problem that has been commonly considered—that of direct interference with screen vision by light sources and reflective surfaces in the screen area—to the broader one of the effect of general auditorium light level on clear and comfortable vision of the screen.

In its recognition of the problem, the method, experiments on which have won the interest of the British Illuminating Engineering Society, recalls the means to vary illumination of the screen area according to the intensity of the projected light—that is to say, film density—which was described by Ben Schlanger, New York architect, before the spring 1938 convention of the Society of Motion Picture Engineers. This method, however, involved a special screen with spill light arrangements instead of immediate masking.

Greater interest in ventilation is also being taken by British exhibitors, according to the *Ideal Kinema,* which publication also comments editorially in its latest issue on action of the Cinema Exhibitors Association looking toward the improvement of comfort conditions inside the theatre and the provision of more suitable marquees.

1939 Projects Advance But Still Under 1938

ALTHOUGH REPORTS of new theatres and remodeling planned for later this spring and throughout the summer have been comparable in number with those at this time last year, new construction and major alterations the first two months of the year have been below those of the same period of 1938, according to the F. W. Dodge Corporation, New York. The Dodge service covers, however, only the 37 states east of the Rocky Mountains.

In these states, construction and remodeling contracts reported during January and February covered 96 projects with a total cost of $1,965,000. These figures compare with 110 projects costing $3,556,000 during the first two months of 1938.

Construction contracts in February of this year substantially exceeded those of January, however, amounting to $1,154,000, as compared with $811,000 in January in the same 37 states.

Reminders, Suggestions, Precautions For That Old Spring Cleaning Job

● A timely accounting of cleaning methods old and new that not only make the theatre spic and span following winter's grind, but that do so safely

THE EXCEPTIONAL intensity of cleaning methods used for spring overhauling requires more than ordinary precautions to prevent damage to the articles and surfaces involved. The winter has seen slush and grime brought in on the shoes and clothing of patrons, while the air has introduced into the theatre the smoke of domestic heating plants. When spring puts an end to these conditions, even those portions of the theatre that normally receive little or no attention are thoroughly refurbished, and exceptional treatment is usually indicated even for surfaces that have been given more or less regular cleansing. It is time, therefore, to point out effective methods—and to sound the old along with the new precautions.

Spring cleaning should be directed toward two objectives, of which the effective removal of dirt is one, the other protection of the surface. Use of the right cleaner on the wrong surface, or on the right surface but in the wrong way, can do damage that may in some cases prove seriously expensive to repair.

Walls, floors, furnishings, fabrics, fixtures, carpets, all present special requirements with reference to both the effectiveness and the safety of the cleaning processes. A few of the most necessary precautions will be reviewed here.

¶ MARBLE SURFACES

Marble requires a highly exceptional precaution by reason of being porous to water. If there is ordinary salt, for example, dissolved in water, as evaporation proceeds some of the salt will crystallize out. Further evaporation permits more of the salt to deposit on the crystals previously formed, causing those crystals to grow larger. This process of growth will take place inside the pores of a marble surface that has been washed with water containing any substance of a crystal-forming nature. But crystals trapped inside the pores of marble have no room for growth, except by exerting pressure on the marble from within and disintegrating its surface. Very real and serious damage is caused in this way. Several precautions are possible.

If the theatre's water is truly pure, preliminary flushing before use of any cleaning compound will fill the pores and limit the penetration of the cleaning substances applied afterward. The protection afforded is incomplete, since the water in the pores will absorb by solution some of the cleaning compound subsequently applied. Crystallization within the pores will therefore not be eliminated entirely, but it will be reduced. However, if the theatre has hard water, more harm than good may result; and not all water-softeners are acceptable in this instance. They may merely substitute one form of crystal for another. It may be highly desirable to obtain special advice, based on analysis of the local water supply, if the theatre has marble surfaces or statuary of appreciable value.

If the water is satisfactorily pure, soap makes an acceptable marble cleanser, since it does not form crystals. Rough or pitted floors, which cannot be thoroughly cleaned with mop or brush because the dirt is sunk in crevices that cannot be reached, can be cleaned satisfactorily with pure water and a mild detergent carrying a high percentage of soap. Dirt that does not flush out with water alone, because it is greasy and therefore does not allow water to wet it, is effectively wetted by a strong soap mixture and is then floated to the surface where it can be mopped away. If the floor is thoroughly flushed this treatment will not make it slippery, for most of the soap will be carried forward with the squeegee, and what remains will be sunk in the indentations beneath the walking surface, where as a rule it can do no harm.

¶ PAINTED SURFACES

Paint and paint substitutes are of several kinds; painted surfaces may have more than one type of finish or glaze. Washing them may remove the glaze and injure the paint itself, depending on the materials involved.

Some walls, for example, carry a top glaze of ordinary laundry starch, which of course will come away if washed with hot water. Luke-warm water is safest, but does not clean as quickly. Comparative tests with coolish and warmish water may be made in some obscure place where damage to the paint finish will not be noticed, to determine how hot the water may be made for quick results without getting it too hot for the safety of the surface.

Soaps or cleaning compounds used on painted walls should have little if any free alkali, which is a solvent for oil paints. Many cleaning compounds, which depend on free alkali for their efficiency, will remove paint along with the dirt, hastening the time when a more or less expensive repainting job will become unavoidable. It is obviously cheaper to use a more nearly neutral cleaner, even at the cost of some additional expenditure of time and elbow grease.

Calcimined surfaces are not cleaned. The calcimine is taken off with a sponge and cold water, and a fresh layer applied.

¶ WOODWORK

Only cold water and entirely neutral soap should be used on woodwork. Hot water softens the paint, and a slight trace of alkali in the soap removes it. Shellacked surfaces should not be washed at all, there is strong danger that the shellac will turn milky white on contact with water.

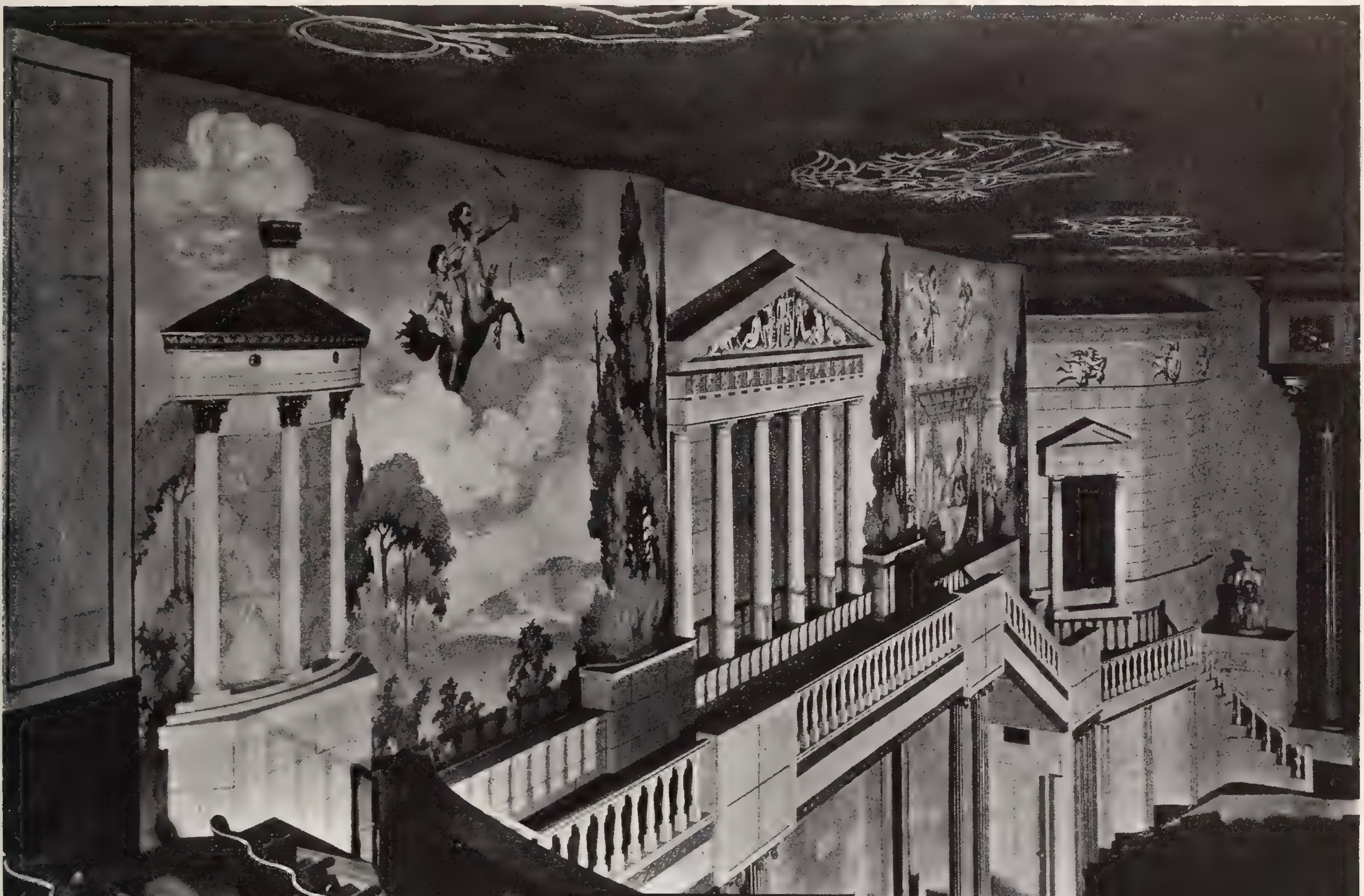
To improve the appearance of wooden seats, an excellent procedure is to have a good painter give them a coat of four-hour valspar varnish. Thereafter they are treated with a furniture cleaner instead of by washing. It is advisable to use wax polish instead of oil polish, rubbing the wax in well until there is no surplus on the surface to come off on patrons' clothing. It is undesirable to try to do all the seats in one night; the job can be scheduled over a period of several weeks.

Crystal lighting fixtures present a very special cleaning problem. The dangling crystals are upheld only by bits of wire, easily corroded through. Failure of a thin wire may allow the crystal to drop on a patron's head, or spatter fragments of flying glass over a substantial area of the theatre. It is obviously important to avoid cleaning procedures that may weaken the wires. A little soap and water, trapped in the fine hole in the glass through which the wire runs, and not flushed away, can cause a good deal of rusting. The presence of the soap retards evaporation of the water, some

(*Continued on page* 18)

The Latchis Memorial Theatre

As unusual among theatres erected today as it is lavish in its reproduction of the art of Classic Greece, the Memorial Theatre in Battleboro, Vt., gains interest from the story of the man it commemorates and from the enterprise of his sons who built it on the site of their first theatre



Above: One of the auditorium walls bearing mythological murals and modeled in classical forms.

Left: Oil painting of Demetrius P. Latchis, founder of the Latchis circuit, which hangs in an inner lobby.

THEATRE PHOTOGRAPHY BY LEWIS R. BROWN

WHEN THE four Latchis brothers of Brattleboro, Vt., and Keene, N. H., set about to erect a fitting memorial to their late father, Demetrius P. Latchis, who rose from proprietor of a small fruit store to owner and operator of a group of motion picture theatres, they decided to make it a theatre on the site of his first venture in show business, fitted out according to modern operating standards, but of an architectural design adapted to display of the classical art of Greece, his homeland. S. W. Haynes, Brattleboro, was the architect.

The Latchis Memorial theatrein Brattleboro therefore is probably the most unusual theatre erected in the East in recent years. This may be true not only because of its authentically reproduced art, but for the distinction of several of its features, one of which is a long ramp and stairway on either side of the auditorium leading from the balcony to the stage.

Peter D. Latchis, chief executive of the Latchis circuit of fourteen theatres, has been the mainspring of the undertaking and continues at the helm; the other brothers, Spero D., Emmanuel D. and John D., assist in the remaining work of developing the large building block surrounding the theatre into a commercial and apartment-residence unit.

The main four-story building angles into the corner of Main and Flat Streets and extends about 60 feet along either street, while an old theatre building and an adjacent garage on Flat Street (both being remodeled to fit into the scheme) will give a 450-foot frontage on that street with parking space beyond for 200 cars.

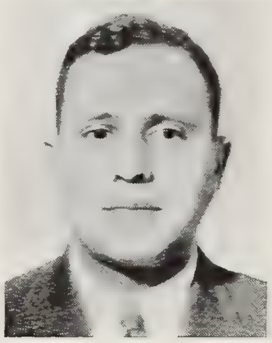
Moving from the corner along Main

LATCHIS THEATRES: THE STORY OF AN IMMIGRANT AND HIS SONS

IT WAS in 1921 that Demetrius P. Latchis, in association with his four sons—Peter D., John D., Spero and Emmanuel D.—became a motion picture exhibitor. In that year he built and opened a theatre in Brattleboro, Vermont, where the Memorial, erected by his sons, now stands dedicated to his memory. Eleven years later, when he died, he and his family owned and operated six theatres. Yet in 1921, he was already 57 years old and had never even seen a motion picture.

Peter D. Latchis

This was the beginning of the Latchis circuit which today, under the management of the four sons, with Peter D. as the chief executive, comprises fourteen theatres in Vermont, New Hampshire and Massachusetts, while other theatre properties are owned by it and several others are soon to be constructed.



John D. Latchis

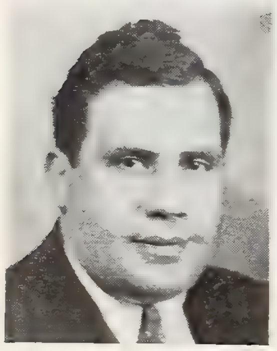
Demetrius P. Latchis had never been without the courage to embark on new ventures in later life. Born in St. Basil, Greece, he was 37 years old when he came to America. At the beginning of his new career, he established himself in Hinsdale, New Hampshire, where he opened a fruit and confectionery store. A few years later, however, he removed to Brattleboro, continuing in the same business. When in 1921 he built the Latchis theatre there, he moved his fruit and soda-fountain enterprise to a store in the theatre building. Fruit and confectionery merchandising is still an important part of the Latchis business interests.

With immediate success encouraging them in their new, strange venture the Latchis family built a second theatre at Keene, N. H. In 1924 they added the Colonial in Keene, which is now the headquarters city of the circuit.

Spero Latchis

In 1927 property in Claremont, N. H., was bought, and the building of a theatre begun the following spring. This theatre, opened in December 1928, with a seating capacity of 1,150, was considered one of the finest in the East at that time.

In 1929 the Latchis's bought the Strand theatre at Milford, N. H., and in 1935 a one-half partnership of the business of the Strand at Windsor, Vt. In the following year the Windsor theatre, in the central part of the town, was built and opened. In October 1937 were bought both the site and the building of the Strand theatre, and today the Latchis circuit owns all the real estate connected with theatres in Windsor.



Emmanuel D. Latchis

The lease on the Woodstock theatre, Woodstock, Vt., was taken over from Arthur C. Barwood in 1937, and later that year the Community theatre there, including the land, was purchased from William La Mere.

In the spring of 1937 ground was broken in the business section of Milford, N. H., for a new Latchis theatre with a seating capacity of 600. The building also contains two large stores and second-floor offices.

In just the previous year Latchis expansion had extended to Massachusetts, the Plymouth and Rialto theatres in Leominster having been leased from the McEvoy Amusement Company. A year later the Metropolitan theatre building in that city was bought from the banking commission of Massachusetts. The lease on this theatre, now held by Levenson Brothers, is soon to expire, giving the Latchis interest "control" in Leominster. Also in 1936 the Lawler theatre in Greenfield, Mass., was leased for several years.

Construction of a theatre building in Springfield, Vt., is to begin as soon as the commercial area of the Memorial building in Brattleboro is finished. Latchis plans also call for the construction of two more theatres this fall or in the spring of 1940.

On July 4, 1937, Demetrius P. Latchis's sons presented the last show at the first Latchis theatre in Brattleboro. The next day demolition of the theatre began. Razing of three adjoining structures to make room for the new Memorial theatre had got under way in the spring. The Memorial was opened September 24, 1938. When the building is completed, it will also have eight stores and 50 apartments.

¶ THE LOBBIES

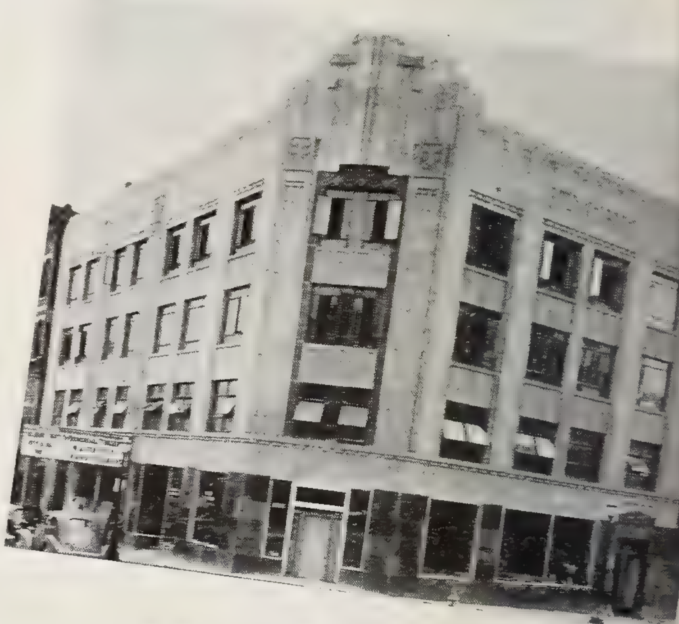
Street past the sea-green granite blocks that form the first story (the upper stories are of cast ornamental stone), one comes to the theatre entrance located between two store spaces.

Entrance is through an open vestibule into a long outer lobby (17 x 60 feet), gained through three pairs of doors of golden oak with brass bars. The terrazzo floor of the lobby is in green, cream, brown and red geometric figures, while centered along the floor are three nickel-stripped inlay figures of ancient Greek theme, one being the *Diana of Versailles,* the second *Bellerophon and Pegasus,* and the third *Hercules and the Lion.*

Around the walls of the lobby is a three-foot band of green and white Vermont granite with base and cap of black marble. The upper walls are of stucco blocks in cream, stone, brown and green and are capped by a small Greek cornice in green, gold and red. On either side the lobby walls hold three antique gold frames, each of which accommodate one one-sheet and eight 11 x 14's. Three multiple-color lighting fixtures are located on either wall. Radiators are set in the walls, three on either side (the Memorial is heated by steam radiators throughout).

The ceiling is of sky blue with six modernistic lighting fixtures, chromium-topped and with three small chromium bands, each outlet providing red, white and blue lighting. Entrance to the stores on either side is gained from this lobby. A six-foot exit extends from the inner end of the outer lobby.

Entrance to an inner lobby is gained likewise through three pairs of golden oak, brass-trimmed doors. This lobby is 22 x 16 feet and its floor is centered with an 18-foot circle inlaid with the twelve signs of the Zodiac in nickel-striped black. This lobby is 11 feet high. The walls, of a cream color, are capped with a Greek cor-



The modern building housing the Memorial theatre, also eight stores and 50 apartments.

nice of conventional Greek forms in red, green and gold. A blue ceiling is divided by two beams and has two lighting fixtures in each section; these are chromium trimmed and have small five-leaf olive branches extending from the top. Made of white opal glass, the fixtures are wired for red, blue and white light.

On the right wall of this inner lobby hangs an oil portrait of Demetrius P. Latchis, painted by Louis Jambor of New York, Hungarian-born artist, who did all of the murals in the Memorial theatre.

¶ THE AUDITORIUM

Entrance into the auditorium is by two 5-foot arches on either side of the fountain, and by narrower openings at either side of the foyer, while staircases from either side of the vestibule (next to the entrance doors) give access to the balcony.

The main floor seating is divided into three banks, a middle section having thirteen seats across, and side sections of seven seats. The chairs are 22 inches wide, and rows are spaced 34 inches back to back. Cushions are constructed of rubber (United States Rubber Company "sponge" type), and are covered in coral Velmo mohair. The total capacity is approximately 1,200, with almost 900 seats on the main floor.

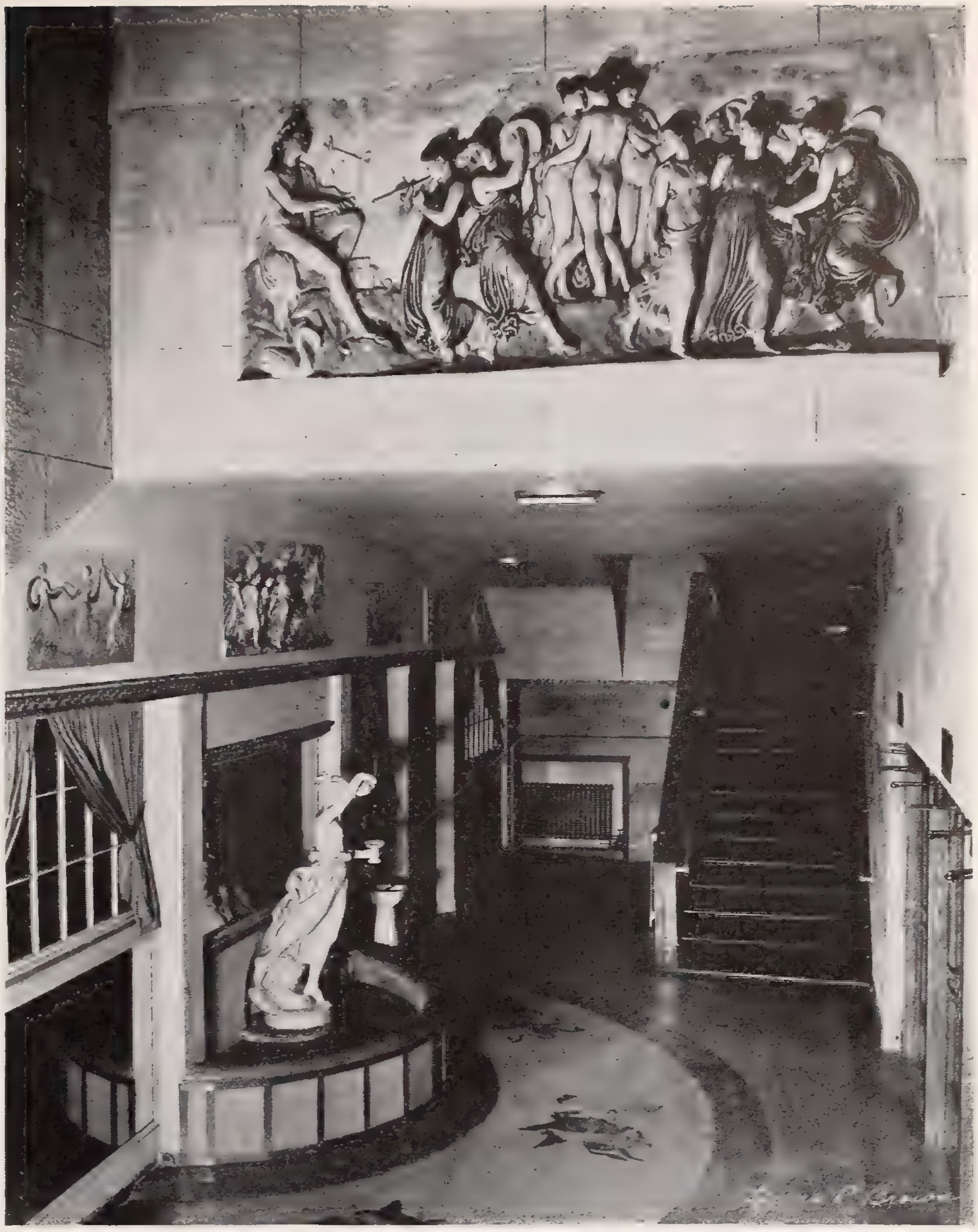
Over the aisle entrances on the auditorium side and back of the fountain are plaques of Greek mythological figures, and on the rear center wall is a plaque of *Apollo and the Nymphs.* At the sides of the plaques are four pairs of green and blue lumiline lamps.

The soffit of the balcony is divided into two sections with a beam in the center, the material used being buff Evenaire panels 12 inches wide and 10 feet long. This section of the auditorium is lighted by six diamond-shaped fixtures made up of lumiline lamps against reflectors. Each fixture has eight lamps, four of which are blue and four yellow.

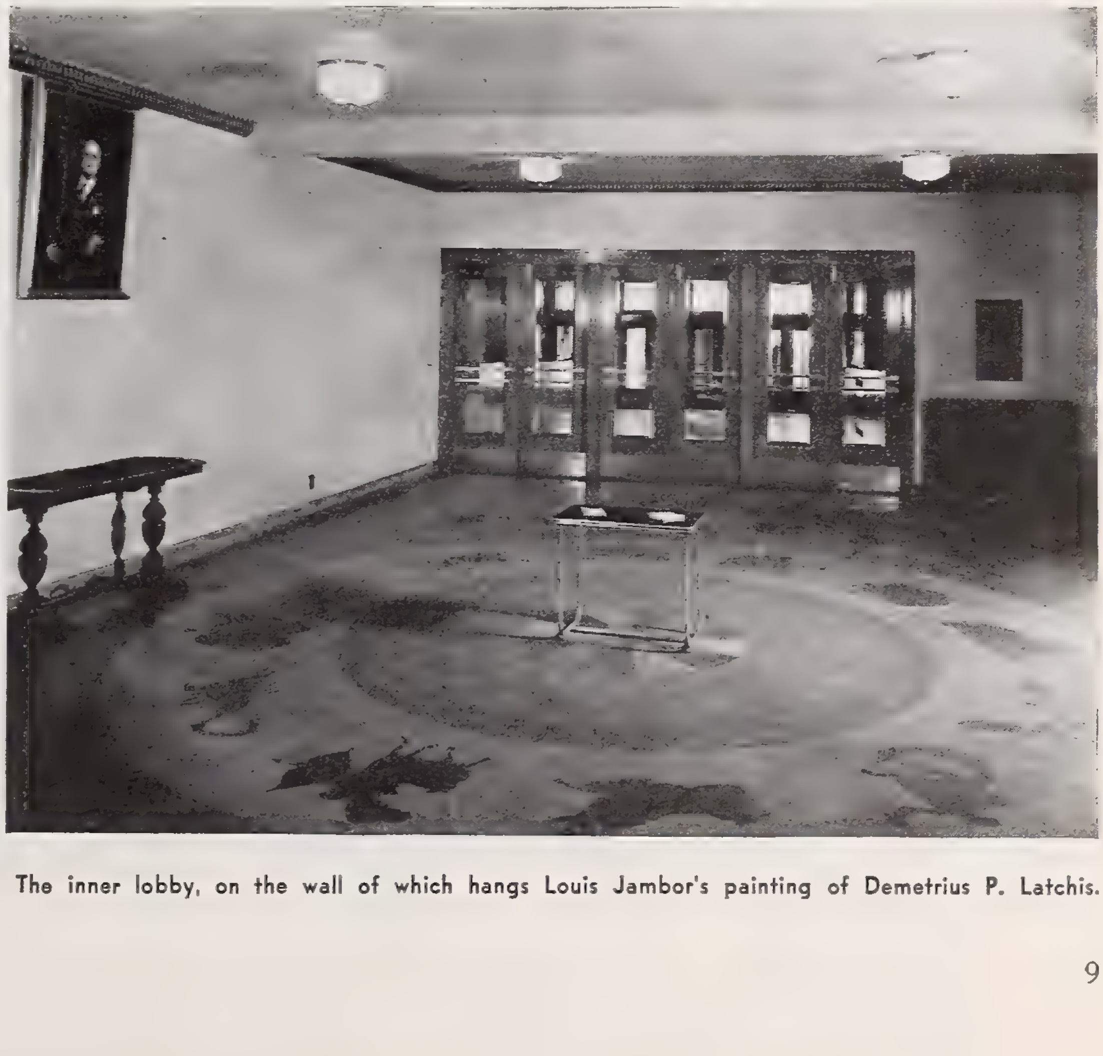
Aisles are 4 feet wide and laid with red carpet. The aisles are lighted in a scheme devised by Peter D. Latchis, consisting in light strips 12 inches long and 4 inches wide, built in the floor at 6-foot intervals and staggered along each side, and covered with yellow opaque Vitrolux glass.

The walls of the auditorium are of stucco blocks (heating units set in, five on each side). From the front of the balcony to the stage there is a balustrade of four levels, 6 feet in width and 60 feet long. This balustrade is built from the main floor with fluted Ionic columns ranging from 12 feet to 18 feet in height. Each column is 16 inches in diameter, and two fluted columns are built on a base 3 feet above the floor. These columns are decorated in old gold with capitals in green, red and gold. Above the columns is a cornice 2 feet high with ornamental plaster at the cornice and base, and above this is a balustrade 30 inches high, made of wood but painted in a stone effect. Above two columns is a lighting arrangement 4 feet high and 4 feet wide, consisting of a 4-foot square pane of frosted

(*Continued on page* 31)



The foyer, with its fountain statue of Hebe and mythological bas-reliefs.



The inner lobby, on the wall of which hangs Louis Jambor's painting of Demetrius P. Latchis.

. about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Earl Shutt has sold the Moore theatre at Mooreland, Okla. to his brother, Melvin Shutt.

The Rialto at Windsor Locks, Conn., is scheduled to be closed early in June for complete renovation.

The United Theatre Equipment Company has been incorporated at San Francisco, with a capital stock of $25,000, by F. C. Cannon, B. E. Kragen and L. Wadsworth.

Glen Gilmore has reconditioned his Nu-Sho theatre at Bixby, Okla., installing Heywood-Wakefield chairs and new carpeting.

George Bromley and Alec Mounce have begun the construction of a new theatre to seat 900 in Los Angeles. They recently sold their Victoria in that city to J. Byron Cunningham, after having operated the house for eleven years.

The Ismo theatre in Coffeyville, Kansas, which was operated by Southwestern Theatres, Inc., of Tulsa and Oklahoma City, Okla., has been sold to Fox West Coast Theatres.

Simpson Theatres, Inc., of Gastonia, N. C., has been formed to operate a motion picture business under authorized capital of $50,000 by T. B. Autrey, H. M. Pickett, and T. B. Autrey, Jr., all of Charlotte, N. C.

S. J. Callahan has purchased the Best theatre in Broken, Okla., from Charles Buffum.

Bailey Brothers have completed the installation of new RCA sound equipment, American Seating Company chairs, and stage drapes, in the Whalley theatre in New Haven, Conn.

Eastern Theatres, Inc., operators of the Tivoli in Chattanooga, Tenn., plan to remodel the house, including the installation of new seats and other equipment. Cost of renovation is placed at $50,000.

Eugene Hickey has purchased the Moore theatre at Folsom, Calif., and expects to remodel the house.

Work is to begin soon on enlarging the balcony and making other improvements at the Lincoln theatre in New Orleans.

Fox West Coast Theatres has acquired the Belmont Stores theatre in Long Beach, Calif., from William Woodworth, who has retired from show business. The house seats 850.

Production made a photographable gesture toward Projection the other day as John O. Aalberg, director of the sound department of RKO Radio Pictures, called on executives of the International Projector Corporation while in New York. Shown are Herbert Griffin, executive vice-president (at his own unusually neat desk), Mr. Aalberg, Herbert Starke of RKO Theatres, California division; and (standing) George Friedl, Jr., director of sound engineering at the Simplex plant.

The Griffith circuit is remodeling the State in Guthrie, Okla., at a cost of $5,000. The house will be given a new front, poster frames, marquee and drapes.

The Schine circuit is remodeling the recently acquired New Plaza in Milford, Del. A new heating plant and ventilation system are being installed. New steel girders are to be erected and the roof is to be rebuilt.

The Centre theatre at Peterboro, Ontario, which has been rebuilt from the old Royal theatre at a cost of $30,000, has been opened by Sydney Goldstone of Toronto, the owner, with Sam Ulster, also of Toronto, as manager.

Edward C. Cahill, RCA service manager, has returned to the home office at Camden, N. J., after a visit to the West Coast.

■ ■ ■

Morris Seider of the Prudential circuit, operators of 25 theatres in Brooklyn and Long Island, and W. W. Jones, service executive for RCA in New York, have negotiated renewal of service contracts for Prudential theatres.

Edward H. Wolk of Chicago has taken over the motion picture replacement parts business of the Precision Machine Company of Milwaukee, Wisc.

Mrs. Bertha Barrett, operator of the Ritz at Madill, Okla., recently installed a National Sirocco blower in her theatre.

A. C. Karski, veteran motion picture exhibitor, has opened his new Laurel theatre at Oakland, Calif. Leroy Scott is manager.

Vance Smith has opened his new Orpheum in North English, Ia. The house has a capacity of 400.

W. H. Williams, operator of the Ray theatre in Tonkawa, Okla., recently installed two E-7 Simplex projectors.

Pacific Coast Theatres has taken a 15 year lease on the 750-seat theatre which is being built by George Page in Torance, Calif.

W. M. Harrison, formerly manager of the Paramount at Clarksdale, Miss., has been named manager of Saenger's Grand at Natchez, Miss. Melvin S.

Greenblatt succeeds Mr. Harrison as the Paramount manager and will be assisted by Ralph Bracken.

The Plaza theatre at Carrollton, Texas, owned by Mrs. A. W. Lowrey, has been remodeled at a cost of $5,000. New floors, seats, ceiling, decorations, stage and projection room have been installed, together with a new marquee and name sign.

John Atchison, who operates the Palace at Skiatook, Okla., has installed two Super-Simplex projectors and a Walker screen.

A. E. Meyer, general sales manager of International Projector Corporation, has been visiting the branches of the National Theatre Supply Company in the South and Southwest.

The Commonwealth Amusement Company, operators of the Rialto in Searcy, Ark., has installed new Heywood-Wakefield auditorium chairs.

More than $30,000 have been spent in improving the theatre and store property in Atlanta, Ga., housing the Sylvan theatre. Erected by George F. Longino, the Sylvan has been leased for operation to the East Point Amusement Company. The house seats 500.

C. S. Rose has purchased the Rex in Maysville, Okla., from William Jensen, who has moved to California.

Tommy Read, manager of the Paramount theatre in Atlanta, Ga., for the past several years, has been appointed manager of the Fox in the same city. Mr. Read succeeds Hudson Edwards, who becomes city manager of Lucas & Jenkins' theatres in Savannah, Ga.

T. H. Slowthower, operator of the State theatre in Wichita, Kan., recently reseated that house, installing Heywood-Wakefield chairs.

■ ■ ■

The Butterfield circuit has closed the Gladmer in Lansing, Mich., to allow for complete rebuilding of the house.

Lucas & Jenkins has begun construction of a new theatre in Augusta, Ga. Total cost of the project upon completion will be $250,000.

Pete Crown, who runs the Crown theatres in Bartlesville, Okla., and in Pampa and Borger, Tex., has closed his house in Bartlesville. The houses in Pampa and Borger have been put on a second-run policy.

A new theatre for Allegan, Mich., is announced by Henry Carstens, co-owner of the Carley Amusement Company, an affiliate of Butterfield Theatres of Michigan. The Regent, also in Allegan, and

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NAME ....
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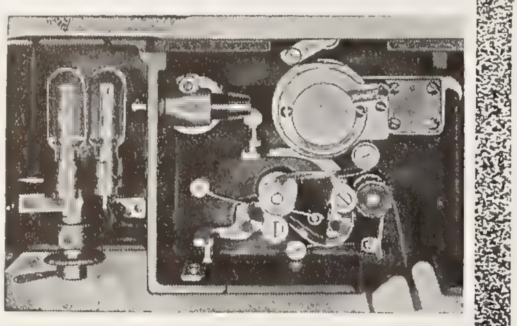

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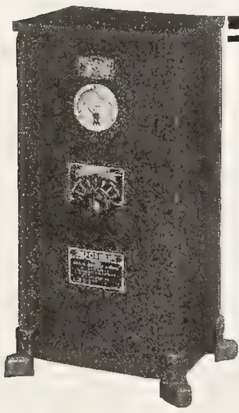

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Write for Bulletin 62

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RECT-O-LITE
A BETTER RECTIFIER

affiliated with the Butterfield circuit, is also to be modernized.

Arthur Cunningham, former manager of the Strand in Shreveport, La., is planning to reopen the Glenwood in that city. Mr. Cunningham expects to spend several thousand dollars in renovating the house.

R. R. Biechelex has opened his Osage in Kansas City, Kan., after the house had been closed for several weeks for repair and redecorating work.

Wometco Theatres has begun remodeling of a 1,500-seat theatre property in Miami, Fla. The building was originally designed for motion picture and stage entertainment, but the former owners did not complete the plans.

The 340-seat Gem in Chester, Ill., has been sold by A. M. Beare to Oscar Turner, who with Steve Farrar is interested in a number of other theatres throughout southern Illinois.

Herman A. DeVry has announced that the sessions of this year's National Conference on Visual Education will be held at the Francis W. Parker School opposite Lincoln Park in Chicago, on June 19, 20, 21 and 22.

E. J. Cheatham has gone into partnership with Jim Foland in the operation of the Independent Theatre Supply Company in Kansas City, Mo.

Will Horwitz has reopened the Ritz theatre in Houston, Texas. Mr. Horwitz now has five houses in that city.

The Capitol City Supply Company, Inc., has been organized by Paul A. King, formerly of the National Carbon Company, and J. Howell, in Atlanta, Ga.

■ ■ ■

The Chaloner theatre in New York City has been purchased by William M. Girden, a realty investor, from the Central Savings Bank.

Bertrand Kern, operator of the Happy Hour in New Orleans, plans to renovate and modernize his house.

The Liberty in Johnson, Kan., which has been closed for the past six months, has been reopened by P. D. Hogue.

Charters have been granted to W. R. and Edna E. Shager, and John B. Elliott for the Irvine Amusement Company at Irvine, Ky., and the Morehead Amusement Company at Morehead, Ky., to operate motion picture theatres. The companies were capitalized at $10,000 each.

Jack Dicharry, operator of the Lincoln in New Orleans, La., largest colored house in that city, has purchased the long dark Magic there and will spend $30,000 modernizing the house.

The Orpheum in Lincoln, Neb., has been reopened after being closed for remodeling reported to have cost $24,000. The house seats 1,250.

Robert E. Allan, formerly with the Superior Film exchange of St. Louis, Mo., has leased the Jewel theatre in Denver, Col., from C. U. Yaeger, head of the Atoz Amusement Company. E. J. Ward remains as manager.

Harold Winter, formerly of the Minneapolis office of RCA, has been named district manager in Kansas City, Mo., succeeding Dale Neiswander, who had resigned.

■ ■ ■

Some sort of a record was hung up by the Detroit branch of the National Theatre Supply in replacing fire-damaged and water-soaked equipment in the projection room of the Delray theatre in that city. Under the direction of W. J. Turnbull, branch manager, two representatives worked throughout the night and following morning installing new Simplex E-7 mechanisms, Simplex pedestals and magazines, Peerless lamphouses, National rectifiers and Simplex Four-star sound equipment, and all was ready at show time. Working with the National men were two Altec service representatives. The Delray is operated by Delray Theatre Corporation.

C. E. Esterley has been taken over the operation of the Roanoke in Kansas City, Mo., from Frank Amos. Mr. Esterley also operates the Bijou, State and Prospect in Kansas City.

Rodney Toups has celebrated the 20th anniversary of his joining the Loew organization in New Orleans, La. Mr. Toups started with the old Loew's Crescent in Crescent City, La., in 1919, becoming manager of that house and of the newer Loew's State a few years later.

Howard Wilson has bought the Majestic theatre in Jetmore, Kan., from Herman Lee.

Walter Bowe, advertising and sales promotion director of the Carrier Corporation, Syracuse, N. Y., has been elected to Alpha Delta Sigma, advertising fraternity.

Clarence A. MacDonald, Columbus, Ohio, has closed the Southland, neighborhood unit in his group of theatres there, for extensive remodeling. The floor plan will be altered to afford a better view of the screen.

The Marion, a Northio unit at Marion, Ohio, has reopened after a general renovation, representing an expenditure of $20,000. A new $2,500 front has been built at the Palace, a sister house in Marion.

Equipment and Operation

a department of news & counsel dealing with management of the physical theatre and with its equipment in general, including . . .

LIGHTING • SEATING

AIR-CONDITIONING AND VENTILATION

• MAINTENANCE •

MARQUEE & SIGNS

OBSERVATIONS

of the editor

INSPECTION RECORDS AS OPERATING GUIDES; TWO NOTES ON SEATING

DURING the past several months we have been seeking certain statistics on equipment and furnishings replacement. Our interest was such that the figures would have been forthcoming—if there were any records. But except in a very few instances, no itemized records had been kept of replacements.

Records consisting in regular inspection reports, with consequent expenditures summarized according to specific maintenance items, such as the repair of a projector mechanism, purchase of voltage regulators for the sound system, replacement of a screen or carpeting, and so on, together with recommendations that have been turned in, on the basis of individual observations, by projectionists, assistant managers, the janitor, an engineer, or others in contact with what makes the wheels go around—such records (to get to the end of this sentence as soon as possible) form a guide, period. They come in handy for inquiring editors, of course, but that isn't the point. The point is that they form a guide for future operation, a chart by which operating methods can be more efficiently organized—a map of potential chinks in the operating structure. And if we know anything about the so-called human being, they would tend to keep the personnel on its respective toes.

■ ■ ■

In the seating columns of this issue latex sponge for theatre seating cushions is described. In England there are several hundred theatres with auditorium chairs having cushions of this material, but only a few in the United States. One leading manufacturer—the United States Rubber Company—refers to its development of the material as the result of an accidental discovery. One of its laboratory men, while working on a footwear problem, whipped up some latex (milk of the rubber tree, and don't ask us how a tree gives milk) and put it in the oven. He found later that he had baked himself a round loaf of stuff that looked very interesting if only someone could suggest some use for it. Well, as we know now, someone did.

But this is probably more important: Suppose it was found that both back and seat cushions of latex sponge could be made relatively so thin that the entire design of the auditorium chair could be changed to effect a substantial saving in space requirements. More space might be provided for a person standing up to let another patron by, giving say, 33-inch spacing the value of perhaps 36. In extremely large auditoriums, of course, a few more rows could be got in.

■ ■ ■

That, however, is worrying about the future, whereas a press release is before us which merits some attention here and now. It is from Mr. H. J. Ross of L. C. Chase & Company, prominent manufacturers of fabrics. Mr. Ross observes:

"A mistaken idea is shared by many persons as to the performance of mohair velvet as an upholstery material during hot weather. Many believe that it is warmer than other fabrics. The reverse is true, as has been proved by actual tests. Mohair, being made up of the strong, resilient hairs of the Angora goat, does not flatten down as do some other pile fabrics, under the pressure of the body, but leaves space for sufficient air to circulate to actually lower body temperature . . ."

And that is actually the truth. White sheets on a thick mattress can be far more uncomfortable than a red mohair chair (moreover, it's difficult to manipulate a Tom Collins lying down). What Mr. Ross says is all very true. The only trouble is that you can't get the average person to believe it. People feel partly with their eyes and the psychological mechanism of association (which sounds pretty grand to us). We habitually call red a warm color, green a cool one, because fire is red, while water and ice tend to appear greenish. Redheads are supposed—but that's irrelevant. Our thesis here is that, while a fabric like mohair because it does not mash down, is definitely cooler than fabrics that do mash down, we wag a skeptical head over the possibility of getting the public to accept the fact. In place of such dubious educational efforts we suggest the provision of summer air conditions in the theatre that will permit patrons to enjoy the posterior comfort of mohair without the mental anguish.

—*George Schutz*

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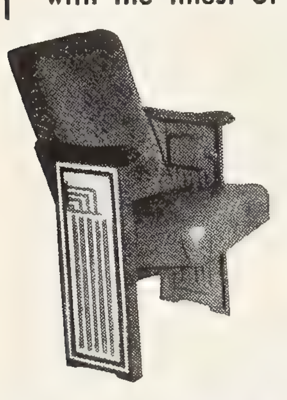
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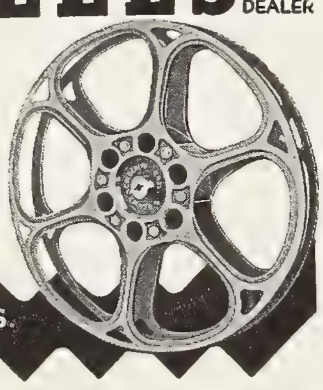
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COMFORT FACTORS IN LIGHTING

THE PROBLEM of so controlling the admittance lighting of the motion picture auditorium, that the patron is not temporarily blinded on entering, is one with which every exhibitor is familiar. Inquiries concerning it, however, indicate that exhibitors are not, as a rule wholly aware of the extensive investigations that have been carried out in connection with this and related aspects of theatre lighting.

A great deal more is now known about auditorium lighting than was the case even a few years ago. This is not to say that all problems have been solved and that the exhibitor need only apply a perfected formula. He can, however, guide himself by reference to a series of important facts which have been established.

The first point to be considered in connection with light levels in proceeding from the street to the darkened auditorium, must of necessity be the illumination level maintained in the auditorium, both as to intensity and gradation. This much being established, the extent of contrast between interior and exterior illumination becomes known, and proper approaches can be devised accordingly.

The results of one elaborate investigation into auditorium lighting were reported by F. M. Falge and W. D. Riddle at the meeting of the Society of Motion Picture Engineers last fall in Detroit. As a result of definite tests these investigators reported that a totally dark auditorium is undesirable from the point of view of eye comfort in viewing motion pictures, leaving altogether out of question the matter of patron convenience in entering or leaving, the insecurity which nervous patrons might feel under such circumstances, and other related considerations that do not apply to actual viewing of the screen.

Glare and Auditorium Darkness

Two causes for dissatisfaction with excessive darkness were found to predominate. The first was glare. The eye, as is well known, automatically adjusts its sensitivity to the general level of surrounding illumination. In a very dark theatre, the process of watching the screen does not keep the eye from self-adjustment to the nature of its other surroundings: the screen itself, then, whenever large portions of it show white, becomes a source of relatively excessive illumination with all the painful effects of glaring light encountered under any circumstances.

A second unfavorable factor was also found in the completely darkened auditorium. With the screen as the only source of illumination, light was reflected from walls and ceiling. This reflected light flickered as screen illumination varied with changes of the picture, and constituted a source of serious distraction.

The experimental results obtained, combined with those of earlier investigators here and abroad, led to a conclusion that screen surroundings should be maintained at about 1/25th to 1/50th of the screen brightness, and that the screen should be immediately adjacent to its illuminated surroundings, not separated from them by the conventional black border.

Traffic Area Light Levels

The recommended graduations of auditorium lighting were from between 0.05-0.1 foot-candle in the vicinity of the screen, to 0.2-0.5 foot-candle at the rear of the auditorium. It was further found that at these light levels, obtained approximately one-half from directed downlighting and one-half from indirect lighting sources properly located, the aisles were adequately identified and aisle lights could be reduced in power below the distraction point.

With auditorium light levels thus approximately determined (exact levels may have to be varied according to individual judgment to suit interior decorative arrangements of different reflecting powers) it is possible to apply usefully the studies of the Research Department of Eastman Kodak Company to the problem of proper gradation of admittance lighting. A thorough investigation by Eastman's Dr. Jones resulted in the following table, which (it should be noted) is based on an illumination of .04 foot-candle in the center of the auditorium, and therefore is subject to proportionate modification where the brighter lighting of Falge and Riddle is employed. In addition, obvious modification is necessary in accordance with the layout of the theatre between the street and the auditorium.

A. In Main Lobby:

	foot candles
Just inside entrance (30 in. plane)	15.0
Center of lobby (30 in. plane)	2.0
Near orchestra foyer (30 in. plane)	1.0
	millilamberts
Mean wall brightness in lobby	2.0

B. Main Vestibule:

	foot candles
Just inside door (30 in. plane)	0.23
Under main lamps	0.16
	millilamberts
Main wall brightness	1.6

C. Orchestra Foyer:

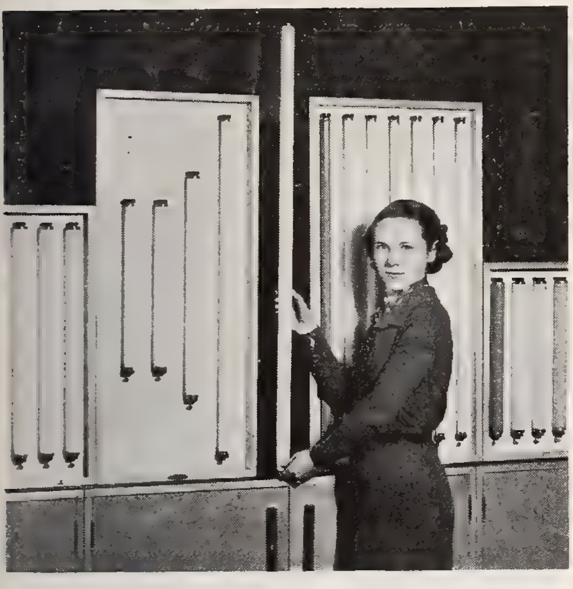
	foot candles
Just inside door (30 in. plane)	2.1
Directly under lamp	0.53
Near entrance to aisle	0.09
Mean illumination (30 in. plane)	0.20
	millilamberts
Mean brightness of vertical surface in field of view	0.25

D. Central Portion of Main Floor, Seat Q-107

	foot-candles
Illumination on 30 in. plane	0.04
Illumination on program at 45 deg.	0.06

The reference to a 30-inch plane refers to the height of 30 inches above floor, at which the indicated light readings were made.

This table may be taken as a useful guide to the general nature of illumination gradient necessary to protect the eye against visual shock. It is not, of course, a universal prescription; the exact figures given are not suited to every theatre. They can profitably be used to plan a similar series of steps between the illumination level maintained in the auditorium and that of the daylight street. Thus, the reflecting power of wall and ceiling surfaces of foyer and lobby will naturally exercise an important influence on the selection of fixtures and lamps chosen to produce equivalent gradations of light along the admittance path; consequently in cases of new construction or remodeling the lighting engineer should not be called in until the architect has determined those details of his decorative scheme.



Adding a new size to the line of flourescent mazda lamps. The new length is 4 feet, 12 inches longer than the longest type previously available. The addition has just been announced by the Incandescent Lamp Department of the General Electric Company, Nela Park, Cleveland, and by Westinghouse. Despite its length, the new lamp has a diameter of only 1½ inches. It is produced in only two colors, "daylight" and "warm white." Wherever space permits or advises its use, a system of 4-foot lamps costs less to install and to operate than a similar system of shorter lamps. Such a system would require fewer auxiliaries and connections, and less wiring. The light output is 1,400 lumens, while its brightness is identical with that of the warm-white and daylight 20-watt, 24-inch lamps, of the 15-watt, 18-inch, 1½-inch-diameter lamps of similar tones. It may therefore be used in combination with the latter types.

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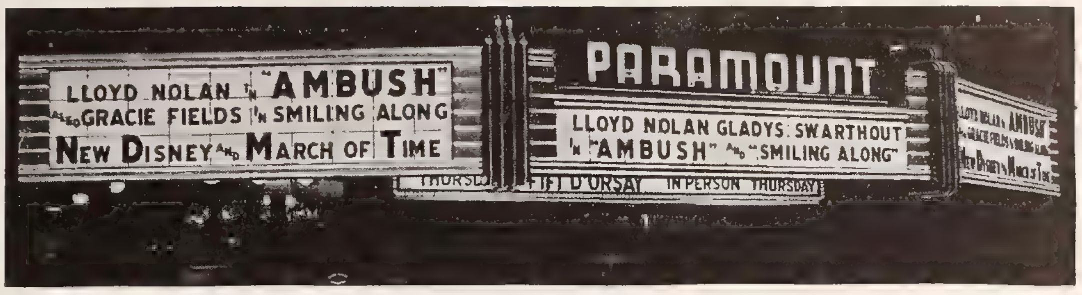
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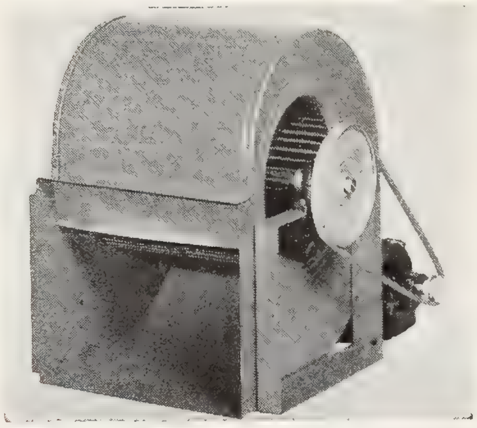

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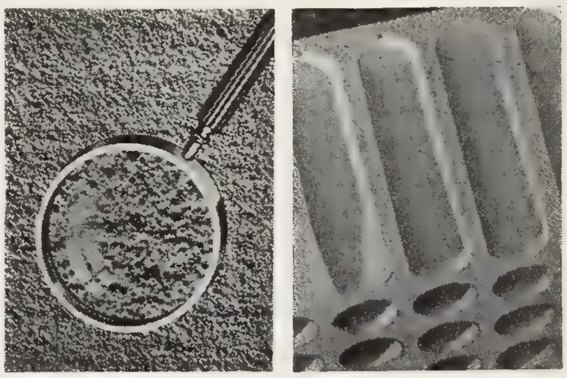
HOW LATEX SPONGE IS ADAPTED TO AUDITORIUM CHAIR CUSHIONS

WHILE THEATRE operators and managers have been aware for some time of the adaptability of "rubber" cushion material to auditorium seating, few have yet had an occasion to examine it. This material is generally recognized, of course, as a development of definite interest to theatres because of certain advantages claimed for it over the established spring-and-padding cushion construction, one of which is derived from the durability of such cushions, as proved by its use in both local and transcontinental busses.

Naturally enough, this cushion material has been called *rubber,* thereby loosely identifying it with the material of which automobile tires and similar products are made. Actually, it is a distinctly new material, made from the milk of the rubber tree, and its designation (although trade names may vary from this) is *foamed latex sponge.* Its distinction from rubber, both in substance and form, is basic.

It is from its own specific characteristics, rather than from any similarity to rubber, that foamed latex sponge derives its adaptability to theatre seating. In manufacturing this material, the milk of the rubber tree is separated from the solid particles it normally contains by a centrifugal device working in somewhat the same fashion as a cream separator. This is done at the plantation. The product, known as latex, is then shipped in tankers and stored under temperature controlled conditions.



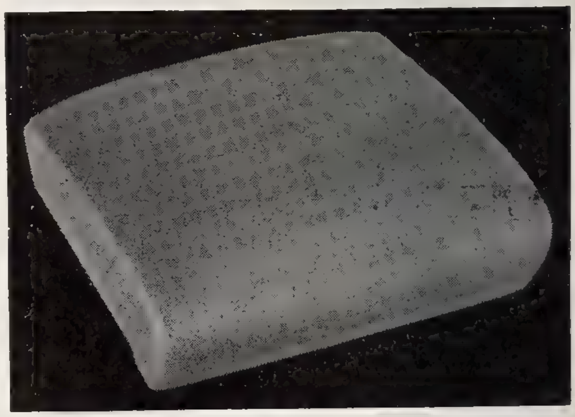
Foamed latex sponge in structure and moulded cushion formation. The left picture is an enlargement of the sponge itself, indicating its cellular characteristics; the other is of a cross-section of a cushion, showing the hollow "cores," which extend from apertures at the bottom of the cushion almost to the closed, but porous, annealed top surface.

In the manufacture of seat cushions and similar products, the latex is mixed with four accessory chemicals, suitable vulcanizing agents and accelerators, a foam-producing agent, and a gel-producing (loosely, solidifying) agent. The presence of the foaming agent, castor oil soap, permits the mixture to be whipped into a froth containing inumerable small air channels, which can be made to form a veritable "system" of air "ducts." This froth is then poured into a cold mould having a shape suited exactly to the chair in which the cushion is to be used. After about ten minutes, as a result of the presence of the gelling agent (a sodium silicofluoride dispersion) the air-foam froth sets to a permanent, rubber-like jelly which will hold its shape indefinitely.

As a chair seat or chair back, the cushion is an integral unit, which is mounted on the frame and covered directly by the upholstering fabric. The seat or back, in other words, is simply a chunk of latex with fabric stretched over it. There is no noise when the seat or back is compressed or released because the air channels extend throughout the cushion, instead of there being a large central air pocket communicating with the exterior through ventilation holes. The sponge composition is such that smoke can actually seep through its pores, indicating how the material can suck in and expel air.

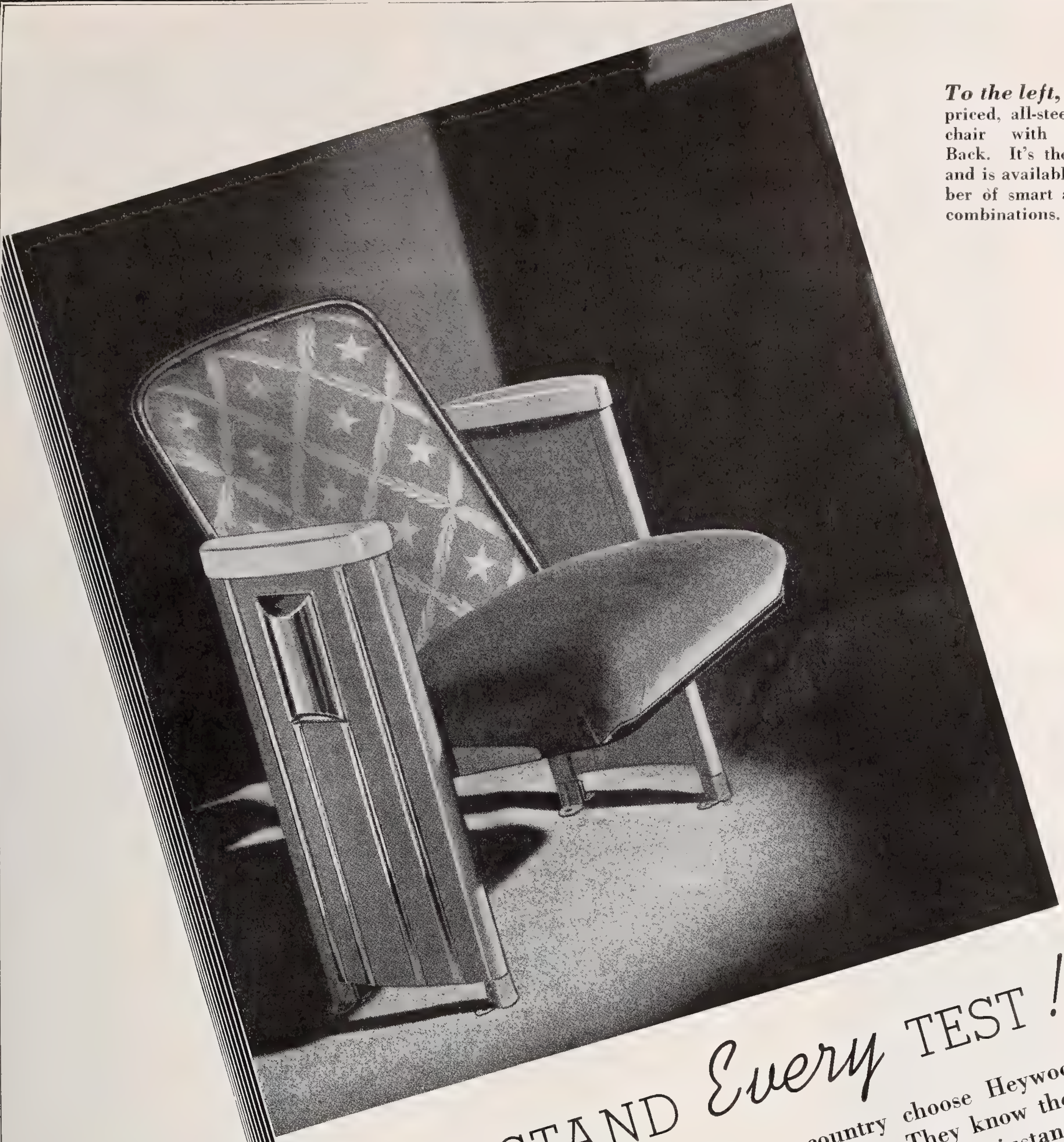
The cushion can be washed with soap and water and treated with a borax rinse, which is recommended after soaping. It has no odor, and repels vermin and bacteria to the same degree that rubber does. Since its resilience does not depend on spring action, the thickness of a cushion can be reduced.

[ALL PHOTOGRAPHS ILLUSTRATE STRUCTURE AND APPLICATIONS OF U. S. ROYAL FOAM SPONGE]



A moulded form for a seat cushion. The sponge can be moulded to any other form and to any size of seat or back frame, ready to be covered with fabric and attached to the chair.

To the left, a new, low-priced, all-steel Heywood chair with Streamline Back. It's the O. C. 600 and is available in a number of smart and swanky combinations.



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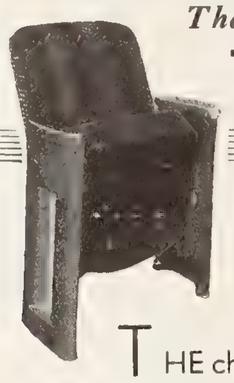

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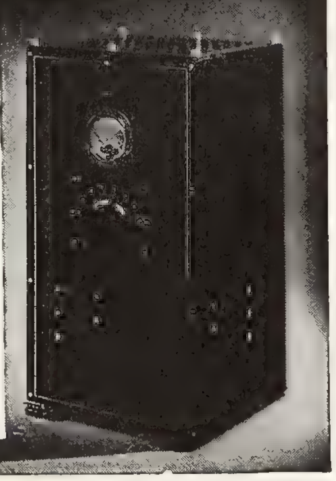

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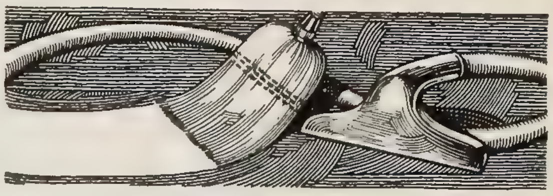

Methods for the Spring Cleaning Job

(Continued from page 6)

of which may remain present in soap-jelly form for many days or even weeks. A mixture of alcohol and water, while more expensive, is cheaper in the long run, for it is quite effective as a cleaning and polishing agent yet evaporates very promptly and does not harm the wires.

¶ FABRICS

Fabrics used in the theatre are of several kinds. The costlier types, used for wall hangings and other decorative purposes, should not be cleaned by porters. It is preferable to send them out to a professional cleaning establishment accustomed to handling such materials, and able and willing to accept responsibility for them. Where this is impracticable a thorough but gentle brushing is the best treatment. A brush of the broom type, with stiff bristles, should not be used. Soft bristles, as found, for example, on a paint brush, are the only safe type. A stain remover may be needed to take out exceptional spots. The one selected should always be first tested on some hidden part of the fabric, to make certain it is safe to use.

Carpets and seat upholstery are thoroughly vacuumed, and for exceptional stains may be cleaned with carbon tetrachloride. A somewhat cheaper cleaner is a mixture of equal parts of carbon tetrachloride and naptha. Soap and water shampoo should never be used on carpets or on seat upholstery in place. Drying will necessarily be very slow, with possible rotting of the cloth by bacterial action during its long exposure to moisture. Further, the soap will not all be flushed away. What remains will rapidly catch new dirt, will produce a crushed appearance in the fabric, may give rise to a rancid odor and may bring about color changes in the dyes. Soap-and-water shampoo is practicable only under professional cleaning conditions, when the fabric can be taken up and both sides exposed to air for thorough flushing out of soap and quick drying—the fabric at the same time being stretched while drying to avoid shrinkage. Carpets and upholstery that cannot be satisfactorily cleaned by thorough vacuuming, and application of volatile cleansers of the carbon tetrachloride class, are best sent to a properly equipped cleaning plant.

Modern theatres often have surfaces of special kinds, particularly those intended for sound absorption, which are too various for detailed description here. Some can be washed, some only vacuumed, some will withstand vigorous brushing and some need a soft-bristle brush, like a paint brush. Because of the wide variety of such surfaces, and the extreme delicacy of some of them under ordinary maintenance procedures, it is advisable in every case to consult the manufacturer for cleaning instructions.

Air System and Room Ozone Units

THE DEVELOPMENT of equipment for the generation and diffusion of ozone conveniently and inexpensively has provided the theatre with the most effective single means of eliminating obnoxious odors and giving the atmosphere of the auditorium, where people are seated close to each other for a considerable period of time, and of lounges and adjoining toilet rooms a fresh, clean smell. Accordingly, the use of such equipment has been increasing among theatres during the last few years, with a correspondingly less dependence on perfume sprays and urns, which merely introduce a pleasant odor without eradicating the source of unpleasant ones.

Various kinds of ozone generators have been discussed in BETTER THEATRES, as well as how ozone acts upon the immediate sources of disagreeable odors; for our purpose here it may be said that ozone is oxygen converted into a "higher" form of greater oxidizing power. All of the equipment brought out for theatres is of electrical type, converting the oxygen by discharge of electricity, and the resulting ozone oxidizes the odor-creating impurities in the air. The equipment must, of course, be of a design to do this efficiently and also to effect required dispersion of the ozone into the atmosphere. The amount of obnoxious odors likely to be present in a specific theatre varies according to seasons of the year and the performance periods

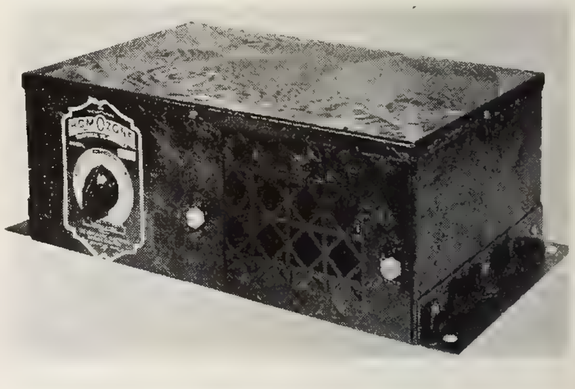

Figure 1.—Ventilating system type ozone generator.

of the day, hence the ozone generation equipment also must have convenient means of controlling ozone production.

A line of ozone generators which includes a variety of room units and also units for installation in connection with ventilating systems, is that of the Automatic Electrical Devices Company of Cincinnati. All of the models plug into any electric outlet. The ventilating system type (*Figure* 1) has the same generating characteristics as the room units, but is, of course, not decoratively encased, while dispersion is provided by the ventilating system fans.

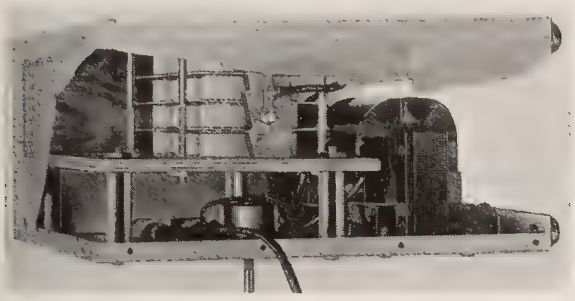

Figure 2.—View of interior construction.

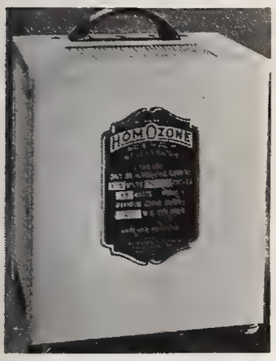

Figure 3.—Decoratively cased room unit.

The equipment consists in a transformer, generating units in number according to capacity, and control rheostat, with the room units having their own fans. The transformer is of high-voltage, high-reactance type, wax-impregnated against the action of moisture and of the ozone itself. This equipment does not use glass tubes, employing instead metal grids clamped between sheets of mica and assembled as a unit. All metal parts are electroplated to prevent corrosion. Each unit slips out for cleaning, which may be accomplished merely with a warm soap and water solution. Controls may be built in, as would commonly be the case with room models, or be provided in a separate unit in the wiring circuit as in the case of ventilating system installation.

The various models have capacities ranging from 100 to 4,800 milligrams of ozone per hour (100 milligrams, for example, would be sufficient for a toilet room having up to ten toilets, while the largest capacities would be suitable to auditoriums). Current consumption ranges from 8 watts for the smaller units, (*Figure* 3) to 80 watts.

•

Named Source of Parts

ARRANGEMENTS have been completed by the Altec Service Corporation with the National Theatre Supply Company, whereby Altec will act as the agent of National in stocking and distributing replacement parts for all types

RECEIPTS CAN BE UPPED

by installing modern seating. Of course, you first need good pictures, but many exhibitors have proven that grosses on even four-star attractions are considerably higher when better, more comfortable seating is offered.

Improve your business by installing Ideal chairs. Write today for the Ideal catalog and name of your nearest dealer, that you may learn more about their comfort, style and service.

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Export Office: 334 West 44th St., N. Y. City • Attention J. E. Robin

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are giving universal satisfaction . . . reason enough for their universal popularity!

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The OZONE-AIR Electric CURTAIN CONTROL

Successful theatre operators today recognize the need for smooth, silent automatic curtain operation. The Ozone Electric Control will make you really proud of your presentation. It's operation is sure, positive every time! Rugged simplicity assures years of trouble-free service. Price, including motor, only $58.50. Order one today. Ozone-Air, Inc., 928 Cherry St., Grand Rapids, Mich.

modernization & replacement

recent installations of theatre equipment, furnishings, etc., reported by exhibitors, local dealers and manufacturers.

AIR CONDITIONING

Strand, Atlantic City, N. J.; Roosevelt, Detroit; Regent, Rochester, N. Y.; Paramount, Newport News, Va.; Nile, Bakersfield, Calif.; Margate, Margate, N. J.; Larchmont, Larchmont, N. Y.; Harris-Denis, Mt. Lebanon, Pa.; Cornell, Ithaca, N. Y.; State Lake, Anderson, S. C. [*Reported by Carrier Corporation, Syracuse, N. Y.*]

PROJECTORS

Milwain, Bardwell, Ky.; Palace, Weatherford, Tex.; L. B. Wilson Theatres, Covington, Ky.; Midway, Dearborn, Mich.; Park, Indianapolis; Ritz, Shelbyville, Ind.; Capitol, Lincoln, Neb.; Hall, Columbia, Mo.; Lyceum, St. Paul; Playhouse, Statesville, N. C.; State, Nashville, Ill.; Center, High Point, N. C.; Grand, Eldora, Ia.; Virginia, North Baltimore, O.; Kiva, Las Vegas, New Mex.; State, Anderson, S.C.; Pastime, Lewistown, Pa.; Arlyne, Longview, Tex.; Valentine, Defiance, O.; Atlas, Detroit. [*Reported by Motiograph, Inc.*]

MARQUEES

Victor, Columbus, O.; P & A, Northville, Mich.; Alpine, Salem, W. Va. [*Reported by The Artkraft Sign Company, Lima, O.*]

AUDITORIUM SEATING

Mission, Shawnee, Kan.; Harbor, Ashtabula Harbor, O.; Boone, Columbia, Mo.; Kiva, Las Vegas, New Mexico; Warner, Wilmington, Del.; Voge, East Chicago, Ill.; Regal, Milwaukee, Wis.; Esquire, East St. Louis, Ill.; Mahoning, Youngstown, O.; Sylvan, Chelsea, Mich.; Hippodrome, Niagara Falls, N. Y.; Lyric, Cullman, Ala.; Hudson, Rochester, N. Y.; Star, Clay Center, Kan.; Strand, Martinsburg, W. Va. [*Reported by Ideal Seating Company, Grand Rapids, Mich.*]

SCREENS

Texas, Austin, Tex.; Crystal, Manning, Ia.; Varsity, Minneapolis; Columbia, Longview, Wash.; Fox, San Francisco. [*Reported by Hurley Screen Division, Forest Manufacturing Corporation, Belleville, N. J.*]

TICKET REGISTERS

Capitol, Portland, Ore.; College, Brooklyn, N. Y. [*Reported by General Register Corporation, New York.*]

AUDITORIUM SEATING

Plaisance, Chicago, Ill.; Ritz, Mansfield, O.; McVickers, Chicago, Ill. [*Reported by Kroehler Manufacturing Company, Chicago.*]

BLOWERS

New Polar Cinema, Habana, Cuba. [*Reported by Reynolds Manufacturing Company, Grand Rapids, Mich.*]

OTHER RECENT INSTALLATIONS

The following installations have been recently reported by Joe Hornstein, Inc., New York City:

Cosmo, New York City—Raytone screen, Ideal auditorium seats, A. M. Karagheusian carpeting.

H. Sussman's Kisco, Mt. Kisco, N. Y.—Ideal auditorium seats, A. M. Karagheusian carpeting.

Auditorium of the Varsity theatre in Murray, Ky., showing recent installation by the General Seating Company, Chicago, of chairs having fully upholstered striped velour back and spring-edge seats covered in leatherette with velour at sides. Aisle standards are striped to harmonize with the backs. The Varsity is owned and operated by the Columbia Amusement Company of Paducah.

M. Greenberg's Cinema, Brooklyn, N. Y.—Ideal auditorium seats, A. M. Karagheusian carpeting.

Westbury, Westbury, N. Y.—Motiograph projectors.

Peerless, Brooklyn, N. Y.—Raytone screen.

H. Seigel's Opera House, New York City—Raytone screen.

Alhambra, Brooklyn, N. Y.—Raytone screen.

Biltmore, Mt. Vernon, N. Y.—Raytone screen.

Arcadia, New York City—Raytone screen.

Warren, Hudson, N. Y.—Motiograph projectors, Brenkert projection lamps.

Crandell, Chatham, N. Y.—Raytone screen.

Terrace, Yonkers, N. Y.—A. M. Karagheusian carpeting.

Bayshore, Bayshore, N. Y.—Brenkert projection lamps and rectifiers.

Casino, Richmond Hill, N. Y.—Brenkert projection lamps and rectifiers.

Trans-Lux, Brooklyn, N. Y.—Brenkert projection lamps.

New Amsterdam, New York City—Mohawk carpeting.

Strand, Red Bank, N. J.—Brenkert projection lamps.

St. James, Asbury Park, N. J.—Brenkert projection lamps.

INTERNATIONAL
PROSPERS ON REPEAT BUSINESS

Among the Most Recent Repeat Orders—

After seating forty-one theatres for Mr. Tony Sudekum of Nashville, Tennessee, orders were received from him for three new jobs, as follows:

Nashville, Tennessee;
Franklin and Bowling Green, Kentucky.

Thank you, Mr. Tony Sudekum!

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"SPREADING COMFORT TO MILLIONS"
UNION CITY INDIANA

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GOES DELCO-FRIGIDAIRE, TOO!
Patrons are kept comfortably cool in summer and warm in winter by a 60-ton year 'round central duct air conditioning system, serving the main auditorium and lobby.

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● General Motors makes *proper* air conditioning of theatres easy! The vital mechanism of Delco-Frigidaire air conditioning equipment is covered by true *certified* capacity ratings conforming with standards established by the American Society of Refrigerating Engineers.

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AIR-CONDITIONING & Ventilation

" . . today the theatre must assure
its public breathing comfort."

HEATING FILTERING INSULATING

It Pays to Insulate—But Be Sure You Do It Properly

A READER recently inquired whether glass wool in the ceiling of a theatre pays. In the writer's opinion, it certainly does pay, and in big dividends. Let's first consider what it will do towards summer comfort. It is a well known fact that attic temperatures consistently average 130°. This is also true at night, for the amount of heat stored in the roof and roof supports—whether steel or wood—by the sun during the day, is tremendous. Taking a theatre having a ceiling area of, say, 40 feet by 130 feet, or a total of 5,200 square feet, if you are trying in keep the house at an 80° temperature, the difference between the attic space and the auditorium is 50°.

Now, we don't have to be experts to understand that heat flows from the warmer space to the cooler space, so the people in the theatre stand to get the benefit of the heat whether they like it or not. The amount of heat reaching your patron in the summer depends on one favorable characteristic of heat—namely, its rate of flow. This you can control if you own a cooling system.

How Heat Absorption Affects Costs

In the average or typical theatre, heat flows through each square foot of ceiling area at a rate of about 4/10ths of a BTU (a specific unit of heat) per hour per degree of temperature difference. Now in our example, we have 5,200 square feet of ceiling, and a temperature difference of 50° (the attic space being 130° minus the auditorium temperature of 80°), so we have 5,200 times 50 times 4/10, equals 104,000 units of heat per hour, the equivalent of the melting of about 700 pounds of ice in *one hour*—just to keep the heat from from coming through the ceiling!

If you own a refrigerating cooling system, to stop this heat costs about 75c an hour. Multiply this by the hours in your cooling season, and you find the cost is terrific, especially since you have to provide for this heat gain in the extra capacity of your cooling plant if you don't have insulation. Definitely, insulation is cheaper than cooling plant capacity.

Of course, a 50° difference doesn't hold true all over the country all the time. Such variables as North versus South, the angle of the sun's rays on the roof, the roof construction and the number of hours the sun shines, affect the above mentioned temperature difference.

Example of How Insulation Saves

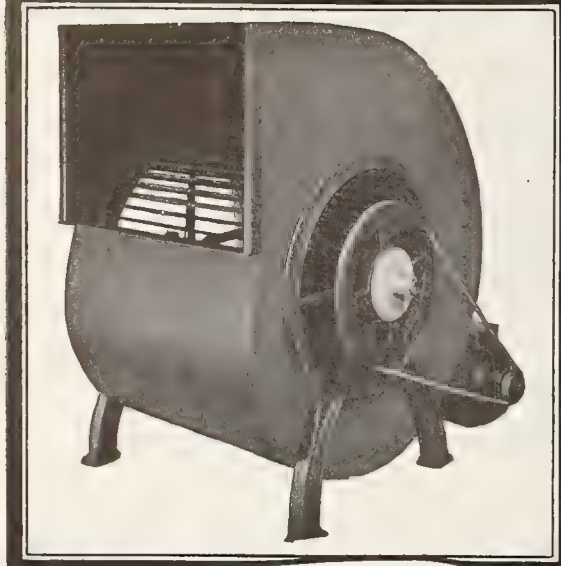
You may say, "If I do insulate, what will I save?" Well, with 4 inches of glass wool in the ceiling (or any insulation having the same efficiency), the factor changes from 4/10ths of a heat-unit per hour per degree difference, to about 6/100ths. The equation then becomes 5200×50×.06, or 15,600 heat units per hour of heat gain. This requires only 110 pounds of ice to offset the heat gain, which to my mind is a big saving. Expressed in terms of operating cost of a refrigerating machine, this is about 12 cents an hour, as against 75 cents. In addition, a smaller machine will do your cooling and save in first cost.

Selection and Precautions

In selecting insulation, particularly for ceilings, weight per square foot of area is a very important item. Some theatre ceilings are poorly supported and in such cases weight means plenty. The danger and expense if the ceiling falls, hardly needs emphasis.

Insulation is sold by the ton. Sometimes a ton covers only several hundred square feet at a thickness sufficient to be of any insulating value. Glass wool is much lighter per square foot (at the same thickness) than rock wool. Bats of wool are only half as heavy as loose wool of the same thickness and insulating value.

Ease of application sometimes deter-



When Hot Weather Strikes

will you be ready?

Cool and ventilate your theatre economically, quietly and without vibration with

REYNOLDS BLOWERS 47^{50} up

Eight models from 2,500 cfm to 30,000 cfm.

including variable speed control, belt and motor pulley. Equipped with ball bearings set in solid rubber pillow blocks.

Also used for exhaust, circulating warm air in winter, and with washed air, refrigeration, and Reynolds cold water type cooling coil systems.

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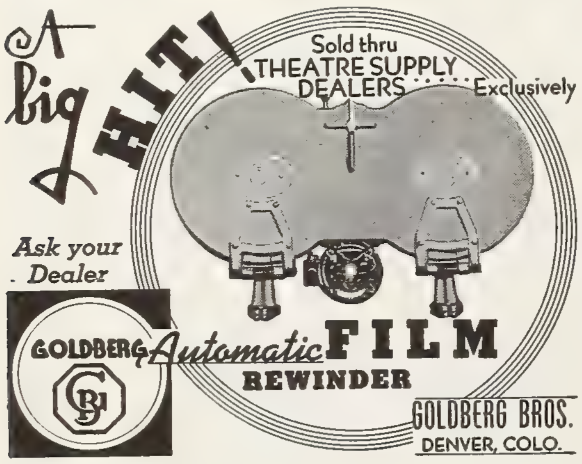

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In the Next Issue—
THE BUYERS GUIDE

mines the value of insulation because labor is quite an item in the total cost. *Always insist, particularly in northern areas, that a vapor barrier, such as asphalt impregnated paper, be placed between the insulation and the warm side (the auditorium in the winter) to prevent the flow of vapor,* otherwise the insulation is not much good in the cold season of the year.

Speaking of winter, it goes without saying that insulation greatly retards the flow of heat from inside to out. It can readily be demonstrated that much coal is saved.

Investigate insulation; it pays.—*Carl F. Boester, air-conditioning engineer.*

New Units Ranging From 3 to 30 Tons

NEW UNITS to provide true air-conditioning, in sizes ranging from three tons cooling capacity to 30 tons, have been brought out by the Carrier Corporation of Syracuse. The new units are self-contained and have 20% greater cooling capacity than Carrier units of similar size introduced last year; they also come in a greater variety of sizes and for a greater variety of uses. For instance, two or three of the five ton units hooked together with duct work will do an adequate air-conditioning job for a small theatre.

For theatres seating 1,000 and more, but not requiring fully developed central plants, there are Carrier packaged units up to 30 tons cooling capacity. These units above 10 tons can be obtained without cabinets, yet are in one piece form.

The self-contained line is equipped with thermostatic control designed to regulate temperature within 3°. These units can be hooked up to any type of motor.

USAIRCO Theatre AIR CONDITIONING

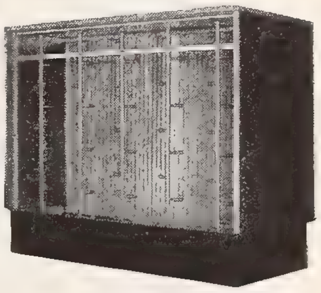
Announces

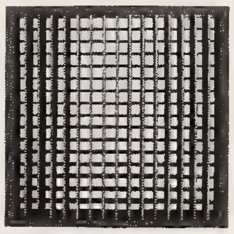
NEW LOW PRICES on

PROVEN COOLING EQUIPMENT

Arctic Nu-Air Blower. Guaranteed to meet and often exceed all recognized ratings. Perfectly balanced, sturdy, powerful, quiet. Simply, efficiently engineered. Multi V-Belt silent drive.

Kooler-Aire Heat Transfer Chamber (Air Washer). Correctly designed for maximum cooling results, using water of varying temperatures. Furnished with multiple banks of atomizing nozzles for cold water application.

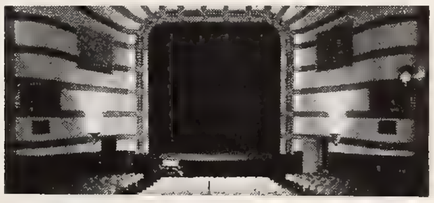


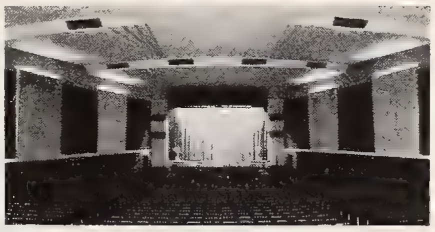


Dual Deflector. Developed and patented by USAIRCO. Assures complete control of air distribution.

Hydraulic Variable Speed Pulley. Remote Control. Used on over 6000 Arctic Nu-Air Blowers.

Air Velocity Equalizer and Atmospheric Balancer.





THREE TYPES OF COOLING EQUIPMENT

Plus Engineering

WRITE TODAY for prices and construction details of USAIRCO Theatre Cooling Equipment, the Biggest Buy in Theatre Air Conditioning. Efficient design — quiet operation — low operating cost — long life, USAIRCO equipment is the finest product of an engineering staff that has specialized for 15 years in the Theatre field. With this equipment and USAIRCO's engineering service, you can get 3 types of cooling: *Arctic Nu-Air—Fresh Air in Motion; Kooler-Aire—Washed Air in Motion; Cold Water Kooler-Aire—for 55° water application.*

YOU GET MORE for your money from USAIRCO—better equipment and engineering, with controls that make USAIRCO cooling responsive to the needs of every day.

MAIL THIS COUPON NOW

COOL *MORE* PEOPLE BETTER WITH YOUR COOLING $ DOLLAR

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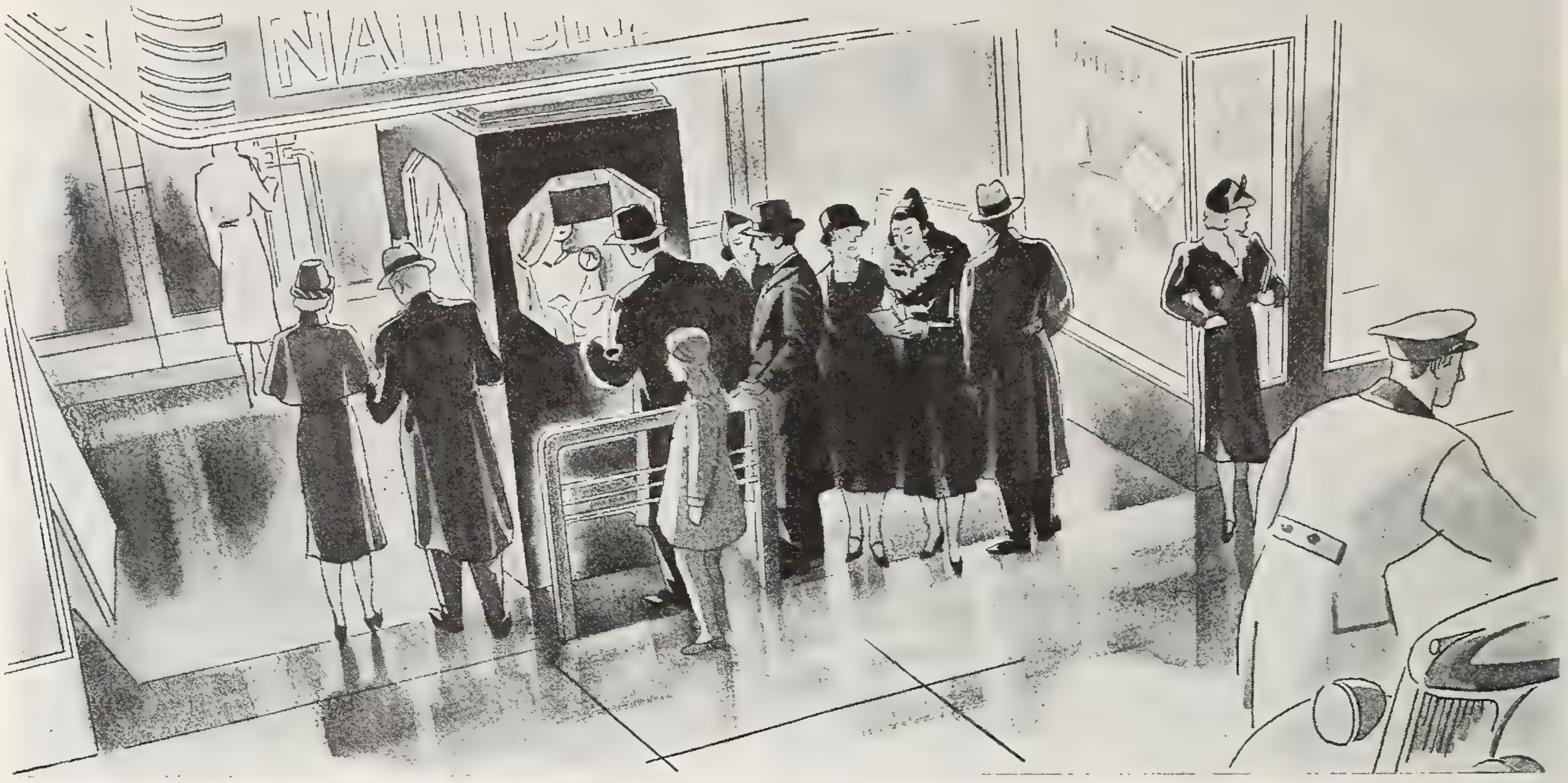
Send full details on USAIRCO cooling equipment, prices and Engineering Service.

Size of House________ Have you any Cooling________
Name________ Theatre________
Town________ State________

Your Customers!

ARE YOU GIVING THEM THE LIGHT THEY MERIT?



● You have many patrons who are loyal to your theater, who return again and again rather than go elsewhere. This steadfast patronage may be due to convenient location, to the programs you select, or even to personal friendship but, whatever the motive, these patrons deserve recognition.

ARE YOU REPAYING THIS LOYALTY WITH THE QUALITY OF PROJECTION IT MERITS?

If you are still using old style, low intensity projection, these steady customers have a right to object. And some day they will. Simplified High Intensity projection gives so much more — easier vision; more accurate color reproduction; a more satisfactory level of general illumination. Theater patrons know this, for thousands of theaters have already installed it.

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Ask your dealer's salesman for the booklet, "YES, BUT WHAT WILL IT COST?"

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Modern projection

PROJECTION
SOUND REPRODUCTION
THE SCREEN

The Contamination of Lubricants

• Water, impurities, acid readily get into oil. Here are ways of detecting their presence and avoiding their possible damaging effects

THE IMPORTANCE of lubrication to expensive and delicate machinery is sufficiently recognized, and few managers or projectionists are so short-sighted as to use dubious oils in projector mechanisms or generator bearings. The fact that the best of lubricants can become contaminated in the projection room itself is often overlooked, yet the resultant damage is no less serious. First-rate lubricants may acquire either physical or chemical impurities, in the container, in the oil can, or in actual use.

One of the impurities that does the most serious damage is plain water. This particular form of contamination, although it may occur anywhere, is especially dangerous in air-conditioned theatres, where the water is water of condensation.

How Water Gets In

When masses of warm and cold air meet, the result is rain. The warm air, being chilled, is no longer capable of retaining its previous quantity of moisture. The water precipitates out. Sudden reduction of the temperature of any room may cause minute or microscopic traces of dampness to appear on the walls and other interior objects. This will happen in an air-conditioned theatre when the conditioning system is brought into operation after a warm night. It is not noticed because the conditioned air has been dehumidified as well as chilled, and in that condition is capable of re-evaporating promptly the traces of moisture that condense when the first cold masses meet the warm standing air.

However, when an oil-can is chilled, the condensed moisture sinks to the bottom of the can. Oil is lighter than water, and will always be found on top. The water at the bottom of the oil can is not re-evaporated because it is no longer in contact with the air.

In the course of some days the oil can may accumulate a substantial underlying layer of water; when the can is tipped upside down and shaken in the course of using it, the water enters the bearings. There it not only impairs the lubrication, but produces positive rust. One manufacturer has found intermittent movements returned as unsatisfactory seriously rusted as a result of this condition.

Nevertheless, the projectionist, looking into his oil can (if he takes that trouble) sees nothing wrong. He sees the top layer of oil. The water is below, out of sight.

There is a very simple test the projectionist can apply. That is, before using the oil can, shake it, and squirt a few drops of oil on any convenient non-absorptive surface, such as metal or glass. If separate drops of liquid appear, and insist on separating again when forcibly mixed, there is certainly water in the oil. The oil can should be emptied, rubbed dry inside, and refilled.

The last traces of lubricant in any container should never be used, for the same reason. There may be a layer of water at the bottom. To avoid waste of lubricant, the container should always be kept tightly closed. In that way, the quantity of water that can condense in it in the course of time, is minimized. The remains of lubricant at the bottom of a nearly empty container can be tested in the way just indicated; through shaking, followed by squirting a few drops on a flat surface, and watching for separation.

Precaution Against Acid

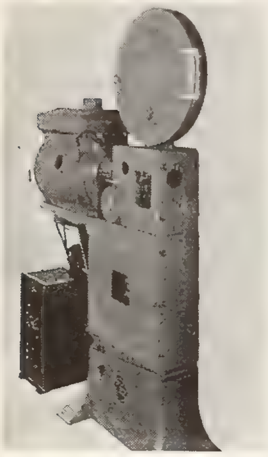
The oil can itself sometimes contributes a second form of contamination. This is acid. A new oil can of the cheaper kind, carelessly soldered, may retain traces of the acid soldering flux. Very serious corrosion, particularly in projector mechanisms where the accuracy of dimensions is so important, will follow the introduction of acid lubricant. Cheap oil cans that have not been soldered may also be guilty, if they are copper-plated iron. The copper is often applied in the form of its sulphate, and traces of sulphuric acid result from the plating process. This acid does not evaporate, but will remain indefinitely to contaminate the lubricant. A practical precaution against acid is to rinse a new oil can with a little ammonia water, allowing the water to evaporate before oil is introduced.

Contamination of lubricants in actual use is generally physical, consisting of particles of metal worn away by friction and embedded in the oil—this mixture is an excellent abrasive. It must be flushed out periodically and replaced with clean oil, unless the mechanical arrangements make that process automatic. A double precaution is necessary in connection with this job; the removal of old oil should be thorough, but if a thinner is used, such as kerosene, the newly applied lubricant may be diluted and rendered inefficient. Choice of the best thinner, and best method of applying it, depends largely on the physical nature and arrangement of the surfaces to be lubricated.

BETTER
PROJECTION
PAYS

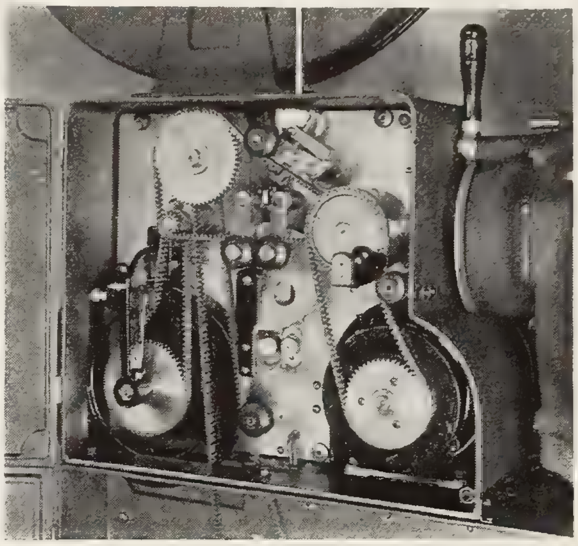
Sprockets Can Be Reversed in New Model Projector

FILM GUIDE rails and sprockets that can be reversed to offset the effects of wear, thus increasing their useful life, are among the mechanical innovations of the new "Super" model theatre projector for heavy duty 35-mm. operation that has been brought out by Herman A. DeVry, Inc., of Chicago. Reversing those parts distributes the effect of wear more evenly over their surfaces, according to the designer, making it possible to retain them in use long after they would otherwise have to be replaced.

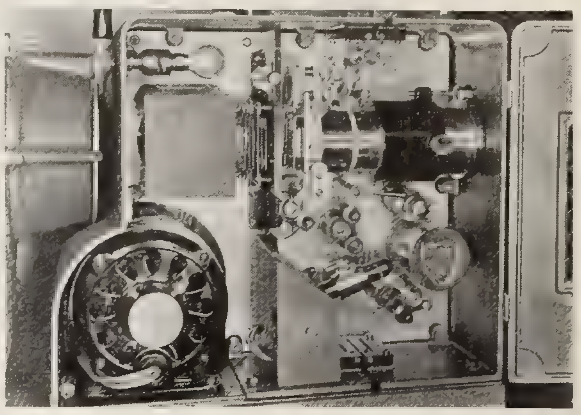

The DeVry "Super" type 35-mm. projector with soundhead, arc lamp, 2,000-foot magazine.

This feature is one of a number that have been added to the basic, chain-drive construction of the DeVry "Standard" model theatre projector to produce the new mechanism. The fundamental noiseless chain drive system, incorporating chain tension adjusters, has been made heavier. A new, heavier drive motor is used, having a 1/6-h.p. rating, as against the 1/10-h.p. motor of the "Standard" unit.

In the new projector, the film aperture plate is of one-piece construction and removable. The film gate release is of trigger type. Cooling baffles have been added for protection of the film. The new anti-side sway guides are automatic in action, as is the new sound adjustment roller by which the exciting light beam and sound track are kept in alignment.


Motor, stabilizer, and heavier chain drive system of the new DeVry 35-mm. projector for permanent installation.

Exciter lamps are of the heavy duty 9-volt 4-ampere type, normally supplied through a transformer, but with rectifier supply optional at additional cost. Sound lens system is Bausch and Lomb high fidelity, designed for sound tracks of all modern types.


Operating side of the DeVry mechanism showing the new film gate, which has been made removable.

Other new features include an adjustment screw provision for setting film shoe tension to suit the thickness of the film being used, external lens focusing control and 2,000-foot magazines.

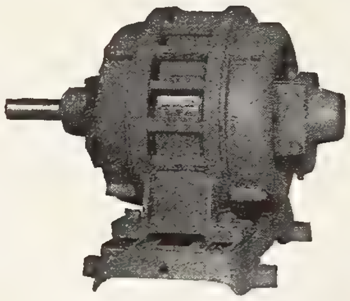
The "Super" theatre projector is available with either high or low intensity lamp house, and with either copper oxide or tube type arc supply rectifier. It is modernly styled, and finished in attractive gray. Sound facilities are not included except in that projector mechanism and sound head constitute a single integrated unit, as in the DeVry "Standard" model, but complete DeVry sound systems, including multicellular horns, and adapted to theatres of every size, are available in models matched to the new "Super" projector.

New 30-Ampere Bulb Rectifier

A NEW 30-ampere projection arc supply rectifier has been added to the Rect-O-Lite line of the Baldor Electric Company of St. Louis. The new unit utilizes two 15-ampere rectifier bulbs and a single-phase transformer tapped for adaptation to minor differences in line voltage.

The new 30-ampere rectifier (right) compared with the Baldor 60M.

It is obtainable in both 110- and 220-volt models. A feature of the new rectifier is the small amount of floor space it requires, 10½ x 14 inches. A control knob provides for variation of the output current between the limits of 15 and 30 amperes at 50-55 volts d.c. The new unit is known as Rect-O-Lite Type 30S.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Single or multi-speed

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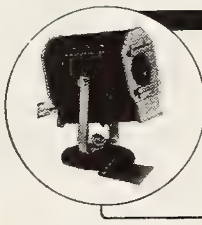
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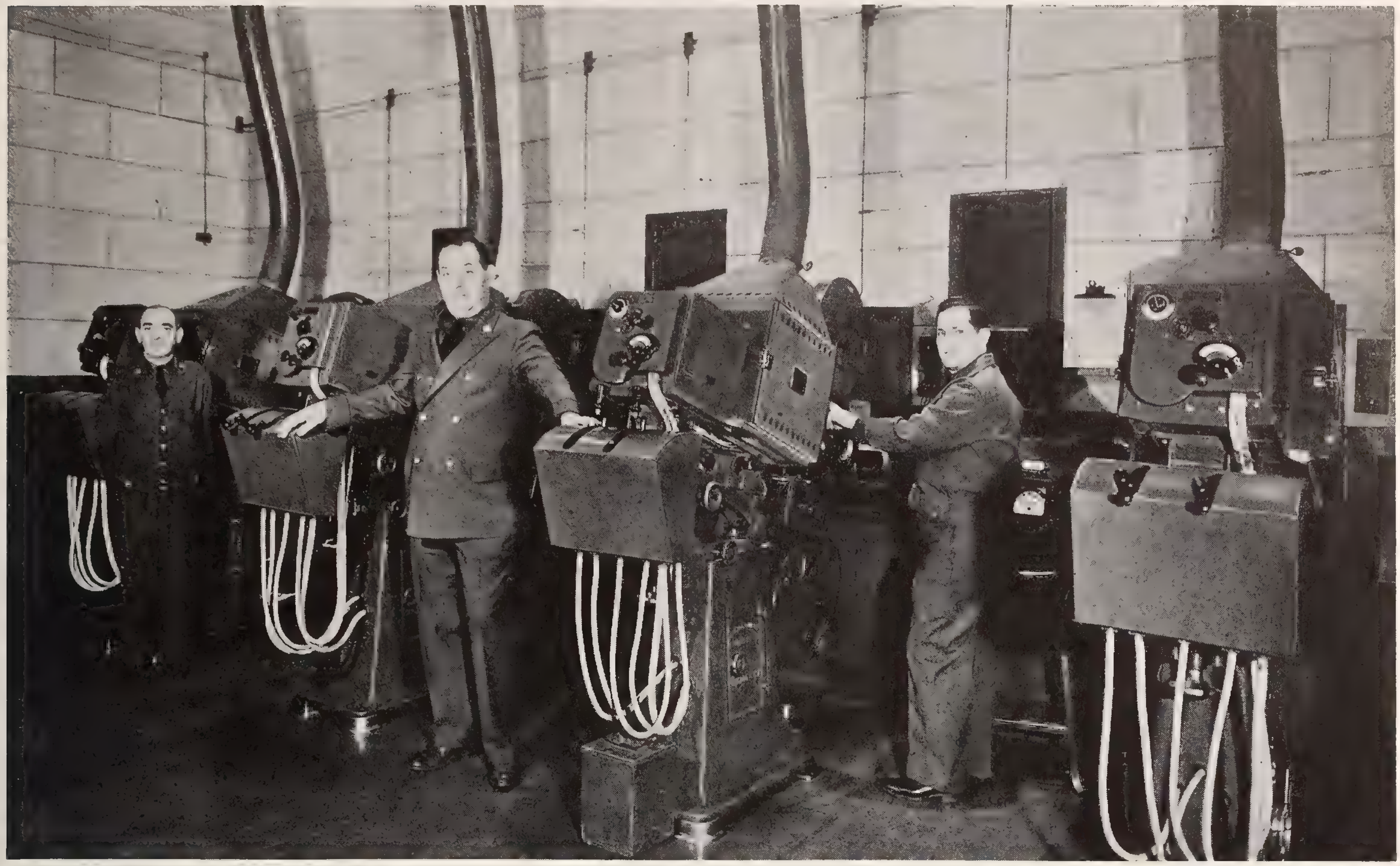
Precision Is Watchword in Music Hall Projection



View of Music Hall projection room following installation of new projectors, showing Charles Muller (center), Anthony DeMott (left) and Joseph Kleinman.

"THE MANAGEMENT gives me anything in reason that I want," explained Charles Muller, "and they're not interested in excuses." It is Charles Muller's business to see that there is no reason for excuses concerning projection at Radio City Music Hall in New York. He is supervisor of projection. He conducted the writer in a "tour" of his projection plant, in which a few changes recently have been made.

Like everything else connected with this immense theatrical establishment, the projection facilities are characterized by "extras." For example, there are four sound channels. Two of these are the "regular" and "emergency" amplifiers common to many theatres, but if both should fail, it is possible to "patch over" instantly to the p.a. system located elsewhere in the theatre, which has double amplifying channels of its own. There are four projectors wired for sound.

The projection room itself is a place where one may almost literally "eat off the floor." It is immaculate. Projectors and lamphouses are kept like fire engines; their interiors look factory-new. The projection crew is uniformed because visitors are allowed to see what makes the wheels go round in the course of a guided tour through Radio City. In addition to the projection premises proper, the suite includes a spotlight room, rewind room, rheostat room, office, and locker room. The last-named is fitted with an individual locker for each member of the staff. The adjoining toilet boasts a shower.

The crew reports an hour before show time each morning, to test out, to clean, and to furbish every part of their equipment. There are three men to a shift, working six hours a day, four days a week. Rehearsals for a change of show begin at 6 a.m.

Prints are changed weekly, regardless of whether the show is held over or not. No print is run in the theatre until after Muller has personally watched every foot of it in an upstairs preview room. One scratch is sufficient cause for rejection of a print. A duplicate print, similarly inspected, is kept on hand.

Replacement parts are installed at the first signs of wear. There is no effort to "make things do" a little longer. Similarly, the Music Hall projection room is one place that never undergoes throes of "modernization." It is kept up to the minute by prompt adoption of every worthwhile improvement in the art. However, no new development is taken on trust. For example, Music Hall's first E-7 projector was installed and operated for six weeks under careful observation. After that, two other E-7's were installed.

The reason why the fourth pedestal still carries a Super-Simplex is also illuminating. That projector is equipped for Magnascope. However, just in case the wide screen curtains should ever fail to open properly, there is a turret lens arrangement by which the projectionist can swing over instantly to standard screen size, if occasion requires. Magnascope is available with the new E-7 projector, but the turret lens arrangement, as yet, is not; the fourth pedestal will be re-equipped when the turret provision is ready.

The projection room crew comprises Ray Hill, Irving Bloom, Anthony DeMott, Isidore R. Cohn, William Jackson, August Brower, Joseph Kleinman, John Tillman, Northrup Northington and Victor Savage. The preview projection room is manned by Arthur J. Smith, Walter Smith and Robert Hart. They also are under Charles Muller's supervision.

Sound reinforcement, as distinct from the screen sound, involves a separate department, headed by Harry Braun, with George Costello and Lew Hartman as assistants. The arc supply motor generators are under the supervision of the electrical department, headed by Gene Braun. —*Aaron Nadell.*

COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

AVOIDABLE WASTE DUE TO LACK OF KNOWLEDGE OR CARELESSNESS

BEFORE ME lies a communication asking about a matter that might incur at most a loss amounting to a few cents a week. This gives rise to the thought that it would serve good and useful purpose to set forth, for consideration by theatre managers and projectionists, some sources of waste present in greater or less degree in practically all theatres.

First of all, consider the light source and light collector, lens or mirror. If the latter, is the distance from crater floor to its surface *precisely* what it should be? If not, there will be loss in both light and effect at the screen. If it be a lens, then the loss of light will be considerable if there is excessive distance between crater floor and face of the collector lens. Has the projectionist thoroughly examined and analyzed all conditions from light source to the screen and made such adjustments as may be required for maximum utilization of the current pulled?

There is the spot at the cooling plate. How accurately is the spot diameter reduced to the minimum compatible with maximum results at the screen? There are many possibilities for waste in light by excessive diameter. A spot of light on the cooling plate 2.77 inches in diameter (not uncommon) wastes 87% of the available light—that is to say, the aperture area is equal only to 13% of the spot area.

The center of the spot is, of course, much brighter than its edges, but that is deceiving. Many a projectionist is led to use an excessive spot because it requires less attention in getting a clear image. But this can easily be overdone, and often is—then you have unnecessary waste.

There is the motor-generator set, among other things. I have known lack of care and expert adjustments to result in a waste of as much as 15% of the input power.

And when it comes to screens, losses are often tolerated that make one wonder! Exhibitors frequently keep screens in use long, long after their period of efficient service has passed; in fact, in some cases they keep them when the loss in reflection reaches more than 50% of the original reflection factor. The period of efficiency in screen surfaces varies widely in different locations. In isolated mountain regions, where the air is very clean and pure, it may be many months, though rarely one full year; while in large manufacturing localities the dirt in the air take their toll noticeably in just a few months. And don't imagine that reduction in screen reflection value is not an expense. Not only does it waste electric power, but it is an insidious enemy of the box office.

Such losses are of the "hidden" variety. They may be detected by careful tests and the application of competent knowledge. On the other hand, managers may readily check up on comparatively trivial wastes—carbons, for example. Such managers will raise the devil over some relatively small waste that is obvious to them, but amounts to only a few cents a day or week, yet wholly disregard wastes totaling many, many times that amount in other things which are revealed only by intelligent search and competent understanding of the equipment.

GOOD DEFINITIONS OF PITCH AND INTENSITY

J. L. CROOSLEY of San Francisco, inquires: "The terms *pitch* and *intensity* as applied to sound are often used. Can you explain what, if any, difference there is between the two?"

A well-worded answer to this is found in the official bulletin of the Acoustical Materials Association (March, 1938, issue). I quote:

"Sound originates at any body that is in a state of vibration and travels in compressional waves in the air at about 1,120 feet per second. *The pitch of a sound depends upon the frequency of vibration of the sounding body.* The frequency range of audible sounds is from 20 to 20,000 vibrations per second, although the range of ordinary sounds is much smaller. Doubling the frequency of a musical sound raises the pitch by one octave.

"The above are frequencies of the fundamental tones of instruments and voices. It should be remembered that much of the energy of sounds of both musical instruments and voices is in *overtones,* which have much higher frequencies than those of the fundamental.

"*Intensity*: The physical intensity of a sound is the vibrational *energy* transmitted per second through a unit cross section of the sound wave. The ear records differences of frequency as differences in *pitch.* It registers differences in intensity as differences in *loudness.* The range of intensities to which the ear responds is enormous. A painfully loud sound at about 1,000 cycles has some 2,500,000,000,000 (two and one-half trillions) [times] the physical intensity [loudness] of a barely audible sound of the same pitch."

AMOUNT OF BRUSH PRESSURE; TESTING IT

J. L. MANDRAKE of Ft. Worth, Texas, asks: "Will you please advise what pressure a brush should have on the commutator of a dynamo, and how one may determine that pressure exactly?"

Brushes should exert between 1.25 and 1.50 pounds per square inch of surface.

The most simple, reliable method of determining the pressure is to obtain a small postal scale, have it tested for accuracy by weighing some object upon it and upon some other scale of known accuracy, attach to its "pan" a loop of coarse thread, and to that loop a suitable hook of fine but stiff wire, then hook the wire under the brush holder and pull out on a line with the brush until the brush *just* loses contact with the commutator.

Next, carefully compute the area of contact of both brushes (I assume the brush holder contains two brushes), and make such adjustments as will cause the proper pressure, per the formula given above, to be exerted.

If you have a sixth edition of the Bluebook of Projection, turn to page 312 for ways to measure brush pressure by use of a rubber band.

THE SLANTING OF GLASS PORT COVERS

FROM ALABAMA comes this letter, with the request that I do not divulge either the name or the location of the writer:

"Not long ago I fell heir to the joys, griefs and troubles of the projection room of a new theatre opened here. Coloring the walls, equipment location and lighting of the room was left to my discretion. The front wall is black, side and rear walls green, floor dark and ceiling white—the latter for indirect lighting.

"However, a dispute has arisen. Our service man, an old hand at servicing, insists that the bottom of the observation port cover glass be set inward instead of outward. He would not listen to my proposal that it be set so that the glass would slant outward, therefore I am asking your opinion on this matter."

With observation port cover glasses set

in such manner as the sound man insists upon, the projection room lighting would be reflected into the projectionist's eyes, thus compelling him almost to rub his nose on the glass to obtain a good view of the screen image, whereas if angled the other way, the light would be reflected downward to the floor. It need not be angled much, possibly not at all, depending on the local conditions.

The best method is to leave cover glass installation until the very last thing, then obtain a pane of ordinary window glass to fit the port opening loosely. Make two wooden wedges and locate the glass in one of the ports by means of the wedges, light the projection room and theatre as for projection and change the angle of the glass until the best effect is achieved. Mark the angle on the port walls and repeat for the second port, since the effect there may be somewhat different. Then install the cover glasses.

PROPER TREATMENT OF SOUND TRACK SPLICES

FROM Allen Johnson, general manager of B. T. Theatres, Inc., Grand Rapids, Mich., comes a letter saying, "Please examine inclosed samples of film splices, particularly as regards the thin paper patches affixed to the sound track. We have been using them in our theatres. Can you see anything fundamentally wrong with the idea? They are less expensive than the black lacquer."

The patch consists of a triangular bit of very thin paper attached over the sound track by an adhesive. It is of the same form as the black lacquer coating would be and serves exactly the same purpose; moreover, it seems to serve it just as well, although of the three samples submitted, one was loose at one end. Maybe that is the answer.

While lacquer may be a bit more expensive than such patches, it is dependable. It "Stays put," whereas paper patches do not always do so. And the patch that comes off in all probability is not missed until its absence works harm to the sound in some other theatre.

HOW TO DETECT HIGH FREQUENCY LOSS

G. R. HESS of St. Paul, Minn., asks, "I believe we are not getting good response insofar as concerns the high frequencies. Will you tell us how we may test this matter in some practical manner and without special, costly equipment? The sound seems just a little 'dead.' I think high-frequency loss is the answer."

There is a very practical way in which high-frequency loss may be readily detected. During normal projection, have the ushers (if any) or some two or three others having normal hearing, listen carefully for "s," "sh," "f" and "ch" sounds. If these sounds come through clear and distinct, the high frequencies are all right. If they are weak or wholly missing, high-frequency response is deficient.

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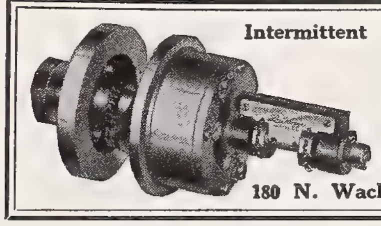

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THE WELL PLANNED STAGE

1. GENERAL PLAN OF STAGE AREA

● Minimum mechanical lighting and set provisions for occasional stage shows were discussed in a series of articles in Better Theatres last year. This is the first article in a series dealing comprehensively with the efficient planning, safe construction, modern rigging, draping, etc., of the motion picture theatre stage for all program purposes

By C. E. TOMPKINS

REALISM—the object most sought in theatrical productions—has through the development of practical stage equipment, been made attainable with convenience not so long ago regarded as impossible. Today we possess the special requirements adequate and adapted to all recognized demands of stage performances in motion picture theatres, yet the stage provisions even in motion picture theatres regularly using them (and the number of such theatres is increasing) are often planned in a careless and ill-advised manner that fails to assure the necessary ease of operation, flexibility and safety, and the smoothness and quietness required to give really theatrical effect and punch to the performance.

Contemplation of a new theatre, be it large or small, should suggest consideration of the needs for a stage, immediately or in future, for regular or occasional reinforcement of the screen program. To provide a practical stage, one must plan it carefully and early in the designing of the theatre. This is especially necessary where economy is an important factor, for by careful and proper planning, an efficient, modern stage can be produced within the limits of any reasonable budget. By this method it is also possible to equip a stage partially in a manner to permit its immediate use and add the remaining equipment from time to time as necessity requires and finances permit.

Since most theatres are built in business districts and are surrounded by other buildings, it is obvious that the stage, and in fact the entire theatre, must be designed to fit into the available space—not always an easy thing to do. Triangular and irregularly shaped building lots, lack of accessibility, and many other things serve to present perplexing problems to architects (it is really amazing how cleverly they get around these problems), and the stage must always be designed in relation to the rest of the theatre.

It must be accessible from the rear or side to permit the loading and unloading of scenery, be provided with suitable entrances and exits, and comply with the Board of Underwriters' and local fire and safety regulations. Since it may be called upon at any time to support heavy loads, the question of foundation is of great importance, and like the numerous other features of construction, should be entrusted to a competent architect.

Proscenium Opening

Probably few things have a greater bearing on proper design for stage performances than the relationship of the proscenium opening to both the stage and the auditorium, and in determining the width and height of the opening due consideration must be given to both.

There is always a tendency to allot more width to the opening than the stage can well stand, with the result that the stage is short of wing space, making it inconvenient and many times impossible to handle scenery and carry on the usual backstage activities, and wherever at all possible wing space not less than 15 feet wide would be provided in both wings—greater width if convenient.

This is especially desirable on the rigging or prompt side, in order that the switchboard may be panelled into the proscenium wall, and still leave sufficient space for the asbestos curtain hoist and smoke pocket, both of which must be fastened to the proscenium wall close to the arch.

The height of the proscenium opening is naturally governed by the height of the balconies or galleries and the angle of projection where pictures are to be shown. After a suitable valance, or draperies, has been hung, giving the arch the desired effect, the opening should be high enough to permit projection on the screen placed not less than five nor more than eight feet backstage from the proscenium opening.

The Stage Floor

The floor of most stages projects forward through the proscenium opening to permit extreme front stage appearances and to house the footlights. This space, extending from the footlights back to the line of the tormentors 5 or 6 feet, is known as the apron, and since the apron is generally used for dancing, the floor should be of maple or other hardwood flooring with the boards laid up and downstage.

The floor upstage or back of the apron and extending to the rear wall may be made of soft wood, although hardwood makes a much better floor. This flooring should be laid *across* stage.

The floor in the wings should be of soft wood, since it is often necessary to use stage screws or floor pegs which can be put into the soft wood easily and without splitting the floor, which is not possible with a hardwood floor.

Wall Provisions

The back, or stage side, of the proscenium wall should be square-faced and free from all projections to permit proper installation of the asbestos curtain rigging and smoke pockets. In many cities the underwriters demand that the asbestos curtain rigging, head block and loft blocks be fastened to the proscenium wall independently of the gridiron. This can be accomplished economically if, when building the wall, short pieces of channel irons are laid into the wall to receive the blocks. If the wall has to be drilled for brackets after completion, the cost of installation will be increased many times.

The loft blocks for the valance may also be placed on these supports, but the valance head block may, if desired, be placed on the regular lead block grid. The rigging or prompt side wall should, if possible, be free from doors or windows to permit the installation of counterweight rigging, and the head block grid, or "I" beams, should be placed so that the counterweight carriages will hang plumb and clear the side wall by not less than 2 inches or more than 3 inches—in other words, the rigging should hang as near as possible to the side wall to conserve space.

[The author has had many years of experience in the planning and equipping of stages of all types. He is president of J. R. Clancy, Inc., Syracuse, N. Y.]

MEMORIAL THEATRE, BRATTLEBORO, VT.

(*Continued from page* 9)

glass covering a box containing red, white and blue lights controlled by dimmers. The aisles or promenades along the walls are lighted by small fixtures under the balustrade.

The ceiling is of blue cloth bearing the signs of the Zodiac, reproduced in exact position as they are in the heavens. These signs are reproduced by a cut-out 3-16-inch thick and are painted with fluorescent paint; Stroblite ultra-violet light sources are trained on them, giving them glowing visibility in the semi-darkness of the auditorium.

The stage is 100 feet wide and 30 feet deep. On one side are five dressing rooms, eight more on a second level. Directly under this part are the heating units for the entire building. There also is a large dressing room for a chorus. The proscenium opening is 36 by 24 feet. The grand drapery is in blue velour with gold trim. The inner drop is coral, the picture drop old rose, and another drop is in light blue. Clancy rigging and mechanical equipment is complete for full-sized stage productions.

As one faces the stage, one sees at the right near the large column a statue of *Thalia, Muse of Comedy,* while at the left of the other column is a statue of *Clio, Muse of History.* At the right, still facing the stage from the auditorium seats, one sees above and behind the rising staircase, a garden scene on Mt. Olympus. This displays four columns and a cornice, and within, a full-sized statue of *Athena,* protectress of Athens, a copy of the original which stood on the Acropolis.

Classical Murals in the Auditorium

Continuing up the balustrade and beyond paintings of cypress trees, one sees a mural representing *Eros and Psyche* under a two-column grape arbor. Above this is a painting of *Apollo* riding his chariot in the clouds. Beyond more cypress trees is a replica of the *Thesion,* one of the three most perfect surviving temples of Athens, with its six columns and figures under the cornice authentically shown. Next comes a mural of *Bacchus and the nymphs,* and a chariot teamed with leopards, while beyond this a small ornamental monument.

Looking toward stage right, but along the left wall from the auditorium proper, one sees at the left just above the start of the stairway a replica of the *Temple of the Winds.* Up twelve steps from the stage and 20 feet along and to 14 more rises of stairs, there is a painting of *Latona with the infants Diana and Apollo* sitting on a couch under a two-columned grape arbor. Above is another mural of *Psyche Approaching Zeus.* Beyond more cypress trees, which form the background and intersperse the scenes, is a replica of the *Parthenon* with its bronze doors and famous frieze. Beyond this is a mural of *Bellerophon.*

Although the building will contain, when completed, many apartments, a fine restaurant, and a dine-and-dance establishment, the outstanding feature of the development is the Latchis Memorial theatre, which offers the finest available motion picture entertainment amid sincere renditions of Classic art.—*Henry Davis Nadig, staff reporter, Keene (N. H.) Evening Sentinel.*

Equipment and Furnishings

Marquee and sign: Donnelly Electric & Neon Company, Boston. Attraction boards: Wagner Sign Service, Chicago. Ticket register: Nation-Wide Manufacturing Company, New York . . . Projectors (Simplex), projection lamps (Peerless Magnarc), projection accessories: National Theatre Supply Company (Boston branch). Sound system: RCA. Rectifiers (General Electric): Graybar Electric Company, Boston . . . Stage rigging and hardware: J. R. Clancy, Inc., Syracuse. Stage scenery and drapes: Premier Scenery Studios, New York . . . Auditorium seating: American Seating Company, Grand Rapids, Mich. Seating fabric: L. C. Chase & Company, New York. Carpeting: L. C. Chase, and A. J. Wallace Manufacturing Company, Boston . . . Boiler and stoker: Crane Company, Chicago.

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Theatre PLAN & FORM

IN THIS COLUMN in the March issue the desirability of *first row vision* was discussed. In the construction of the motion picture theatre there is no additional cost involved in obtaining first row vision rather than second row vision; however, greater care in the design of the seating arrangements and floor slopes is necessary.

Heretofore, theatre designers have arrived at sightlines on the basis of the degree and characteristic of the floor slope only, whereas scientific sightline planning now takes into consideration, additionally, the relative vertical position of the screen in reference to *all* seating levels, the position of each seat on the floor in relation to the position of the heads immediately in front of the viewer, and the vertical position of the screen. In other words, instead of one factor coming into play, we now have three factors to be taken into consideration.

The result of obtaining clearances by being able to adjust the seat positions, and the vertical screen position, is that less slope of floor becomes necessary.

By now you have heard of the stagger system, and the "reverse" floor slope system, and of course you know about the old conventional floor slope with the non-stagger seating, and I should imagine that any person at this time who is building a theatre might easily be confused as to what sightline system or combination of systems he would resort to. To make a proper selection, you must realize, first, that floor slopes can be considered a necessary evil, because they increase cubic construction cost, create hazardous aisle slopes, create steppings and sharp ramps from aisle to seat levels, cause abnormal foot rest positions on sharply downward sloped floors, and among other disadvantages, cause balcony seating to occur at too high a level and to be pitched at what is very nearly an impracticably steep slope.

It is therefore obvious that, *theoretically,* a flat floor is desirable. Actually a flat floor is sometimes a practical possibility where the seating depth of rows is controlled. If a flat floor is not possible, as is the case in most instances, it is desirable then to develop a floor which is as close to a flat floor as possible. Both the reverse floor and the stagger system make the floors which approach the advantages of the flat floor.

In later columns I will try to show which systems are advisable in specific instances.

These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants on inquiries from readers seeking counsel on the planning of theatres.

Simple Ways of Doing A Good Job Better

ONE of the questions received recently which may be of general interest was accompanied by a sketch of the proposed theatre having general constructional specifications which may be outlined as follows:

> The dimensions of the auditorium proper will be: length, 84 feet, width, 25 feet; average height, 24 feet. A total of 670 seats will be provided on the main floor, and 216 on an upper level. Each floor will have two aisles, with fifteen seats in the center bank and six on each side, measuring 36 inches between centers of seats. The first floor is to have twenty-five rows and the upper level eight rows. All chairs will be upholstered with leatherette-covered seats and cloth-covered padded backs. It is proposed to finish the wall surfaces with a 1½-inch fibre board, and the ceiling with a ¾-inch fibre board.

The basic proportions and seating arrangements proposed are generally satisfactory, both visually and acoustically. Several conditions come to our attention, however, which are in need of correction. One is the slope of the orchestra floor, and the height of the risers of the seating platforms within the upper level of seating, which do not provide for first-row vision. This presents an undesirable condition which has been discussed in these columns. The sketch also shows that the rate of slope for the main floor changes approximately every five rows, whereas for proper sightline clearances giving the benefit of front-row vision the rate of slope should change for every row.

From an acoustical standpoint the form of the main rear wall is undesirable in that it presents a curved surface. The curvature should be corrected, as has been pointed out in these columns. In consideration of the fact that the basic proportions are desirable, and that the relationship of the cubic foot volume to seating is favorable, the interior form could be further developed to improve acoustical conditions. However, on the basis of the proposed plan for the interior, a moderate absorbent in the form of a ½-inch acoustical wood fibre board would be required for the side walls, and a more efficient material, such as acoustical tile, for the rear walls. Since the ceiling should be non-absorptive, the Celotex board, if used for this surface, should be oil painted.—**B. S.** and **C.C.P.**

ACOUSTICS in Form & Decoration

■ ■ ■

by
C. C. POTWIN

Consultant in Acoustics

IN NEW THEATRES where curved seating banks are to be used, any one of several methods of acoustical design may be employed to eliminate or at least modify a possible curvature in the horizontal form of the rear wall.

One very favorable and yet comparatively simple approach is to divide the rear wall into three planes or segments as shown in *Figure 1A*. It is possible, within certain limits to vary the width dimensions of these three segments, although it is usually desirable architecturally to keep them as nearly uniform as practicable in order to avoid too wide a variation in form with respect to the auditorium seating plan.

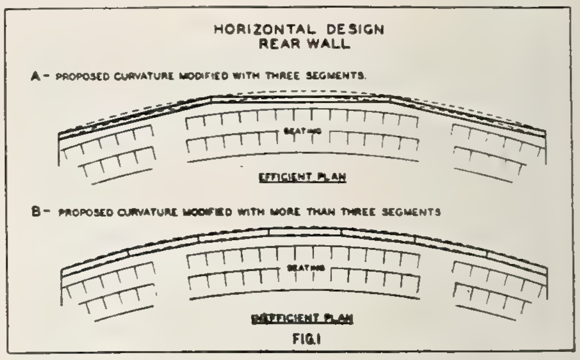

HORIZONTAL DESIGN
REAR WALL
A – PROPOSED CURVATURE MODIFIED WITH THREE SEGMENTS.
SEATING
EFFICIENT PLAN
B – PROPOSED CURVATURE MODIFIED WITH MORE THAN THREE SEGMENTS
SEATING
INEFFICIENT PLAN

FIG.1

Assuming for the average case that the overall width of the rear wall will be at least equal to, or greater than, 30 feet, each one of the three plane segments will be of sufficient width to eliminate the effect of the sound concentration which would normally be encountered if the true curvature indicated by the broken line were used. This segmental arrangement presents one of the most practical basic designs for those particular cases where simplicity of surface form is desired.

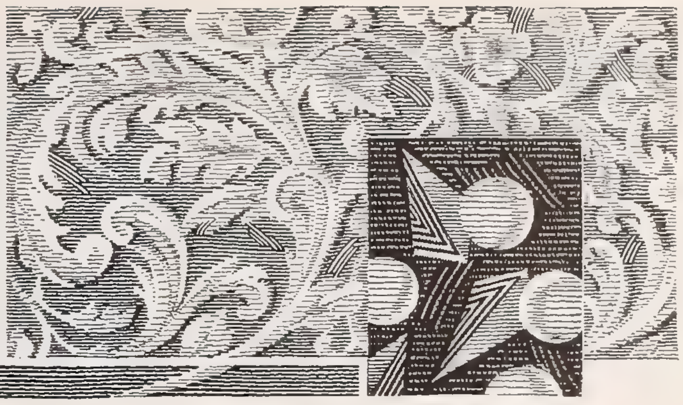
Now an obvious question arises: Why is it not possible to modify a probable curved rear wall by increasing the number of segments as shown in *Figure 1B* so as more nearly to simulate a curve without actually producing a curve?

The reason this cannot be done successfully is that as the number of segments is increased and the corresponding width of each segment is decreased, the sound reflected from each one of the smaller planes tends to come together to a greater extent toward the front center portion of the auditorium.

The result is usually one of producing a focusing effect somewhat lower in intensity and less highly concentrated than the one produced by the true curve, although one which may be audible over a larger portion of the forward seating area.

CARPET Selection & maintenance

Foyer and lounge floors, and stairways, are always conspicuous—keep them well groomed.



Going About Choosing a Pattern

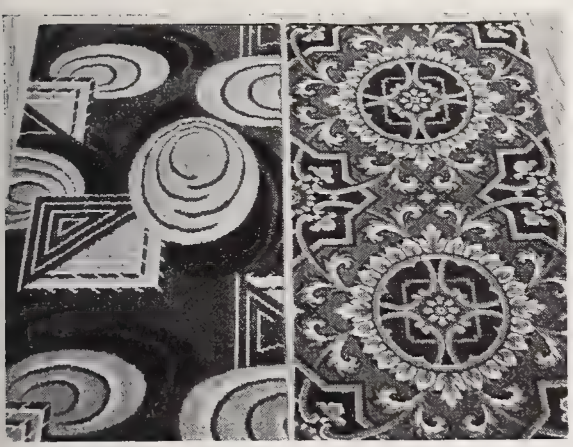
• Examining various practical approaches to the problem of pattern selection according to interior treatment and local tastes

By NORMAN PATTERSON

THERE ARE any number of methods by which a carpet pattern can be selected for the theatre. Different approaches will sometimes result in the acceptance of the same design but the greater the knowledge of the individual factors that must be taken into consideration, the greater the possibility that you will arrive at a result that is most suitable for your requirements.

You will note that the writer uses the word *suitable* advisedly, rather than *ideal* for fear that this word will be construed as meaning ideal in the aesthetic sense. The reason for this is that there are basically two methods of approach. The first method as used by modern interior decorators, holds that the item under consideration, in this instance carpeting, be selected strictly with an eye to the rest of the interior of the theatre. The floor covering serves as a background and therefore receives a secondary consideration to the elements of design on the walls and ceiling, and is therefore subservient to the indications of form and color of these surfaces, and other factors, such as decorative furniture.

In serving as this background, in the so-called secondary capacity, the carpet can and should also be a thing of beauty in itself. This principle of selection is applied in the latest *moderne,* or modernistic, type of theatre as well as those 30 years old that are achitecturally and artistically correct in the treatment of their interiors. Contrary to popular belief, this principle, in competent hands, is simple because every line of moulding, every bit of figuring, and every piece of furniture serve as positive reference as to what the design and colors of the carpeting shall be.



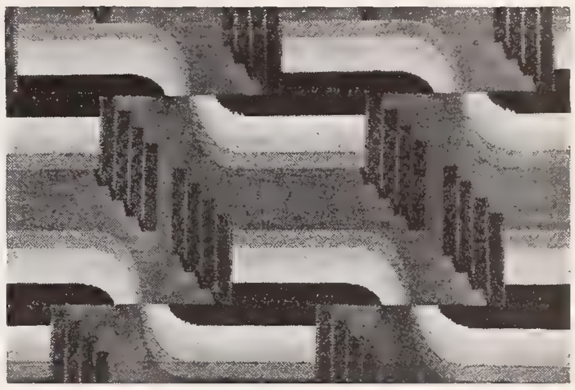
The left hand reproduction is of a modern abstract design, vigorous, possessed of "movement," well adapted to spacious foyers. The right hand pattern is of traditional style, but not definitely enough to be unadapted to the more conservative modern interiors. Both patterns by Alexander Smith.

[PHOTO BY OLD MASTERS ASSOCIATES, NEW YORK]

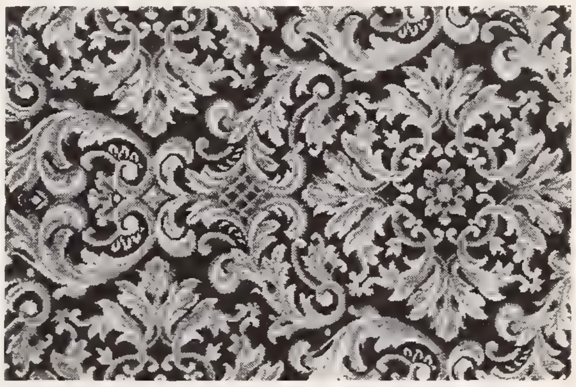
Carpeting as a Major Element of Decoration

The second basic method of selection consists of having the carpet appear not merely as a background, but as a major decoration in itself without being totally dependent on the walls and ceiling of the house. This procedure is applied to the type of theatre in which the original interior decoration has been destroyed through constant remodelings and repaintings and there is no longer any basis for guidance in design. Inasmuch as a majority of houses in use today fall into this classification we will confine ourselves to this second basis.

In all instances, the carpet, under the above conditions, should be given primary consideration, but this should not exclude possibility of the carpet serving its theoretically true purpose as a background.



The pattern is representative of recent trends in modern interpretive abstract design—well suited to lend a modern effect to an existing theatre not being generally restyled. Below is a traditional pattern worked out in arabesques—a source of elegance that combines well with conservative modern as well as traditional interior treatments. Both patterns by Mohawk.



[PHOTOS BY COSMO-SILEO, NEW YORK]

Selection According to Community Tastes

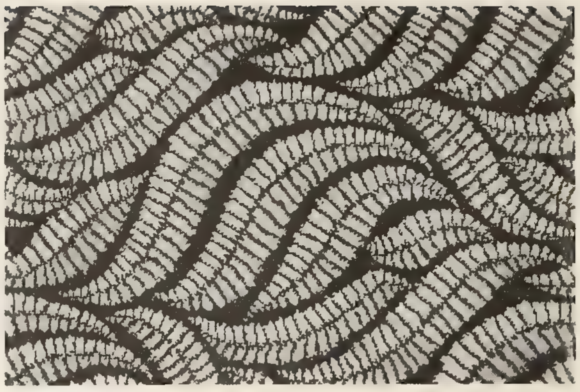
Good showmanship implies maximum *pleasing* effect and not extremes in the use of vivid colors or startling configurations in the design. The *pleasing* effect should, in a large measure, be determined by those whom we are aiming to please and not by the theatre owner. Good booking judgment does not imply a flair for decorating in accordance with the aggregate taste of the community or neighborhood in which the house is located. The supplier of carpeting must, however, rely on the personal judgment of the theatre operator, for after all there is really no one as conversant with the actual situation as he is. Respecting his right to make his own selections, the owner would be wise to seek advice in determining the proper choice. He should consult public taste, directly where possible, and at any rate in the choices the public makes in its own decoration interests. Constant competition from new or remodeled houses, and the all too true fact that the theatre-going public's taste may have progressed to a point far out of proportion to the modest income and cultural levels that may apparently characterize the district in which the theatre is located, force a selection on a level that is seemingly much higher than that indicated by the community.

The women in the neighborhood quickly recognize both the latest modes and good taste and the reaction at the box office is in no small sense determined by your consideration of these fundamentals. The carpet manufacturers have spent millions of dollars in catering to Mrs. America's tastes and they will be glad to pass on to you many helpful hints and suggestions that will enable you to cash in on the groundwork they have laid.

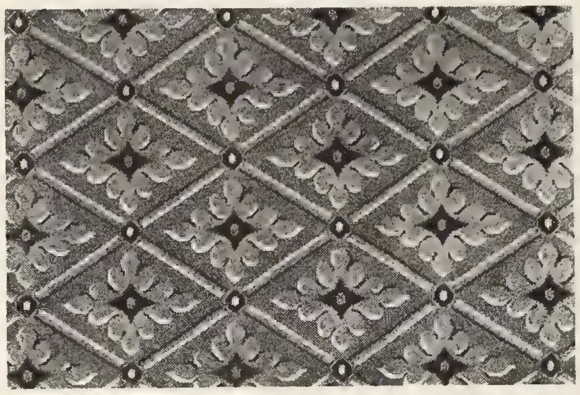
Shrewd judgment in selection will overcome many problems that you will have to face when you decide to spruce up your lobby, lounge, foyer or promenade. There will be less trouble in effecting a harmonious whole and even after a few years of use your carpet will at least be in good taste and therefore contemporary whereas an outmoded novelty design or indiscriminately chosen pattern will not, under most circumstances prove adaptable to renovations in a style that will be in the mode or acceptable at that time in the future.

The Case of the Lighter Colors

The theatre field has shown a preference for carpets with dark backgrounds and light top colors to bring out the design. This is primarily due to dirt from heavy traffic conditions and the need to combat this with a dark color base. The light colors lend the life, warmth and attractiveness necessary under the peculiar lighting arrangements of the motion picture theatre. The light and dark colors together tend to break up the effect caused by dirt tracks and pile crushing through heavy traffic. However, if a light background carpeting or a solid color broadloom is what you need to really dress up your theatre, please remember that you are in the show business first and the greater resultant decorative effect will more than offset, at the box office, the increase in wear depreciation occasioned by the more frequent cleanings and subsequent additional maintenance costs.



Above, a leaf pattern of modern feeling adaptable to any modern or classic-modern interior treatment. Below is a classical design which has a directional effect—particularly effective in intimate theatres and the narrower passages. Both patterns by Bigelow-Sanford.



[PHOTOS BY COSMO-SILEO, NEW YORK]

Color selection is most effective under lighting conditions that approximate the interior of *your* theatre. A choice made away from the actual scene of installation, especially in daylight, has often resulted in an appearance so different from that which was originally intended that the exhibitor has often expressed doubt that the particular carpet furnished was the selection he originally made.

It is not good practice to try and overcome the effect of overpatterning on the walls and ceiling by choosing a design that will be so strong that attention will be called to the flooring fabric. A violent design will only intensify the clash and the net result will be still more confusion. Minimize the carpet pattern to such a degree that by virtue of its quietness and smplicity the eyes find the carpeted floor a relief and escape from the jarring appearance of the other surfaces.

Effect of the Size Of Pattern Figures

Small figures are best in small areas or where the effect of roominess is desired. Low ceilings on mezzanines are heightened in effect by the use of smaller patterns and intimacy is achieved in the lounge areas and the furniture stands out to better advantage.

Large patterns are only relatively large. In an enormous foyer, the barnlike effect is minimized by the use of bigger figures. A large area with little wall and ceiling decoration is effectively broken up by the use of bold patterns that are not sweeping in arrangement. These problems can only be properly determined by examination of the actual premises and your carpet supplier or architect with his fresh point of view to the surroundings can often offer suggestions that will renew the present satisfactory style of decoration or add a note that is so stimulating and different that the house presents a new appearance in a style and tone which belie the fact that only the flooring surface was altered.

[*The author has had considerable experience in the floor covering problems of theatres and similar buildings. He will contribute further articles to this series on carpeting.*]

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MAGIC VOICE of the SCREEN

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MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

MOTION PICTURE HERALD

Who is Where in Season's Production Plans—A Talent Map

The Trade Practice Program and How It Got That Way

In Words and Pictures--

THE NEELY BILL HEARINGS IN WASHINGTON; "DODGE CITY" IN KANSAS; "THE STORY OF ALEXANDER GRAHAM BELL" IN SAN FRANCISCO

VOL. 135, NO. 1 APRIL 8, 1939

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THE 10 BEST PICTURES OF 1939!

A Prediction by Leo of M-G-M

Metro-Goldwyn-Mayer presents ROBERT DONAT in "GOODBYE, MR. CHIPS" with GREER GARSON. A Sam Wood production. Screen Play by R. C. Sherriff, Claudine West, Eric Maschwitz. From the book by James Hilton. Produced by Victor Saville.

I saw "GOODBYE, MR. CHIPS".

I saw a picture which is assured of a top spot among this year's Ten Best.

I saw Robert Donat's performance as "Mr. Chips", destined to be a leading contender for this year's Academy Award.

I saw a new star born to the box-offices of the world, Miss Greer Garson, whose beauty shines from the screen with tenderness and truth, stirring hearts that seek your theatre for emotional thrill.

I saw an entertainment that will take its place among the immortal works of the screen, a picture for humanity's masses, to be beloved by people in every walk of life, to be played with sensational success now and to be revived in years to come.

I am proud of "GOODBYE, MR. CHIPS" for it is typical of the attractions which have made M-G-M a symbol to picture-goers of the finest in films.

Picked for 1939's new female star sensation, Miss Greer Garson as Katherine in "Goodbye, Mr. Chips."

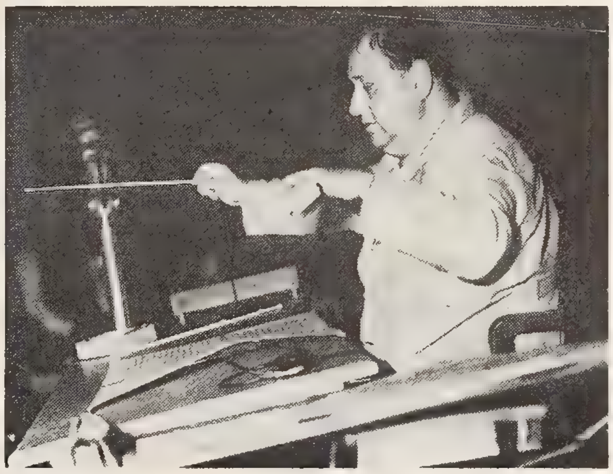
Picked for 1939's Best Male Performance Award, Robert Donat as "Mr. Chips."

New Product Featured In Week's News

'NAZI SPY' OPENS APRIL 28TH! Warners' sensational expose of subversive activities here is scheduled as film to follow 'Dodge City' in N. Y. Strand's big-show parade. Edward G-Man Robinson stars, Francis Lederer, Paul Lukas, Lya Lys support, Anatole Litvak megged.°

BATTLE OF THE CENTURY rages on 'Battle of City Hall' set as 'Dead End' Kids fight for osculatory greeting from 'Miss Oomph' (Ann Sheridan to you), teamed with them in new Warner scoop.

TWO HITS IN A ROW FOR THE N. Y. STRAND! Although pre-release engagement of 'You Can't Get Away With Murder' continued to attract crowds like this through last night, the famous B'way house joined 326 other theatres today in nation-wide release of Warners' mighty Technicolor 'Dodge City' starring Errol Flynn, Olivia De Havilland and 1000's.*



KORNGOLD SCORES AGAIN! Noted Viennese composer whose scoring of Warner films has already won him three Academy Awards is shown conducting the 154 piece symphonic background for 'Juarez', already labeled Paul Muni's greatest picture by coast previewers.

GERALDINE FITZGERALD IS THE NAME and she's signed it to a brand new Warner contract, reward for her brilliant work in Bette Davis' 'Dark Victory'°, opening at Radio City, April 20th. Her first assignment under new termer is lead in 'You Can't Escape Forever', based on noted best-seller.

"EVERY AMERICAN SHOULD SEE THESE PICTURES", says Ian Masaryk, minister of late Czecho Slovakian Republic, to H. M. Warner after viewing Technicolor 'Sons of Liberty' and other patriotic shorts during his recent tour of the huge Burbank studios.

*A Warner Bros. Picture °A First National Picture

SOON TO BE REV

THIS MIGHTY DRAMA BY ITSELF WOULD

LED TO A WAITING WORLD! THE COMPLETE

Confessions of a
NAZI SPY

The Star:

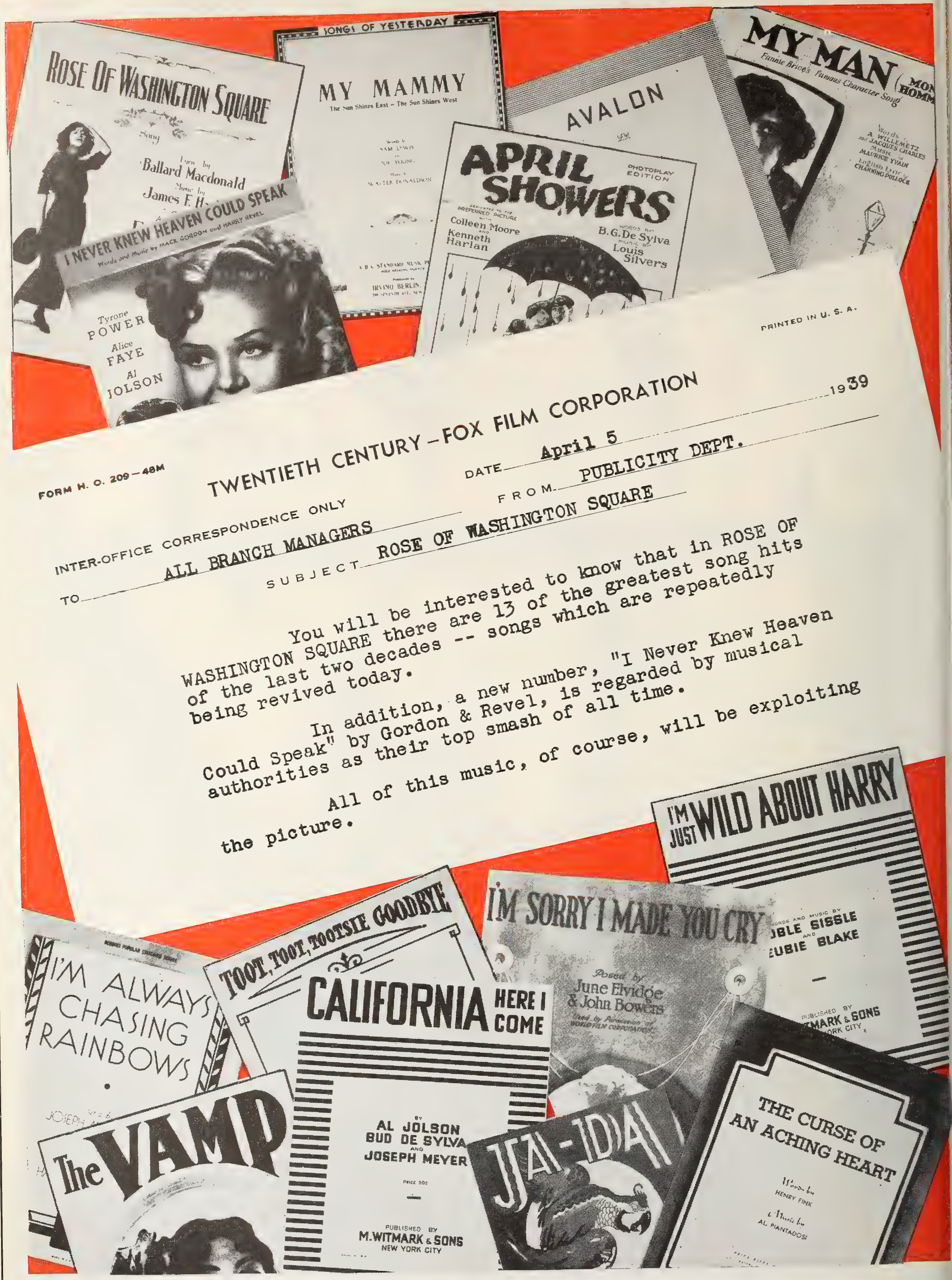
EDW. G. ROBINSON

The Supporting Cast:

FRANCIS LEDERER • George Sanders • Paul Lukas
Henry O'Neill • Directed by ANATOLE LITVAK

Screen Play by Milton Krims and John Wexley • Based on materials gathered by Leon G. Turrou, ace G-Man • A First National Picture

E 1939 WARNER BROS.' GREATEST YEAR!


ROSE OF WASHINGTON SQUARE
Song
Lyric by Ballard Macdonald
Music by James F. H
SONGS OF YESTERDAY
MY MAMMY
The Sun Shines East – The Sun Shines West
IRVING BERLIN
MY MAN (MON HOMME)
Fannie Brice's Famous Character Song
Words by A. WILLEMETZ and JACQUES CHARLES
Music by MAURICE YVAIN
English Lyric by CHANNING POLLOCK
AVALON
APRIL SHOWERS
PHOTOPLAY EDITION
Dedicated to the preferred picture
Colleen Moore and Kenneth Harlan
Words by B.G. De Sylva
Music by Louis Silvers
I NEVER KNEW HEAVEN COULD SPEAK
Words and Music by MACK GORDON and HARRY REVEL
Tyrone POWER
Alice FAYE
Al JOLSON
I'M JUST WILD ABOUT HARRY
I'M SORRY I MADE YOU CRY
Posed by June Elvidge & John Bowers
Words and Music by NOBLE SISSLE and EUBIE BLAKE
PUBLISHED BY M. WITMARK & SONS NEW YORK CITY
TOOT, TOOT, TOOTSIE GOODBYE
I'M ALWAYS CHASING RAINBOWS
JOSEPH
CALIFORNIA HERE I COME
BY AL JOLSON BUD DE SYLVA AND JOSEPH MEYER
PUBLISHED BY M. WITMARK & SONS NEW YORK CITY
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JA-DA
THE CURSE OF AN ACHING HEART
Words by HENRY FINK
Music by AL PIANTADOSI

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TWENTIETH CENTURY—FOX FILM CORPORATION

INTER-OFFICE CORRESPONDENCE ONLY

DATE April 5 1939

TO ALL BRANCH MANAGERS

FROM PUBLICITY DEPT.

SUBJECT ROSE OF WASHINGTON SQUARE

You will be interested to know that in ROSE OF WASHINGTON SQUARE there are 13 of the greatest song hits of the last two decades -- songs which are repeatedly being revived today.

In addition, a new number, "I Never Knew Heaven Could Speak" by Gordon & Revel, is regarded by musical authorities as their top smash of all time.

All of this music, of course, will be exploiting the picture.

Song covers above copyrighted by: Leo Feist, Inc.; Harms, Inc.; Irving Berlin, Inc.; Shapiro-Bernstein, Robbins Music Co.; M. Witmark; Remick.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 135, No. 1 April 8, 1939

ACTION

TIMES and conditions being what they are on the national scene and the world scene, it is inevitable that there should come now reaction, and action, most especially action, from the highly sensitized motion picture. Hollywood has gone to work for this season with evidences of a consciousness of the big world of elsewhere without precedent in its career.

The loss of Central Europe has been accompanied not only by the discovery of South America but also of the United States. The fall of the "Quiz Campaign" and of devices bribing the customers to buy brings conviction that maybe it is pictures they want . . . even pictures of the glamours and glories and lives of their own land.

So for action we see a new order of effort in product and promotion with "Dodge City," demonstrated on the plains of Kansas, "The Story of Alexander Graham Bell," materialized with fervor on San Francisco's Treasure Island and in Washington, and coming presentation pyrotechnics for "Union Pacific" at Omaha, out where the west begins.

These manifestations are but a few among the many of the period, with aggressiveness of a new order manifest among all the makers and purveyors of pictures.

In appreciative survey of the atmosphere and its intensities, one recalls an epitaph, also from the great American West, concerning Alkali Ike, "He done his damndest. Angels could do no more."

△ △ △

TOM-TOM "THINKING"

AMONG the minor curses is the delight in repetition. Private speech and public prints are invaded by infections of phrase that pass for thought. It is the heritage of the imitative ape. It is tom-tom reaction.

So long as this manifestation results only in the mania for a piece of slang, or the fancy for a song and tune soon to be worn out, discarded, the influence is trivial, the consequences zero. But now and again the trait carries over into regions of more material importance.

Just now the phrase which invades every columnist's essay, every editorial on the screen, and even official documents is a cliche of opprobrium, "boy-meets-girl." It is intended as an evaluation of the attainments of the antecedent motion picture, a deprecation of its audience, and a damnation of the state of the art and industry of the screen today.

THE boy-meets-girl coinage is proving as unhappily handy as the lay and critical adoption of the trade nomenclature of "A" and "B" picture classifications. When "A" and "B" escaped from the picture salesman's worksheets into the movie columns one more step was taken to determine the fate of the picture before it could be submitted to the customers. The phrase pickers did it.

But "boy-meets-girl," as a variant of "escapist," will make no important impress, owing to natural forces completely beyond the contenders for a screen of "social consciousness" and greater ideas.

The love story will continue dominant on the screen, just as it has for the uncounted and uncountable centuries dominated song and story.

Despite the disapproval of the exponents of a new era of import and pictures with message, you will find that boy will continue to meet girl. When he quits that not only the screen but the race will be in trouble.

△ △ △

ART IN EDUCATION

OUR art of the cinema is heading itself somewhat in the direction of a difficult issue. "They say," you know, that "the movies are very educational." They are too.

But one gets a pause from certain notions that seem to be thrusting themselves into many minds. So for example a writer for the friendly Pittburgh *Press* remarked the other day: "I can understand a certain amount of poetic latitude is necessary to create a dramatic screen story out of an historic episode. . . . One thing is true, though—I would be willing to bet two dollars that you could go out among an average crowd of young people in their early 20s and find a considerable percentage who think New Orleans was saved by Lafitte's pirates, that the Suez canal was built by Tyrone Power in connection with a liaison with Eugenie, and that the James boys were somehow heroic in repulsing the marauding advance of the railroads."

This was presented to a motion picture executive, more erudite and studious than most. "Yes," he said, "it is a problem. I find in fact that my own knowledge of English history is considerably distorted by a producer named Shakespeare."

It has been going on a long time.

△ △ △

THE aftermath of the "movie quiz" of the "Greatest Year" campaign includes considerable acrimony in the daily press, and not a little correspondence across this editor's desk. Among those who suffered acute annoyance seems to be Mr. F. E. Williams, a St. Louis attorney, who remarks: "Merit in 50-word essays is like beauty in women—difficult to define and subject to differences of opinion . . . consequently and for a number of other reasons . . . selection in the vast majority of cases was a matter of chance."

△ △ △

PLAIN JEALOUSY

"THE real purpose of a World's Fair is not to exhibit fan dancers, but to put to everyday use the secret scientific developments of the laboratory years before they would ordinarily be adopted," says Westinghouse Editorial Service from East Pittsburgh, release A-68397. That is no way for a great big corporation to be belittling the achievements of an accomplished young woman who rose to a certain indisputable eminence at the Chicago Fair by her skill in the exploitation of natural resources, and with a rare economy in plant investment. What can the applied science of industry do with a handful of feathers?

—*Terry Ramsaye*

This Week

Talent

One of the prime factors this coming season, as in seasons past, in the evaluation of product to come will be the personalities who will be most intimately concerned in the making of that product. Star talent has been and remains one of the essentials of showmanship. The present roster of the studios show few eliminations or major changes among writers, directors, actors. Whatever trend is noticeable is toward single picture contracts by talent in the higher brackets in order to benefit by the diversity of effort and presentation of different studios.

The reservoirs from which the productions of the three companies which have held their conventions will be drawn are rehearsed on page 16.

Testimony

The Department of Justice will use the testimony of about 75 independent upstate New York exhibitors, in its forthcoming New York anti-trust action against the majors, it was revealed this week, as Seymour Krieger, assistant to the United States attorney general, submitted to the Department the reports of an upstate tour. Accompanied by E. Thornton Kelly, executive secretary of New York Allied, Mr. Siegel took depositions at meetings of Allied units in Syracuse, Buffalo, Rochester, and Albany. Mr. Krieger said that "much information" had been gathered, and that it will supplement the government's bill of particulars, which a successful court action by the majors' defense has compelled it to submit.

A meeting on Monday, in the Ten Eyck hotel, Albany, of New York Allied's upstate unit, was concerned with Mr. Kelly's report of the trip with Mr. Krieger, and with the reported lack of prints at Albany exchanges. Mr. Kelly told MOTION PICTURE HERALD that "late bookings" has been responsible for a 30 to 40 per cent increase in this year's Lenten slump, compared to last year's.

Pictorial

The news of the week having lent itself admirably to photography, highlights of the grist are presented on pages 10 to 15. Included are scenes from Dodge City where Warner Brothers entertained executives, stars and the press from both coasts at the premiere of its picture which is based on the history of the Kansas city; random angles on a session of the Senate committee which is holding public hearings on the Neely anti-block bill; three pages of personalities and events in the news, and pictures of the dual preview held by Twentieth Century-Fox for "The Story of Alexander Graham Bell" at the Golden Gate Exposition in San Francisco and in Washington, D. C.

Divorcement Bills Die

Proposals to divorce production from exhibition interests by state law succumbed in two states this week, Kansas where the legislature adjourned having taken no action on the bill, and Missouri where the measure was one of more than 200 eliminated from consideration at this session. Pending also in Kansas was a censorship bill which would have banned block booking.

Other state legislation covering various tax proposals and measures affecting the motion picture industry otherwise are reported on page 66.

English Competition

The opening of the World's Fair in New York not only will herald the public unveiling of television as an entertainment medium but will mark the start of a competive race between American and British interests, in the home market, for public favor in the field. Present plans of the Baird Television Company, controlled by Gaumont British and the Ostrer brothers, are for the shipment of apparatus to New York, possibly for installation in several Broadway theatres. Broadcasting services of American companies would be employed.

Details and other developments are on page 68.

MOTION PICTURE HERALD

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Atmosphere of Truce

Possibilities for at least temporary peace appeared on the labor horizon during the week. In spite of the fact that Local 306 of the International Alliance of Theatrical and Stage Employees continued its home office and exchange strike in New York the limits of the walkout were not extended to theatres and meetings with distributors under the supervision of the New York State Board of Mediation were reported tending toward amity. The Department of Justice maintained its interest in the strike.

Monogram Convention

Monogram's seventh international sales convention will be held at the Drake hotel in Chicago on May 4, 5, 6, W. Ray Johnston, president, has announced. In addition to representaives from the United States and Canada the following will represent foreign distribution outlets: William Gell, managing director of Pathe Pictures, Ltd., of London; Arthur Levy, English representative; Norman Rydge, chairman of the board of Greater Union Theatres, and of British Empire Films, distributors of Monogram product in Australia, New Zealand and Tasmania, and Ernest Wettstein, Paris representative. George W. Weeks, general sales manager, will present the sales policy. The largest schedule ever undertaken by the company, 32 features and 24 westerns, will be outlined at the convention.

Final Draft

Presented as their final draft, the committee of distributors charged with preparation of a code of fair trade practices has published a revision, in legal language and with some changes and additions, of the code proposed early in December. Copies of the proposals, which distributors agreed to put into effect immediately, were sent to exhibitor organizations and to the Department of Justice. Allied attacked the draft.

A commentary on the code and subsequent developments appears on page 43, followed by the full text. Also in these pages is a summary of each point compared with the draft submitted by Allied States, with the MPTOA ten point program and with the original proposals.

Exposition

Major supply and equipment companies and film companies will be represented at the "World's Fair" exposition, part of the first annual convention of the Allied Theatre Owners of New York from May 23rd to 25th at the Hotel Astor, New York City, according to E. Thornton Kelly, executive secretary of the organization. The exposition will be held in the Grand Ballroom of the hotel.

Neely Bill Aired

The Neely bill to prohibit block booking in the motion picture industry, a perennial entry in Congressional legislative lists was thrown open to a public committee hearing this week and representatives of the industry, both for and against, as well as lay representative of various interested civic groups trouped to Washington to argue the merits or evils of the bill. Prominent in the attack on the measure were distributors' representatives, William R. Rodgers, A. Montague and Charles C. Pettijohn. Concerned in explaining reasons for its passage were leaders of Allied States Association, long a proponent of the legislation, among them Abram Myers, Col. H. A. Cole, Martin Smith and Nathan Yamins.

The hearings are reported on page 31, *the text of the bill is also on that page, and a page of pictures taken at the hearing appears in the pictorial section.*

Fight Films

Repeal of the law prohibiting interstate shipment of prize fight films was asked in Congress this week by Senator Warren Barbour (Rep., N. J.). The Senator said the law, enacted in 1912, was the result of racial feeling against Jack Johnson, then the world's heavyweight champion. Mr. Barbour, a former amateur heavyweight champion, said that "without question it was meritorious legislation and should have been enacted. The conditions that brought about the enactment of the legislation clearly no longer exist. The present conditions that accompanied the ascension of Jack Johnson to the title did not accompany the ascension of Joe Louis."

French Ban Reported

A cable to the New York *Times* from Paris said Thursday that visas on all Warner Brothers product had been suspended for two months. Relations between the company and the French Government had been strained since Warners released "Devils Island," though Warners subsequently withdrew the film.

Stock Distribution

The remaining 50 per cent of the stock of the recently created Pathe Laboratories, Inc., was ordered distributed in the ratio of one share for each 100 shares of Pathe Film Corporation held by stockholders, at a directors' meeting Tuesday. A similar distribution was made on March 29th. The stock will be distributed on April 28th to stockholders of record on April 14th.

French Film Bill

The new French film bill, introduced in the Chamber of Deputies last week by Jean Zay, Minister of National Education, is lacking the provision which had been most objectionable to American companies, that limiting the length of the theatre programs to 10,000 feet, which would cut film programs in France to one feature bill.

However, the provision for a dubbing tax on American films has been retained, and the measure apparently provides for virtual dictatorship by the Minister of National Education over American films in France, if France can have the Franco-American trade treaty changed.

The New Season

A program of 26 features, 24 westerns and four serials will be announced by Republic this weekend at the first of the company's four regional sales conventions in Houston, Tex. United Artists announced that a total of 11 producers would contribute to the program which will be announced at a meeting in Hollywood on May 8th. Universal will hold the first of three regional sessions in Cincinnati April 15th. Thus the product news of the week.

A report on Republic's Houston meeting with titles of the budgetarily expanded program is on page 57 and a summary of convention news together with a chronicling of the concluding sessions of the Twentieth Century-Fox meeting in Chicago last week is on page 55.

FOR READY REFERENCE

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Turkish Treaty

The United States this week signed a trade treaty with Turkey, its first reciprocal trade pact with a Near Eastern country. The trade between the two nations last year totaled $31,500,000. State Department officials in Washington accorded the signing of the treaty a symbolical significance far in excess of the importance of Turkish-American trade. The treaty, it was said, brought the Turkish republic into the orbit of nations trading on a free-exchange basis and cut directly across the path of economic expansion and domination projected by the Nazi government. The treaty, which is the 21st to be signed by the United States, goes into effect provisionally on May 5th and, unless terminated by either government on two months' notice, will continue in effect until the end of 1941. There are 120 theatres in Turkey, all wired for sound. According to the 1938-'39 Motion Picture Almanac, 142 films were shown there in the first 10 months of 1937 of which 56 were American, 27 French and 22 German. Local production consisted of two features.

Growth in Mexico

Returned from a lengthy tour of South and Central America, Miles A. Goldrick, assistant general foreign manager for Electrical Research Products, Inc., said this week that business conditions on the southern continent generally are unsettled but that he had observed an unusual growth in theatre business in Mexico over the last two years. Local estimates there place the increase as high as 70 per cent, he said. He attributed it to the increase in the number of films recorded in the native language which are popular in the rural sections.

On South America, Mr. Goldrick said, "Despite unfavorable business conditions in many quarters of Latin America, our introductory sales have been highly gratifying. A pronounced feeling of sympathy for American-made products has developed during the recent past which, if properly cultivated will assure our manufacturers of a healthy and continuously expanding foreign market."

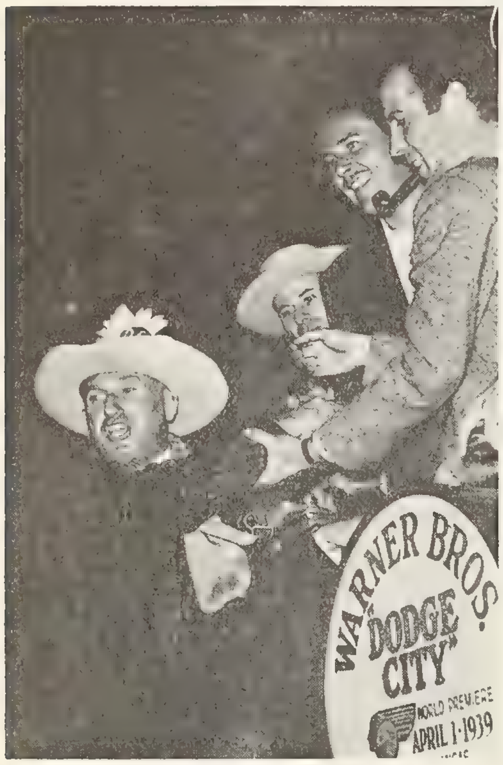
No Quota Increase

The Films Advisory Council of Great Britain has recommended that no alteration in the exhibitors' quota be made for the year beginning next October, it was reported in the House of Commons on Tuesday by Oliver Stanley, president of the Board of Trade. The Council will report later on the distributor quota schedules for the following year and subsequently.

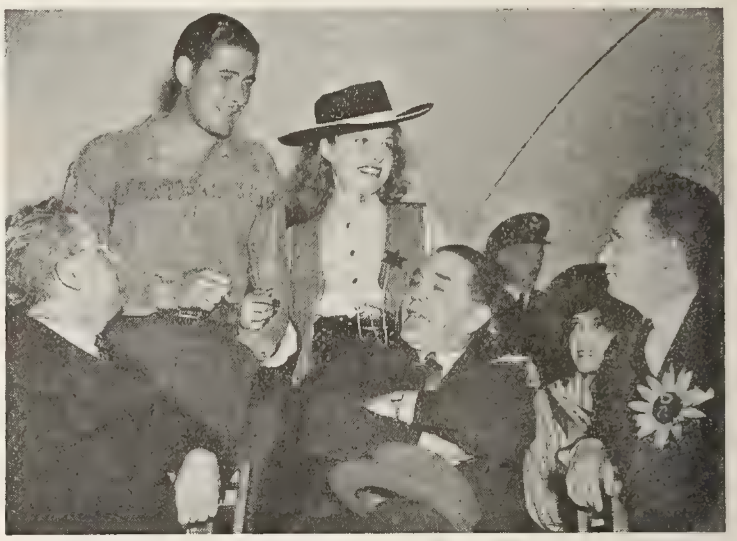
Aubrey Flanagan discusses previous quota news and other developments in Britain from London on page 75.

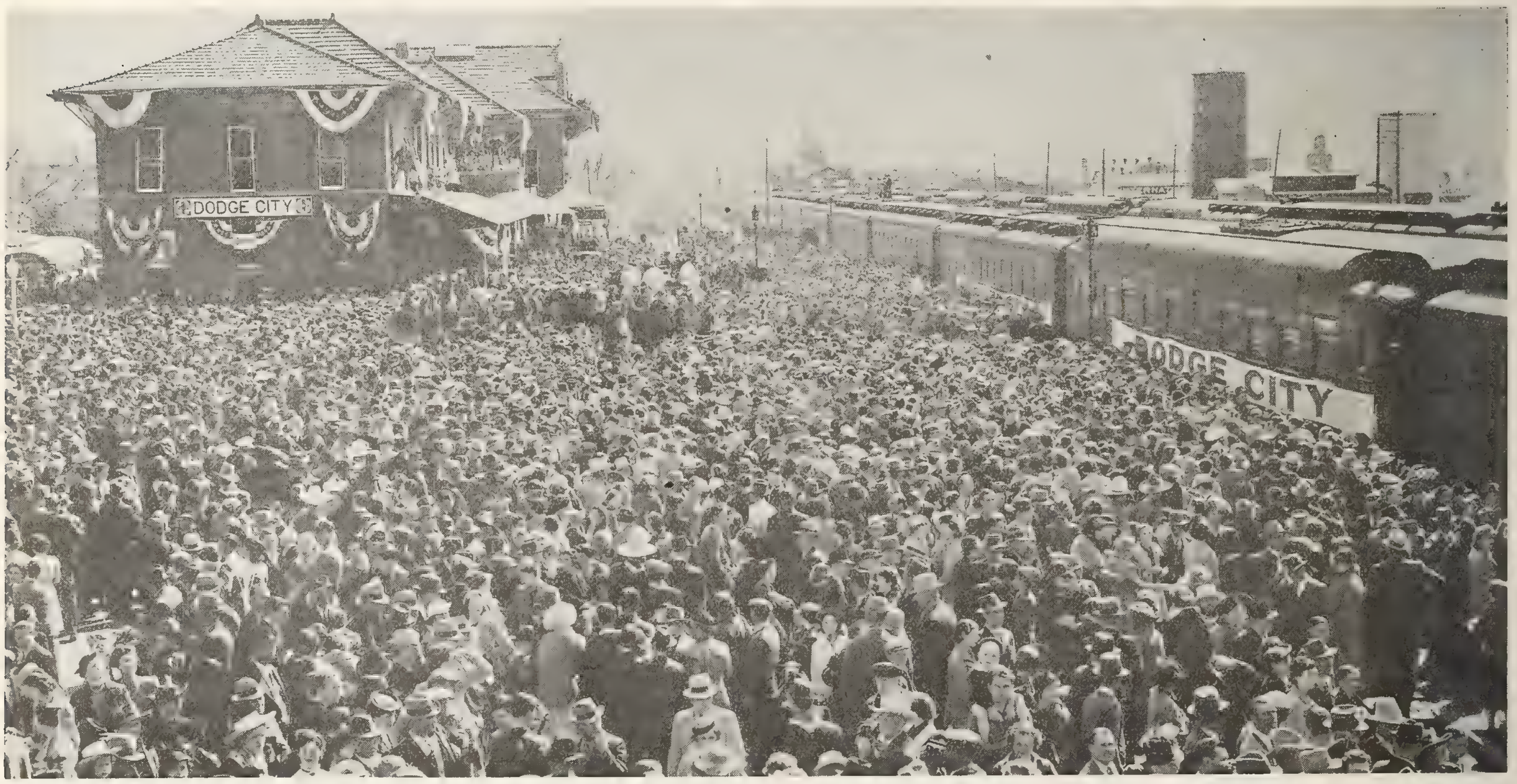
DODGE CITY!

ACTION EVENT PROCLAIMS PICTURE, PROMOTES SCREEN



Warners took Hollywood to Dodge City, Kansas, last Saturday for the opening of "Dodge City," attended by parades, a rodeo and other festivities. Hollywood stars appeared in cow country regalia (photo above) in the "Gay Lady" saloon replica on the special train. Jack L. Warner, studio chief, boarded the special with the assistance of Errol Flynn and Humphrey Bogart (photo on left). On the right, Errol Flynn and Ann Sheridan are seen chatting with Governors Carr, Colorado; Miles, New Mexico, and Ratner, Kansas. Story on page 36; review on page 60.





Fifty thousand natives turned out as one to meet Warners' Hollywood Special as it arrived at Dodge City, and greet the 30 stars aboard.

Neely Bill Hearing

REPRESENTATIVES of the industry, of factions within the industry, and of those fringing groups which hold that film business is everybody's business gathered in Washington this week to argue before a Senate committee that a bill to prohibit block booking should or should not be passed. Random angles on one day's session are presented herewith.

(*All pictures by staff photographer*)

ATTENTION. Col. H. A. Cole, president; Martin Smith of Ohio, and Nathan Yamins of New England, all Allied.

FOR THE DEFENSE. Charles C. Pettijohn, left and down, emphasizes with courtroom gesture his rebuttal of the indictment.

STUDY. Ellison D. ("Cotton Ed") Smith, Senator from South Carolina.

AUDIENCE. A. Montague, Columbia, David Palfreyman, MPPDA; and, below, William F. Rodgers, MGM.

MAN RESTING. Abram Myers, general counsel for Allied.

THE SPONSOR, Senator Matthew M. Neely.

INTERESTED. Edward L. Kuykendall, MPTOA.

This Week In Pictures

MARKING the approaching release date of "Wuthering Heights," a cocktail party, left, is given at the Ritz-Carlton, New York, for James Roosevelt, whose principal, Mr. Samuel Goldwyn, produced the picture; Merle Oberon, who is one of its stars, and William Wyler, its director.

By staff photographer

PREPARING plans for the Universal regional sales meetings which begin next week, Matthew Fox, vice-president, and John Joséph, director of publicity and advertising, below, hold final conference before leaving for the coast studios, Mr. Fox on Friday and Mr. Joseph Monday.

By staff photographer

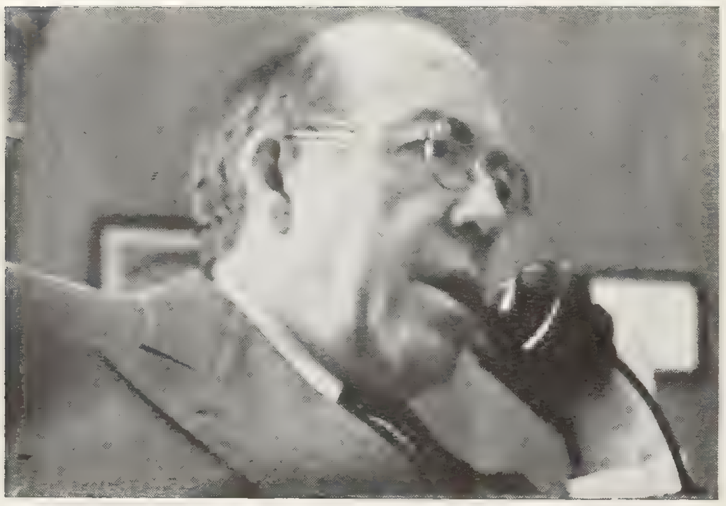
By staff photographer

THE SUBJECT of a screen biography based on her public life, Mrs. Irene Castle McLaughlin confers, above, with RKO's Rutgers Neilson and Barret McCormick before the New York cocktail party, which marked the picture's premiere. At right, she chats with Gus Eyssel, executive of the Music Hall where the film opened.

By Metropolitan

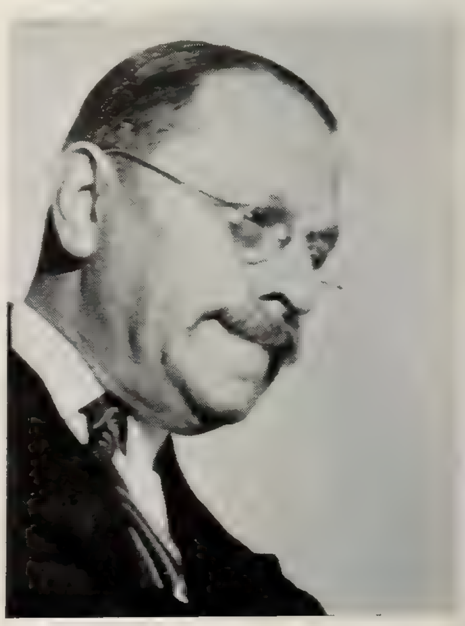
ROBERT TOMSEN, below, one of the members of Local 143 in St. Louis who testified in the suit to oust John P. Nick from leadership of the union. See page 37.

HARRY LOURIE, below, head of a South African diamond company, in New York to arrange with 20th Century-Fox for theatre construction in Johannesburg.



By staff photographer

RETURNED from a vacation in Florida, Stanton Griffis, above, chairman of the executive committee of the Paramount board of directors, has immediate recourse to his office telephone.



THIRTY YEARS ago this spring the Kerasotes brothers, Gus and Louis, left and right above, opened their first theatre, the Royal, in Springfield, Ill. The respect they have won from their townsmen and fellow business men as operators of their present circuit of nine theatres in Springfield and nearby towns was attested in special congratulatory sections in the local newspapers published in honor of their anniversary.

PROMOTED to the branch managership of the MGM exchange in Salt Lake City, Sam Gardner, below, foreground, MGM salesman in Indianapolis, is given a farewell dinner by his co-workers. Around the table are Mrs. Gardner, Wade Willman, Jerry Adams, Doris Rogers, Marie Kreilein, Ruth Sipe, Don MacLeod, Darlene Willman and Klaska Johnson.

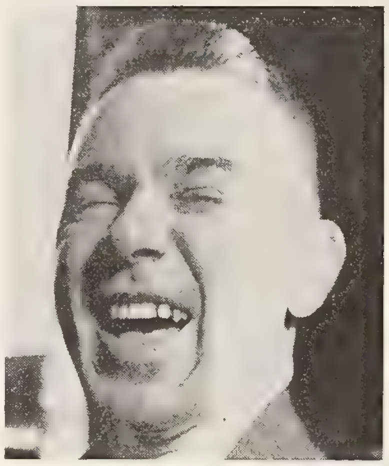
RESPONSIBLE for a publicity campaign which resulted in a successful run for "Pygmalion" in Evansville, Ind., were the group at right, including (reading from the outside of the page) Oscar Fine, operator of the Fine circuit in Evansville; Miss Loyola Cullen, Mr. Robert Suits, manager of Loew's, Evansville, and Harold H. Marshall, MGM regional exploitation manager in Indianapolis. The campaign was complete with a cocktail party for exhibitors in Evansville and surrounding towns.

WINNER of the Silver Quigley Grand Award for 1938, John Burhorn is given a testimonial dinner by his colleagues in the Blackstone Hotel, Chicago. Among the guests were Jack Osserman, RKO Chicago branch manager; James Donohue, Paramount Chicago branch manager; Irving Schlank, United Artists branch manager, and Jack Shumow, MGM exchange sales manager, standing. Seated, are Alex Manta, president of the Indiana-Illinois circuit for which the plaque winner is a manager; Mr. Burhorn, Alderman William A. Rowan, toastmaster; Frank M. Stanley, South Chicago Chamber of Commerce president, Jack Rose, Indiana-Illinois circuit.

EXHIBITION thrives in far-off and comparatively peaceful Siam, to great extent under the management of Leon von Haverbeck, left below, head of the United Cinema Co., Ltd., which operates 19 theatres in the Malaysian kingdom and handles booking arrangements for 24 others. The Siamese exhibitor and Mrs. von Haverbeck are greeting Ben Y. Cammack, RKO foreign representative in Bangkok.

ADDING another to the expanding reservoir of films and producers from which United Artists will draw its 1939-40 program, N. E. Neville, who with Sidney Harrison and Reginald Fogwell heads Aldwych Productions, new British producing organization, signs a contract, left, for the release of its initial picture, "An Englishman's Home," through UA. Grouped around the principals in the transaction are George Archibald, joint managing director for UA in England, with E. T. Carr, third from left; Mr. Harrison, Mr. Fogwell and Arthur W. Kelly, UA vice-president in charge of foreign distribution.

IN AMERICA for the first time, Norman Bede-Rydge, head of Australia's Greater Union circuit, hopes to break a product jam begun when his company dissolved a merger with Hoyts.



By staff photographer

ENTERING his 25th year in motion pictures, Emil Jannings, above, born in Brooklyn and star of a cycle of German pictures which had important effect on cinema technique, is an executive in the Nazi controlled industry in Germany, and the subject of propaganda filled releases from Tobis Cinema of Berlin.

VISITING at the Denham studios near London, above, Adolph Zukor, Paramount chairman now traveling for the company in England and on the continent, and Her Majesty, the Dowager Queen Mary, watch the filming of a scene in Paramount's "This Man in Paris."

NEITHER "hot" nor "swing," Universal's screen version of the Gilbert and Sullivan, "The Mikado," right, is to be released early next month, and will have its American premiere at the Astor theatre in New York. Produced in England by Geoffrey Toye and directed by Victor Schertzinger, the picture marks the first filming, complete and intact, of any of the authors' works.

"Story of Alexander Graham Bell" And a Tour of Treasure Island

GREETINGS from Darryl Zanuck to San Francisco at the reception at City Hall.

RECREATION, below, Harry Revel at the piano, with Mack Gordon, Sonja Henie and Vic Orsatti.

THE biography of Dr. Alexander Graham Bell, inventor of the telephone, is the subject of the newest production to come from the 20th Century-Fox studios. As such the company's publicity supervisors arranged an invasion of San Francisco and the Golden Gate Exposition on Treasure Island, where the picture was previewed for studio executives, stars and Hollywood press representatives. Coincidentally, a second preview was held for Capital society in Washington, D. C. Both are pictured here.

BANKED WITH FLOWERS, Mayor Angelo J. Rossi of San Francisco, Elsa Maxwell, Don Ameche, Darryl Zanuck.

AT LUNCHEON, Irving Cummings, director; Nancy Kelly, Cesar Romero, Leland Cutler, and Mrs. Zanuck.

INSPECTION, right. An early telephone is examined by Mr. Zanuck, Mr. Ameche and Miss Young.

TREASURE ISLAND, below. The Hollywood contingent enters the Exposition grounds on board the elephant trains.

IN WASHINGTON, Dolly Gann, sister of former vice-president Charles Curtis, is the guest of Mrs. Gilbert Grosvenor, daughter of Dr. Bell, at the showing in Constitution Hall.

HOLLYWOOD TALENT MAP SHOWS "FARMING OUT" SYSTEM SPREADING

by WILLIAM R. WEAVER
in Hollywood

While executives of both studio and home office huddle these weeks behind locked doors in preparation of product announcements with which to inspire the selling steam of their sales staffs in annual convention, to woo exhibitors in buying temper and to fascinate, ultimately, the ultimate customers who so often shop for their favorite stars, a measure of foreknowledge as to auspices and personnel of the new season's wares is presented herewith, from the ultimate source, the studios.

Subject to some changes, of course, between now and delivery of product, this foreknowledge, acquired firsthand at the studios in Hollywood, whence will come the finished 1939-40 films of 1939-40, shows the new talent signed, old talent signed anew. It is intended basically to give to the buying exhibitors an early idea of the personalities of the studios with which they are about to do business, through the salesmen of the distributing divisions.

Trend Toward "Farming Out"

While there have been no few eliminations from virtually all of the studios' talent rosters, the majority will continue in harness, in acting, writing, directing. The trend is however, toward more "farming out," with many established stars and writers, preferring single picture contracts in order to get the opportunities of diversity of effort and presentation by different studios. The less known players, of course, prefer the security of longer term contracts.

Complete rosters of players, writers and directors to date, for 1939-40 programs embrace the three companies whose conventions already have been held—Warner Brothers, Metro-Goldwyn-Mayer and Twentieth Century-Fox.

Warner Headliners

At Warners we find 1939-40 features headlining such acting personalities as Errol Flynn, Olivia De Havilland, Paul Muni, Bette Davis, George Brent, Miriam Hopkins, Humphrey Bogart, Edward G. Robinson, the four Lane sisters, John Garfield, Ann Sheridan, the "Dead End Kids," Bonita Granville and Frankie Thomas, Jane Wyman, Ronald Reagan, Jeffrey Lynn, Zorina, (borrowed from Samuel Goldwyn), James Stewart, Claude Rains, Pat O'Brien and Frank McHugh, James Cagney, Wayne Morris, Bonita Granville, Frankie Thomas, John Payne, Fay Bainter, Donald Crisp, Johnnie (Scat) Davis, Gloria Dickson, Geraldine Fitzgerald, Tom Kennedy, Margaret Lindsay, John Litel, Lya Lys, Barton MacLane, Henry O'Neill, Maxie Rosenbloom, James Stephenson, Rosella Towne, Marie Wilson and Maris Wrixon.

Directors who will make the Warners' 1939-40 films include Lloyd Bacon, William Clemens, Michael Curtiz, William Bieterle, Ray Enright, Edmund Goulding, William Keighley, Anatole Litvak, Terry Morse, William McGann, Lewis Seiler and Noel Smith.

MONEY MAKERS LEAD ROSTERS OF STARS

The ten best money making stars as determined in the Motion Picture Herald *and* Fame *poll for 1938 retain their leading contract status with the same companies in whose productions they climbed to fame last year, and in most cases, preceding years. Shirley Temple, leader for the fourth successive year, remains with Twentieth Century-Fox. It was announced last week at the convention that her pictures for 1939-40 would be of even greater budgetary importance than in previous years. Clark Gable, Number Two in the poll, will continue as one of Metro-Goldwyn-Mayer's top stars. The status of others remains unchanged, Sonja Henie remains with Twentieth Century-Fox, Mickey Rooney with MGM, Spencer Tracy with MGM, Robert Taylor with MGM, Myrna Loy with MGM, and Jane Withers, Alice Faye and Tyrone Power with Twentieth Century-Fox.*

The production staff under J. L. Warner is headed by Hal B. Wallis, associate executive in charge of production.

MGM's Roster

The next roster to be completed was Metro-Goldwyn-Mayer's. Among those scheduled for starring roles in MGM's new schedule are Norma Shearer, Clark Gable, Robert Taylor, Greta Garbo, Spencer Tracy, Joan Crawford, Myrna Loy, Nelson Eddy, William Powell, Jeanette MacDonald, Margaret Sullavan, the Marx Brothers, Hedy Lamarr, Robert Donat, Eddie Cantor, Mickey Rooney, Robert Montgomery, Judy Garland, Wallace Beery, Lew Ayres, Rosalind Russell, Eleanor Powell, Lionel Barrymore and Freddie Bartholomew.

The list of featured players includes: Anthony Allan, Robert Benchley, Marie Blake, Ray Bolger, Truman Bradley, Rand Brooks, Virginia Bruce, Billie Burke, Jack Carlton, Lynne Carver, Don Castle, Janice Chambers, Ina Claire, Alan Curtis, Laraine Day, Melvyn Douglas, Greer Garson, Virginia Grey, Sara Haden, Fay Holden, Mary Howard, Mary Beth Hughes, Henry Hull, Dorothy Sonia Humel, Ian Hunter, Ruth Hussey, Betty Jaynes, Rita Johnson, Guy Kibbee, Terry Kilburn, Edward Kilroy, Miliza Korjus, Leni Lynn, Ilona Massey, Douglas McPhail, Frank Morgan, Ann Morriss, George Murphy, Tom Neal, Dennis O'Keefe, Maureen O'Sullivan, Reginald Owen, Cecilia Parker, Nat Pendleton, Walter Pidgeon, June Preisser, Eugene Reynolds, Florence Rice, Lionel Royce, Gilbert Russell, Ann Rutherford, Jo Ann Sayers, Robert Spindola, James Stewart, Lewis Stone, Mary Taylor, Philip Terry, Lana Turner, Virginia Weidler, Johnny Weismuller, Cristina Welles and Robert Young.

The 24 directors under contract are: Frank Borzage, Clarence Brown, Tod Browning, Harold S. Bucquet, Edward Buzzell, Jack Conway, George Cukor, Leslie Fenton, Victor Fleming, Ernst Lubitsch, Edwin L. Marin, Henry C. Potter, Richard Rosson, Reinhold Schunzel, George Seitz, S. Sylvan Simon, Robert Sinclair, Norman Taurog, William Thiele, Richard Thorpe, W. S. Van Dyke II, King Vidor, Josef von Sternberg and Sam Wood.

Twentieth Century-Fox Lineup

Twentieth Century-Fox followed with their talent lineup. Associate producers functioning on the Twentieth Century-Fox staff for the coming year were announced as: Harry Joe Brown, Raymond Griffith, David Hempstead, Nunnally Johnson, Edward Kaufman, Kenneth Macgowan, Gene Markey and John Stone.

Stars and featured players under contract to Twentieth Century-Fox include: Shirley Temple, Tyrone Power, Sonja Henie, Alice Faye, Don Ameche, Nancy Kelly, Richard Greene, Cesar Romero, Annabella, Warner Baxter, Binnie Barnes, Peter Lorre, Sidney Toler, Jane Withers, Lionel Atwill, Henry Fonda, Joan Davis, the Ritz Brothers, John Carradine, Lynn Bari, Spring Byington, Jed Prouty, Eddie Collins, Douglas Fowley, Russell Gleason, Kane Richmond, Joseph Schildkraut, George Sanders, Slim Summerville, Wally Vernon, Marjorie Weaver, Arleen Whelan, Florence Roberts, Amanda Duff, Pauline Moore and Joan Valerie.

Directors under contract include: Otto Brower, Irving Cummings, Roy Del Ruth, Allan Dwan, John Ford, Eugene J. Ford, Norman Foster, Herbert I. Leeds, Henry King, Walter Lang, Sidney Lanfield, George Marshall, Gregory Ratoff, William A. Seiter, Malcolm St. Clair and Alfred Werker.

Contract writers under contract include: Jack Andrews, Arthur Arthur, John Balderston, Edwin Blum, Lou Breslow, Walter Bullock, William A. Drake, S. G. Duncan, Philip Dunne, Kenneth Earle, Walter D. Edmonds, Robert Ellis, Don Ettlinger, Robert Harrari, Sam Hellman, Anne Herendeen, Ethel Hill, Joseph Hoffman, Leonard Hoffman, Betty Hopkins, Frances Hyland, Boris Ingster, Frank L. James, Rian James, Jack Jungmeyer, Curtis Kenyon, Jr., Fidel La Barba, John Larkin, Henry Lehrman, Sonya Levien, Helen Logan, Walter Morosco, Morris M. Musselman, Samuel Ornitz, Ernest Pascal, William Rankin, Eleanore Griffin, Gregory Ratoff, Albert Ray, Allen Rivkin, Sid Silvers, Richard Sherman, Edith Skouras, Milton Sperling, Barry Trivers, Lamar Trotti, Harry Tugend, Karl Tunberg, Jack Vernon, Darrell Ware, Commander Frank Wead.

New contracts for 1939-40 activity signed in recent weeks are numerous. At RKO, they were made with Max Gordon and Harry M. Goetz

NEW CROP OF PLAYERS IS SOWN

(*Continued from preceding page*)

producer, also Walter Futter, and at United Artists, with Ernst Lubitsch, Sol Lesser and David Loew. Universal has given a producer-director contract to Richard Wallace; Selznick has signed Leslie Howard to star; Fox has given new contracts to the four Jones Family series players: June Carlson, Ken Howell, George Ernest and Billy Mahan.

Columbia started off discovering the new crop of "unknowns," by signing William Holden, 21, who begins in "Golden Boy."

E. B. Derr did not renew his producing arrangement with Monogram. Universal signed Albert Ray to produce seven features with Johnny Mack Brown.

MGM, always in the numerical lead with new contracts, has given those documents to Norman McLeod, director; Irving S. Brecher, writer, and Sam Messenheimer, to work in the music department. William Powell has re-signed at Metro, where contracts have also been given to Milton Bren, producer; George Tobias, formerly a stage actor; and H. C. Potter, director.

Fifteen Contracts by Five Studios

Fifteen new contracts or extensions were given in a single week by five studios, Warners and Paramount each signing five pacts with talent.

Paramount signed Edward H. Griffith, director, to a straight two-year term; Ellen Drew, actress, and Marian Spitzer, writer. Charles R. Rogers, producing for Paramount release, signed Fay Bainter and 13-year-old Linda Ware.

Warners signed to new pacts, or extended old ones: Julie Stevens, 20-year-old Little Theatre actress; Maris Wrixon, actress; Wolfgang Reinhardt, assistant to Henry Blanke; Max Steiner, composer, and Frankie Thomas, actor.

M-G-M hired two more writers, Harry Ruskin and Robert Thoeren.

RKO extended the contract of Garson Kanin, director.

Martin Spellman, 12-year-old player, has been given a five-year contract calling for four pictures a year by Monogram.

Others signed include George Yohalem, associate producer, Universal; Cliff Reid, producer, RKO; Wilson Collison, writer, Sam Goldwyn; Edward Ellis, signed to appear in three RKO pictures; Edgar Kennedy and Ray Whitley, at RKO; Lya Lys, Warners.

At Republic exhibitors will find continuing Roy Rogers and Gene Autry, among others.

Talent Realignments

Last fall's all-studio-purging of player contract lists has produced some startling realignments. The situation at 20th Century-Fox is illustrative. Loretta Young is off the roster. So is Gloria Stuart, Michael Whelan, Jean Hersholt, J. Edward Bromberg, Brian Donlevy, Charles Farrell, Arthur Treacher, George Sanders and a score of lesser lights. Henry Fonda, Sidney Toler, Lionel Atwill and Douglas Fowley are the most notable additions. Sen Yung has become Key Luke's successor in the "Chan" series.

A year ago Warners had Joan Blondell, Dick Powell, Kay Francis, Hugh Herbert, Leslie Howard and Anita Louise on the star role. They will work elsewhere during the coming season. George Raft, who it seems, got tired squabbling with Paramount, John Garfield, John Payne, Jeffrey Lynn and Ann Sheridan will succeed the absent members.

RKO-Radio's star list suggests some equally important changes. Ginger Rogers and Fred Astaire are still there, as are Lucille Ball, Cary Grant and Douglas Fairbanks, Jr. But, headed by Katherine Hepburn, many people are gone.

The New Universal has Deanna Durbin as its drum major star name and a lot of promising younger players to whom opportunities are being given. It will forget Hope Hampton and Danielle Darrieux and go after other big name potentialities like Cowan-Fields-Bergen and Crosby to strengthen its future program.

ONTARIO ACCEPTS "DAUGHTER" AS WAS

The Ontario board of censors has rejected the censored version of "Yes, My Darling Daughter" and has accepted the original version. O. J. Silverthorne, chairman of the Ontario board, said that the picture has quite a moral theme so long as it is told carefully and in detail but that, in the cutting, essential facts had been removed which "left much to the imagination, suggesting immoral implications."

Marlene Dietrich, player, Paramount decided it could get along without. George Raft, Burns and Allen, Randolph Scott, Frances Dee and the Yacht Club Boys, among others, are not being considered in Paramount's new season plans. Madeleine Carroll continues and Susan Hayward is a new Paramount star.

MGM, which made a great to-do about Hedy Lamarr and said she was a star at the start, shelved her first picture, "I Take This Woman," whereupon Hedy married and remarked "I was not understood." Nevertheless, she is on the star list of the company which boasts "more stars than there are in heaven," and, of course, Mickey Rooney is the lot's fair haired boy.

Feature and Support Players

A problem in astronomical mathematics would be as easy to solve as the condition that exists in the lists of feature and support players of all studios. Sufficient to say that purgees from one company's contract list are recruits on others and vice versa.

When the directors take the field for 1939-40, the lineup will look pretty much like a collegiate football squad that has been playing together for years. The same coaches will be telling the same teams (with substitutions, of course, and a sensational new discovery here and there) how to pull the same plays with skill and finesse and how to uncork newly devised tricks with precision and dexterity. Without exception, studios will continue to rely upon the old timers who have proved themselves. Still, such promising newcomers to director ranks as Garson Kanin, Harold Bucquet, Reinhold Schunzel, Leslie Fenton, A. Sylvan Simon, William Thiele, Gustav Machaty, Leslie Goodwins, Jack Hively, John Brahm, Gordon Douglas, Henry Koster, Anatole Litvak and Fritz Lang will be entrusted with more important work. David O. Selznick will have English Alfred Hitchcock available.

Columbia's Plans

A fairly comprehensive picture of the rapidly shifting scene, as it pertains to all personnel departments may be visioned if attention is turned to Columbia's plans to date for the new season. Gary Cooper will be seen in Paramount's "Beau Geste." He is under contract now to Sam Goldwyn, will figure impressively in that producer's new season production plans, yet he has been tentatively pencilled in as the star of Frank Capra's "Mr. Smith Goes to Washington," along with Jean Arthur, at Columbia. Rouben Mamoulian is looking around for established names for "Golden Boy." Alexander Hall has engaged MGM's Melvyn Douglas and the now free-lancing Joan Blondell to appear in "Good Girls Go to Paris."

Resuming the study of picture making manpower as it concerns writers, it is found that in all major studios the writer lists have been shaved, although few ace writers have been eliminated. The Warner writer contract list no longer has such notables as Mark Hellinger and Bess Meredith. But Hellinger is now a producer and Miss Meredith is usually in demand. Repeating the process in other studios produces similar results. Most of the top liners are still the job. Many writers now prefer to be employed on a single film engagement, which permits them to move about freely.

Cameramen Stay Put

New names, naturally, will appear in every phase and department of picture making, with only that very exclusive organization which is made up of the cameramen remaining inoculated against change. The major shiftings in this branch will be merely a matter of borrowing and loaning.

No research need be devoted to the song writers because, with only an exception or two, there are no tunesmiths' organizations, such as existed up until last year. Boris Morros has departed Paramount as head of the music department, but all the others are as was.

Columbia, for instance, has served notice that it intends to strengthen and advance its position in the industry by signing Frank Lloyd and Wesley Ruggles to producer contracts. Mr. Lloyd will make "Tree of Liberty;" and Ruggles will do "Arizona" in the upper cost films.

More Producers for MGM

MGM, already rich in producer strength, has recruited a veritable platoon of new product experts. Since last spring, Mervyn LeRoy, Winfield R. Sheehan, Milton Bren, from the Hal Roach lot where he made the "Toppers," Robert Z. Leonard, promoted from a director's berth, Ed Chodorov, Frank Davis, one of the late Irving Thalberg's aides, Sidney Franklin, Lucien Hubbard, William Anthony McGuire, J. Walter Rueben, Frederick Stephani and Carey Wilson have joined the permanent-fixture producer list which includes Hunt Stromberg, Joe Cohen, et al.

The 20th Century-Fox producer unit will remain in a practical *statu quo*. A couple of producers have been lopped off the list of Darryl F. Zanuck and Sol Wurtzel assistants and Harry Joe Brown has been added.

The Warner Brothers ranks of producers and associates will continue as is.

At RKO-Radio, where Pandro S. Berman has been elevated to vice president in charge of production, Edward Kaufman, Lou Lusty and Jesse Lasky are among the missing and P. J. Wolfson and George Haight are new names on the producer list. Harold Lloyd is a late addition to RKO-Radio prospects.

No changes are contemplated in the New Universal regime. Here, however, there may be a furtherance of the Lester Cowan-W. C. Fields-Edgar Bergen semi-independent subsidiary producer plan with other producers, writers, directors and actors forming cooperative combines to operate on a similar basis.

The departure of Frank Lloyd and Wesley Ruggles from Paramount will necessitate the employment of new executives to work with the regular production staff, C. B. DeMille, Charles R. Rogers and Harry Sherman.

James Roosevelt, hired by Sam Goldwyn, is the most important recruit to the United Artists group forces, and Frank Ross has succeeded Milton Bren at Hal Roach.

TWO PICTURES PLANNED BY U. S. FILM SERVICE

Lorentz To Follow "Plow", "River" with Productions on Public Health, Unemployment

by FRANCIS L. BURT
in Washington

A new Government film, depicting the story of unemployment as "The Plow That Broke the Plains" treated erosion and "The River" dealt with flood control, is in preparation by Pare Lorentz, director of the United States Film Service, and is planned for distribution toward the end of the year.

This will be the first Government picture to be produced since the filming of "The River" and will be followed, probably, by a film dealing with the question of public health.

Produced Under NEC

The four pictures produced and planned for future production by Pare Lorentz in themselves summarize the aim of the United States Film Service, set up under the National Emergency Council last August, to deal with Governmental activities on a broad plane, in sharp contrast to the film philosophy of most of the Federal agencies that motion pictures are a medium for the advertising of their particular policies.

In setting up a film agency under the NEC, President Roosevelt married that organization to an heiress, for Mr. Lorentz brought with him the tidy sum of $250,000 which had been contributed from PWA, WPA and Agriculture Department funds. This will carry it through to the end of the current fiscal year on June 30, by which time officials hope that additional funds for the coming year will have been provided under a budget which is now being figured out.

Establishment of the film service is an outgrowth of Lorentz' "River" picture, universally admitted to be the finest motion picture ever put out by a Government agency. That film has played between 4800 and 4900 theatres under a commercial distribution contract, and is said to be still in demand.

Admitting that "River" was one of those hits often aimed at but seldom attained, officials of the service have set as their goal the duplication of that success in such other pictures as they produce, and because of that are proceeding slowly and painstakingly with new production.

Bureau to be Clearing House

The United States Film Service was set up to be a clearing house for Government pictures. It has not attempted to centralize Government production in itself, nor does it make any effort to secure distribution for films put out by any Federal agency, with one exception, "Good Neighbors," a two-reel picture produced for the Maritime Commission.

The only pictures it is distributing directly are "Good Neighbors," "Plow" and "River." When it was first released last year "The River" was distributed by Paramount but now prints of this and others will be released to exhibitors through the New York office of the Film Service, 347 Madison Ave. Requests for pictures of other Government agencies are referred to the producing agency.

While the service operates a distribution plan, it is not going beyond anything that has been done in the past—that is, it makes its pictures available to organizations which request them but is not seeking to push exhibition. Officials declared they have no desire to enter into competition with the commercial industry nor do they, it was indicated, approve wholeheartedly of the efforts to secure distribution through the theatres of propaganda films which have been put out by various agencies, notably the Federal Housing Administration, the WPA and the Social Security Board, all of which had series of shorts exploiting their activities.

Head of the service is Pare Lorentz as director, with Arch Mercy as assistant director in charge of the Washington office and George Gercke in charge of distribution. Aside from a few clerical aids in Washington and in the New York office the three are the whole show, with no investment in equipment and no staff of talent. Equipment and talent are hired by the day or period, as needed, to keep down the overhead.

Educational Distribution Stressed

Distribution efforts of the service for its three pictures are largely devoted to educational exhibition, in which it has enlisted the assistance of several of the film libraries which serve educational institutions. These libraries are leased pictures for a three-year period at a nominal figure—around $50—but do not make money on them since they are prohibited from charging any rentals for showings.

While thus acting as a producing and distributing agency for Federal films, the service also is prepared to aid the commercial producers desiring to make pictures of Government activities, serving as a liaison agency between the producers and the Government.

As its activities expand, the service hopes to produce films for other Government agencies—at the latter's expense, and while it may be the first step toward concentration of Federal film activities as a means of eliminating duplication of capital investment and reduction of expense, there is at present no attempt to take over the picture work of any department or commission. In fact, it was said, most of the agencies would fight against giving up their own motion picture activities, knowing that under centralization a heavy hand would be laid upon pictures designed to advertise Government agencies or Government officials rather than to depict instructively and entertainingly the worth-while activities of the national Government.

National Decency Legion Classifies 10 Pictures

Of 10 pictures reviewed and classified by the National Legion of Decency in its listing for the current week four were approved for general patronage, five were listed as unobjectionable for adults and one was cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "The Challenge," "My Wife's Relatives," "Navy Secrets," "Texan Wildcats." Class A-2, Unobjectionable for Adults: "Forged Passports," "Society Lawyer," "Strange Faces," "They Made Her a Spy," "Undercover Agent." Class B, Objectionable in Part: "Bizarre, Bizarre" (French).

WPA JOKE COSTS STAGE TEAM $10

The vaudeville team of Bonnie Boice and Tommy Ladd was fined $10 this week in Hollywood for cracking a joke about the WPA by an agent of the American Federation of Actors which ruled last month the WPA no longer was a joking matter.

The Joke:—Ladd danced slow-motion across the stage, saying he was going to work. Boice asked where he worked, and Ladd replied:—"On the WPA."

An Actors Federation official said it was the first fine since the ban went into effect.

Weisman Files Fox Theatres Accounting

Milton C. Weisman, attorney, on Tuesday filed a final accounting of his trusteeship for Fox Theatres Corporation. That corporation's assets were listed as $119,415 in cash, $37,614 in closed banks, stock in five wholly owned subsidiary companies, a 50 per cent interest in the Fanchon and Marco Corporation, a $4,000,000 bond and mortgage on Philadelphia properties, and miscellaneous fixtures and equipment.

The report states that all assets of the company, except $7,500 to Mr. Weisman for future expenses, were transferred to him and to Kenneth P. Steinrich, who were appointed on February 6 of this year as trustees for a final liquidation.

A claim of William Fox against the corporation for $7,186,627 is still in dispute.

The corporation went into receivership on June 22, 1932.

Cooper Again Heads Canadian Distributors

Colonel John Cooper, who has been associated with the Canadian Motion Picture Distributors Association for 18 years, was reelected president at the annual meeting in Toronto this week. E. H. Wells was named secretary. Directors elected were Henry Nathanson, Maurice Milligan, James P. O'Loghlin, Haskell Masters, Leo Devaney and Claire Hague.

SMPE Group Meets at Eastern Service Studio

The Atlantic Coast Section of the Society of Motion Picture Engineers held its April meeting Thursday at Eastern Service Studios, Astoria, Long Island. Following a lecture on "The Motion Picture in the East" by Frank Speidell, president of the studio, those attending the meeting were conducted in groups through the departments of the studio.

Pascal to Coast

Gabriel Pascal, British producer, was to leave New York for Hollywood on Thursday, to begin casting for "The Doctor's Dilemma," a George Bernard Shaw play, which Mr. Pascal will produce under the MGM banner.

FOR APRIL, MAY,
JUNE, JULY, AUGUST

PARAMOUNT'S GOT 'EM.....

FOR APRIL, MAY,
JUNE, JULY, AUGUST

AMECHE ·

GRACIE ALLEN · BENN

BARRYMORE · BERGNER · BOL

· BURNS · COLBERT · CRO

· DUNNE · H

MONEY PICTURE
WHEN YOU
NEED THEM MOS

LAMOUR ·

MacMURRAY · MILLAND ·

JOEL McCREA · MIRANDA · NOLAN ·

· RAFT · RAYE · ROCHESTER · R

· RUGGLES · STANW

TAMI

15

BIG ONES IN FIVE MONTHS

Paramount Pictures

(3 A MONTH) →

LOOK AT T

"It's just about the best comedy ever caught by the camera," says Motion Picture Daily. "Better than 'It Happened One Night'," reads audience comments. And the figures speak for themselves: Miami 134%, Boston 110%, Worcester 121%, Hartford 122%, New Haven 140%.

A Great New Name Combination!

Claudette Colbert
Don Ameche in

"MIDNIGHT"

with
John BARRYMORE · Francis LEDERER
Mary ASTOR · Elaine BARRIE

Directed by MITCHELL LEISEN

America's Favorite Humorist!

BOB BURNS

in

"I'M FROM MISSOURI"

with **GLADYS GEORGE** · Gene Lockhart
Judith Barrett · William Henry · Patricia Morison

Directed by THEODORE REED

Down to earth, homespun, grass roots comedian Bob Burns, as Hollywood Reporter says "Clinches star niche" with this big time hit. Picture beating "Arkansas Traveler" grosses everywhere. Doubled average business in Kansas City terrific first week, smash second week at New York Paramount. Figures show show-me showmen "I'm From Missouri" means business everywhere.

HIS LINEUP

Pre-sold to millions!!! Sold over the air on the Lux program. Sold in huge $150,000 advertising campaign. Sold by Cecil B. DeMille "Union Pacific" All-Star train, in 50-city coast-to-coast tour. Sold in gigantic, unsurpassed three-day world premiere celebration in Omaha, Neb. . . . 350,000 participants, 60,000 in costume. Five national broadcasts. Wire service and coverage to all points. Greatest exploitation job in picture history.

The Greatest American Epic!

Cecil B. DeMille's
"UNION PACIFIC"

starring

Barbara STANWYCK · Joel McCREA

with

Akim Tamiroff · Robert Preston · Lynne Overman
Brian Donlevy and a cast of thousands

Produced and Directed by CECIL B. DE MILLE

The Year's Best Racing Picture!

GEORGE RAFT
and ELLEN DREW

in

"THE LADY'S from KENTUCKY"

with

HUGH HERBERT · ZASU PITTS

Directed by ALEXANDER HALL

From wire to wire this is the fastest racing yarn the screen has seen this year. Delivered just at the time racing interest is at fever pitch . . . Kentucky Derby time, "The Lady's From Kentucky" is a box office wonder all the way. George Raft has perfect part as race track gambler. Ellen Drew takes her first star role as you knew she would.

ONE HIT AFT

Terrific entertainment topping even Jack's famous "Big Broadcast of 1937." Four "Hit Parade" songs ("Strange Enchantment", "That Sentimental Sandwich", "Fidgety Joe" and "Man About Town"), a million laughs, a fast-moving, tight-knit story that moves to an uproarious climax,and a marquee-great cast. We will come out flatly and say it is the best picture of the spring.

Jack Benny's Best

JACK BENNY
DOROTHY LAMOUR
EDWARD ARNOLD
in

MAN ABOUT TOWN"

with

Binnie Barnes • Phil Harris • Betty Grable
Eddie "Rochester" Anderson • E. E. Clive
and **Matty Malneck and His Orchestra**

Directed by MARK SANDRICH

Year's Funniest "Who Dun It?"

S. S. Van Dine's

"THE GRACIE ALLEN MURDER CASE

with

GRACIE ALLEN • WARREN WILLIAM • ELLEN DREW • KENT TAYLOR • DONALD MacBRIDE

Directed by ALFRED E. GREEN

It's very title makes the customers titter in anticipation. This is the "different" picture they are all looking for. Gracie and Philo Vance doing some side-by-side sleuthing deep in a dark purple mystery. S. S. Van Dine's "The Gracie Allen Murder Case" as a book is one of the best sellers of the season. The picture is going to get a big break on the air on the Chesterfield program.

ER ANOTHER

7

The screen's most poignant and exciting actress in the picture which is the screen sensation of the London season . . . Ten capacity weeks first run and still going strong. London critics have heaped such praise on this picture as no other has received in months. Picture due to be talk of country. Every woman will want to see what few women have dared to do . . . Steal another's life and love.

A Great Women's Picture

ORION PRODUCTIONS LIMITED

presents

ELISABETH BERGNER

and

MICHAEL REDGRAVE

in

"STOLEN LIFE"

Produced and Directed by PAUL CZINNER

A Paramount Release

A Great Emotional Drama

BERNARD STEELE

presents

"BACK DOOR TO HEAVEN"

with

WALLACE FORD · PATRICIA ELLIS

STUART ERWIN · ALINE MacMAHON

Produced and Directed by WILLIAM K. HOWARD

A Paramount Release

8

Hard punching, true-to-life, realism in-the-raw melodrama. Master Director William K. Howard's greatest triumph. As Hollywood Reporter says: " 'Back Door To Heaven' hits as box office melodrama. Strong cast turns in memorable performance. Enthralling dramatic continuity is liberally interspersed with good comedy and a number of songs destined to rank high in hit parade"

A BOX-OFFIC

The two great stars both achieved their top performances under Wesley Ruggles' direction—MacMurray in "Sing You Sinners" and Dunne in "Cimarron". They even surpass those performances in this one. Sneak previews show audiences swept from uproarious laughter, to terrific excitement, to tears. A Wesley Ruggles picture is always a hit, as is witnessed by his "Sing You Sinners", "I Met Him In Paris".

Wesley Ruggles' Best Picture

IRENE DUNNE
FRED MacMURRAY

"INVITATION TO HAPPINESS"

(Tentative Title)
with
CHARLIE RUGGLES
Produced and Directed by
WESLEY RUGGLES

Tamiroff, The Magnificent

"The MAGNIFICENT FRAUD"

with
Akim Tamiroff · Lloyd Nolan
Mary Boland · Patricia Morison

Directed by ROBERT FLOREY

Here is the first chance that Tamiroff has had to really go to town as he does his great impersonation which is the impersonation of a dictator. This picture has a locale that hasn't been done in pictures in a long time—Central America. A fast-moving, exciting Richard Harding Davis type of picture.

E GOLD RUSH

Bob Burns' Best

BOB BURNS

in

"OUR LEADING CITIZEN"

Directed by

AL SANTELL

Here is a role that fits Bob like a glove, tailor-made for him by the great Irvin Cobb. A dramatic story of strife and struggle between radicals, fascists, left and right wingers in a typical American town with Bob getting into the middle, stopping the fight and showing them the way to go home. A motion picture with great force—just the kind to keep those home fires burning.

They'll Dance in the Aisles

BOB HOPE · SHIRLEY ROSS
GENE KRUPA and His Orchestra

in

"SOME LIKE IT HOT"

with

Una Merkel · Rufe Davis

Directed by GEORGE ARCHAINBAUD

Here's a picture that'll have them dancing in the aisles. The "Thanks for the Memory" duo are hotter than ever, Bob rapidly becoming radio's No. 1 comedian and Shirley fresh from a series of personal appearances. Krupa and his band, now on a coast-to-coast tour, are packing the nation's youth in thousands for their dance appearances. Two unbeatable tunes, "The Lady's in Love With You" and "Some Like It Hot".

ADD 'EM UP..

13

Bing in his strongest vehicle—the thrilling, true-to-life story of Broadway's greatest character—the Star Maker—who wrote hit songs, turned kids into top stars. An "Alexander's Ragtime Band" type of picture with an appeal to youth—with new songs and old faces and old songs and new faces. Bing will introduce a new find, Linda Ware, the beautiful girl who can hit a note so many pegs above high "C" it'll have you breathless.

Bing's Best

BING CROSBY

in

"THE STAR MAKER"

with an all-star supporting cast including Louise Campbell and Linda Ware

A Charles R. Rogers Production

Directed by **Roy Del Ruth**

Timely War Drama

Isa Miranda · Ray Milland

in

"HOTEL IMPERIAL"

with

Reginald Owen · Gene Lockhart
J. Carrol Naish · Curt Bois
and **Don Cossack Chorus**

Directed by ROBERT FLOREY

14

The "Grand Hotel" of the front lines. Introduces the most publicized newcomer to the films in years. More than a million lines in stories and photographs already run in newspapers and magazines the country over on this glamorous new personality. "Hotel Imperial" gets extra punch from fact. It's a dramatic story of Carpatho-Ukraine, released right at time Nazi operations there make that territory front page news.

15 BIG ONES...

Rowdy, boisterous, loaded with merriment . . . The punch laugh hit of the Spring season. "Chalk up another hit for Martha Raye and Bob Hope", says Jimmie Fidler. "Sure fire for laughs", says Motion Picture Daily. "Outstanding comedy", says Box Office Digest. "A procession of hilarious gags", says Film Daily.

A Belly-Laugh Panic

MARTHA RAYE · BOB HOPE

in

"NEVER SAY DIE"

with

ANDY DEVINE · ALAN MOWBRAY

GALE SONDERGAARD · ERNEST COSSART

Directed by ELLIOTT NUGENT

All in addition to

PARAMOUNT'S BREAD AND BUTTER PICTURES

Sure-fire money makers

And don't forget PARAMOUNT'S

GREAT SHORT SUBJECT PROGRAM

including Max Fleischer's Popeyes, Betty Boops, Paramount Paragraphics, Popular Science (in full color), Color Cruises, Grantland Rice Sportlights, Paramount News . . . and that wonderful two-reeler in Technicolor, "Aladdin and His Wonderful Lamp", starring one-and-only Popeye.

IT'S THE LAST

5

Paramount Pictures

Paramount Pictures

MONTHS THAT COUNT!

ARGUMENTS GO ON AND ON AT NEELY BLOCK SALES BILL HEARING

Atkinson Scolds, Pettijohn Defends, Neely Argues and Montgomery Smiles Amid Verbal Passages at Arms

by FRANCIS L. BURT
in Washington

With the organized industry and the Motion Picture Theatre Owners of America leading the opposition, and the Motion Picture Research Council and Allied States Association heading up the other side, a four-man subcommittee of the U. S. Senate Interstate Commerce Committee this week listened to a long line of witnesses appearing from within and outside the industry to testify for or against passage of the pending bill to eliminate block and blind selling of motion pictures, as sponsored by Senator Matthew Mansfield Neely.

Incidents Brighten Hearing

Aside from the usual trade arguments presented to the staid Senators in their hearing room in the white marbled Senate Office Building, which arguments were mostly repetitions of those heard during public hearings on similiar bills appearing variously in Congress since 1926, the hearings this week were enlivened by incidents. These stated when the industry put up as its first witness Mr. Robert Montgomery, of Hollywood, and enough flash bulbs were shot off by newspaper photographers to picture a Presidential inauguration.

The actor had concluded his testimony in opposition when Senator Ellison Durant (Cotton Ed) Smith, now 74, with four children and two grandchildren, turned to the actor and rather plaintively remarked, "Mr. Montgomery, you should bring some of your pretty actresses to testify. Even though we are old, we still like to look."

Would Do It Anyway

Henry R. Atkinson, of Boston, a leader in the Motion Picture Research Council, was asked by Senator Alben W. Barkley how the Council proposed to provide for community selection through the Neely bill. He admitted that this is not in the bill, but the bill would do it anyway.

"Which is worse, block selling or blind selling?" the Senator asked.

"They are inseparable," Mr. Atkinson urged.

"I think it would be very fortunate to be blind in motion pictures, according to what I have seen," Senator Smith interjected.

At the end of the first two days, starting on Monday, reporters agreed it was a toss-up who got picturized most, the expansively gesturing Charles Clyde Pettijohn, appearing for the distributors, or the ever-smiling Actor Montgomery. Even the Wall Street *Journal* "covered" the opening. And with Montgomery appearing both ready and willing to sign autographs, three Capitol "cops" were needed to keep the civic women witnesses in line.

Before midweek, Mr. Atkinson, who lectured the committee; Mr. Pettijohn, who pleaded with it; Mr. Neely, who argued, and Mr. Montgomery, who smiled, were about even on points. One of the Neely arguments was over his indulgence in motion picture stock, disclosing that he had bought some at $100, but complained that now it is worth only $5.

On the more serious side, proponents of the bill, led by the Research Council and Allied, rejected the industry's arguments that the new trade practice program as enacted last Thursday night (see page 44) would satisfy the demands of those desiring passage of the Neely bill.

SAYS FILMS HELP EASE DEPRESSION

At a luncheon before Philadelphia distributors this week, the newly appointed Pennsylvania State Censor chairman, Mrs. Edna R. Carroll, described the film industry as one of the dominant factors in helping the United States through the depression.

Outlining her plans before the distributors, Mrs. Carroll declared that she would bend every effort to maintain the high standards of the industry. "Censorship never has been popular," she said, "but there is no doubt that censorship is necessary. You and I both are working for the same thing. Remember, only one-half of the pictures submitted need to have anything done to them. And rest assured that I shall apply common sense and practical application to my duties."

Mrs. Carroll said she was a "movie" fan and goes to the films for relaxation and pleasure. "I realize that men and women are seeking surcease from their workaday life when they view motion pictures—looking for something fine and romantic," she said. "I'm sure that we will all get along together nicely," Mrs. Carroll concluded.

Refers to Production Code

Adoption of the bill would ruin the industry's Production Code, bring chaos in both domestic and foreign markets and improve nobody's situation, members of the subcommittee were told by Mr. Pettijohn, appearing as general counsel of the Hays organization.

Mr. Pettijohn's testimony was interrupted by an effort of Senator Neely to restrict the hearings to a presentation by the industry of any new conditions that may have been brought about since 1936, when hearings were last held on block booking.

"We did not feel it was necessary to ask the committee this year to hold hearings, but I understand that the opponents of the bill have requested these hearings, Senator Neely said. "The burden of proof that some change has taken place in the situation is upon the opponents."

Senator Barkley pointed out, however, that since the committee last acted on the subject there have been many changes in both committee and Senate membership "and we all know how impossible it is for members to go back and read hearings of past sessions. In order that the present membership could get fresh informaiton, I was one of those who felt there should be hearings."

"A matter of such importance as this ought to be considered fully," Chairman Smith agreed.

"Our objective is to get freedom of the selection of pictures," Mr. Atkinson of the Research Council put in.

"This is not like a lawsuit where it is necessary for everyone to make a case," Senator Barkley insisted.

"It is not a question of proof; it is a question of the committee getting the facts and reaching a conclusion," Chairman Smith declared.

"I hope that my friends in favor of the legislation be not too enamored of the suggestion that we conduct interminable hearings on this bill," Senator Neely urged. "If they do we will not have a chance to pass it this session. I hope the proponents will take a chance on the Senate knowing what it is all about and not drag out the hearing for days and days to accommodate the opponents of this bill."

The argument over the direction the hearings should take was resumed later when Senator Neely resumed his suggestion that the opponents lay their cards on the table and give the proponents the last word.

"In my judgment the proponents of this measure need not attempt to make out a case for this bill. It would consume too much time. And if some members of the committee have changed their views since the last time the matter was under consideration, they are not going to be convinced by anything that now can be written into the record.

"Taking It On the Chin"

"Whenever we have been given a hearing, we have been able to lick it except once—and then only when the hearing was before a single Senator," Mr. Pettijohn said, pointing out that last year no hearings were given, although they had been requested, and declaring that the industry is "tired of taking it on the chin" from everybody who wants to run the business.

"I frankly admit that this is the first time that I have been put in a position where I have seen the issues involved," chairman Smith said.

"I have not read any of the testimony. I may have voted, as a great many of us do vote very often, just like they complain you sell these pictures—blindly. I want to hear both sides. I want to know whether or not this bill is going to help the motion picture industry and whether or not it will be a benefit to the public."

"I know that in voting as I did last year, I got Hail Columbia from the state of Maine," Senator Wallace H. White, Jr., commented, referring to his stand against passage of the bill.

Eleven Years Before Legislature

Starting out with the flat assertion that "none of the people most active in the writing of this bill have ever made a picture or sold a picture," Mr. Pettijohn pointed out that for the last 11 years legislation to regulate the industry has been constantly before Congress.

"I know of no business in the country that so many people want to run and they think can run," he commented.

Mr. Pettijohn's comparison of the Mae West pictures with "Disraeli" and "Abraham Lincoln," the West films creating a record in contract completions and return dates while the others made records for cancellations, elicited from Senator Barkley an inquiry as to what had happened to the many-curved star.

"The public's taste is changing," the witness replied.

Outlining the history of the Production Code at the request of Senator Barkley, Mr. Pettijohn declared that the Legion of Decency boycott made it possible to secure adherence to that code by the whole industry. "The Legion

(Continued on following page)

"CULTURAL MONOPOLY" IS CHARGED

(Continued from preceding page)

of Decency did a fine job," he asserted, adding that last year it condemned only six pictures. Three of these were foreign, he said, while the other three were made by companies not regularly engaged in the business, and all were distributed under the individual-sale plan advocated in the Neely bill.

Halving of the industry's production and serious unemployment among the 282,000 persons employed were seen by the Screen Actors Guild in passage of the bill, it was testified by Robert Montgomery, former president of the organization.

Mr. Montgomery confined himself largely to a discussion of the provision giving the industry 12 months in which to revamp after passage of the bill, declaring it could not recover in 12 years.

Cites New Trade Practice Plan

Proponents of the bill began their presentation Tuesday, the only break in the parade of witnesses coming when Mr. Pettijohn told Senator Neely, who was presiding at the time, that the hearings could be shortened and the civic groups given all they want through the new practice agreement.

"If these people will put on the table the names of the exhibitors they represent and say which theatres in the country want to buy their pictures and arrange for their bookings, I think we can get through a trade practice agreement right now in Washington and lay it on the table," he declared.

"If the exhibitor will call in a responsible group of these ladies and allow them to indicate the kind of pictures they do not want played in that community we will agree to withdraw from any film offer those pictures, and if they indicate the pictures they want we will go on record that they will be offered at fair prices."

"Will you also say for the Big Eight that they will supplement the agreement by absolving the local exhibitor from compliance with the present block booking system?" Senator Neely asked.

"Except for this, that when the salesman goes out to sell he sells all the pictures that he can, but we will withdraw from any offer what a responsible group from his own community thinks they do not want," Mr. Pettijohn replied.

Myers Raises Opposition

Opposition of Allied was started by Abram F. Myers, who declared the offer would not improve the exhibitor's situation since "there cannot be any exercise of the intelligent right of selection by anyone unless the goods are labeled."

"Our organization has not simply insisted on this bill all these years," he declared. "It has made proposals for the identification of pictures but we are simply told that they will not grant that.

The interruption came as Mr. Atkinson was engaged in an exposition of the cultural effect of films and the necessity for protecting children from undesirable influences, reading from the frequently-read Payne reports which have featured block booking hearings for years.

In a bitter attack on the industry, he said it has a "cultural monopoly."

The witness referred to the distributors' offer of an agreement for selectivity, saying, "I look with considerable suspicion on any attempt to settle the matter by voluntary negotiations. A later witness will give you 13 broken promises of the industry."

The present plan of voluntary censorship, he said, is kept alive only by the constant pressure of the Legion of Decency and other organizations and would be almost immediately abandoned if that pressure was relieved.

Parade of Civic Groups

The usual array of national organizations favoring the bill was paraded before the committee, most of the representatives emphasizing the moral effect of present day films.

Led by Miss Catherine Lyford of Boston, executive secretary of the Massachusetts Civic League, who said there is a "surfeit of mediocre pictures," the group included Miss Helen W. Atwater, of the American Home Economics Association; Mrs. Harriet Houdelette, of the American Association of University Women; Mrs. E. E. Danley, of the YMCA, and Miss Izora Scott of the National Women's Christian Temperance Union, all of Washington. A letter from Dr. Ray Lyman Wilbur of Leland Stanford University, president of the National Motion Picture Research Council, attacking "inferior" pictures, was read into the record.

The presentation of the Motion Picture Research Council's viewpoint was concluded by Mrs. Robert T. Bushnell of the Newton (Mass.) League of Women Voters, Miss Mary T. Lynch, of the National Council of Catholic Women, and Mrs. Mary T. Bannerman of the National Motion Picture Research Council and National Congress of Parent-Teachers Association.

Miss Bannerman presented resolutions and letters from a number of women's organizations.

Cole Cites U. S. Charges

With many leading figures of Allied lined up to argue for the bill, Colonel H. A. Cole, of Dallas, president of the organization, led off with the charge that block booking and blind selling are only two of the "monopolistic and oppressive practices resorted to by the "Big

Text of Senator Neely's Bill To Outlaw Block Booking

Following is the complete text of Senate Bill 280, the Neely anti-block selling and blind selling bill, on which public hearings are being held before a subcommittee of the Senate Interstate Commerce Committee. It follows in the main the measure that has been pending for some years.

A bill to prohibit and to prevent the trade practices known as "compulsory block-booking" and "blind selling" in the leasing of motion-picture films in interstate and foreign commerce.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the methods of distribution of motion-picture films in commerce whereby (a) exhibitors are required to lease all or a specified number of an offered group of films in order to obtain any individual desired film or films in the group, a trade practice sometimes known as "compulsory block-booking," and (b) films are leased before they are produced and without opportunity for the exhibitor to ascertain the content of such films, a trade practice sometimes known as "blind selling," are hereby declared to be contrary to public policy in that such practices interfere with the free and informed selection of films on the part of exhibitors and prevent the people of the several States and the local communities thereof from influencing such selection in the best interests of the public, and tend to create a monopoly in the production, distribution, and exhibition of films. The Congress finds and declares that such methods and practices adversely affect and constitute a burden upon commerce, and it is the purpose of this Act to prohibit and to prevent such methods and practices in commerce.

Sec. 2. For the purposes of this Act, unless the context otherwise requires—

(1) The term "motion-picture film" or "film" means all motion-picture films (whether copyrighted or uncopyrighted), including positive and negative prints, and copies or reproductions of such prints, which films contain photoplays or other subjects and are produced for public exhibition: Provided, That the term shall not include films commonly known as "news reels" or other films containing picturizations of news events, or short subjects of two thousand feet or less in length.

(2) The term "to lease" includes the making of a license agreement, contract, or any type of agreement whereby a film, the distribution of which is controlled by one of the parties, is to be supplied to and exhibited in a theatre owned, controlled, or operated by the other party.

(3) The term "person" includes an individual, partnership, association, joint-stock company, trust, or corporaiton.

(4) The term "distributor" includes any person who engages or contracts to engage in the distribution of motion picture films.

(5) The term "exhibitor" includes any person who engages or contracts to engage in the exhibition of motion picture films.

(6) The term "commerce" means commerce between any State, Territory, or the District of Columbia, and any place outside thereof; or between points within the same State, Territory, or the District of Columbia, but through any place outside thereof; or within any Territory or the District of Columbia.

For the purposes of this Act (but in no wise limiting the definition of commerce) a transaction in respect of any film shall be considered to be in commerce if the film is part of that current of commerce usual in the motion-picture industry whereby films are produced in one State, leased for exhibition in other States, and distributed to them through local exchanges in the several States, the films circulating from the exchanges and between the various exhibitors. Films normally in such current of commerce shall not be considered out of such commerce through resort being had to any means or device intended to remove transactions in respect thereto from the provisions of this Act. For the purpose of this paragraph, the word "State" includes Territory, the District of Columbia, and foreign country.

Sec. 3. (1) It shall be unlawful for any distributor of motion-picture films in commerce to lease or offer to lease for public exhibition films in a block or group of two or more films at a designated lump-sum price for the entire block or group only and to require the exhibitor to

(Continued on opposite page, top of column 2)

CLUB WOMEN PARADE TESTIMONY

(*Continued from opposite page, bottom column* 1)

Eight.'" He read at length from the charges of the government in the New York suit.

They are the "twin evils," he said, predicting that elimination of the requirement for providing a synopsis will be demanded by the distributors, who probably would not object seriously to the rest of the bill if that was taken out, but warned that "elimination of that section would emasculate the bill."

Block booking is exercised "both horizontally and vertically," Mr. Cole asserted, explaining the situation in which he said subsequent run independents in Texas found themselves as a result of the restrictions imposed by the Interstate Circuit, which recently were outlawed by the Supreme Court.

"That situation has been changed now," he said. "The Government asked that and only recently the Supreme Court upheld a District Court ruling which said it was illegal, but nevertheless in the three years between the initiation of the practice and its outlawing 23 theatres sold out to the chains."

Mr. Cole discussed the distributors' new proposals for cancellation at length, declaring that it was not a flat 20 per cent of all pictures but was graduated according to the average price of films. He asserted that the trade announcement provision was meaningless and ambiguous, and said that the clause covering specific demands for pictures was so framed that exhibitors could make no use of it.

Evasion Move Charged

"In view of the past experience of Allied and the independent exhibitors it represents we feel that it (the proposed agreement) does not in any way take care of the evils of compulsory block booking," he said, predicting that the distributors would evade the cancellation clause, as, he charged, they have in the past. That they were already doing so, he said, was evidenced by a letter he received from an exhibitor who had been approached by a salesman for one of the companies which are putting the new cancellations into their contracts, in which the showman said he had been offered the pictures at a price, with a much lower figure quoted if he would eliminate the cancellation.

Further, Mr. Cole said, the proposed code would be effective only two years, with no guarantee of its continuance "even if it should mean very much."

Mr. Cole was followed by Nathan Yamins, of Fall River, Mass., who charged that the MPTOA, at a meeting in Toronto, "sold out body and soul to the producers." That block booking can be eliminated was declared by Mr. Yamins to have been demonstrated by the fact that England had banned it and that United Artists sold singly.

Mr. Yamins asserted that cancellation privileges meant little, explaining that if a picture in the highest price block was eliminated, a film was moved up from the lower blocks so that he eliminated only the lowest priced film.

Insistence of Mr. Yamins in crediting the Legion of Decency with improvement of pictures irritated Senator Neely, who insisted that the threat of legislation and the hearings that have been held have been an important influence.

Asked by Senator White what proportion of pictures are unsuitable, Mr. Yamins said only one of two per cent were harmful for adults, but possibly 25 per cent were undesirable for young folk.

However, Yamins added, there is a big percentage of films which are not harmful, but "are a waste of time" and would be rejected under selective buying.

Mr. Yamins declared that if the bill was passed and the majors didn't produce good pictures, the independents would, and read a telegram from Phil Goldstone, of Monogram, complaining that independents do not have a fair opportunity to market their product.

Asked by Senator White how the independents sold, Mr. Yamins admitted that they used block booking, leading the Senator to ask if they were not just as bad as the "trust," to which Mr. Yamins agreed.

Kent Challenges Claims

If a majority of theatre owners were permitted to vote on this bill they would reject it, the subcommittee was told by Sidney R. Kent, president of Twentieth Century-Fox, first witness for the distributors. He contended no list has ever been presented of exhibitors reported to have been driven out of business by block booking or blind selling.

"It seems to me unfair that year after year men get up and claim, not under oath, that block booking and blind buying is putting them and others out of business and yet they are here year after year not only with the same theatres, but in some instances, with more theatres," he said.

"Since when has the right to buy as you want and what you want, become more sacred under the Constitution than the right to choose your own customer and decide whether you will keep your product or just not let a man pick what he wants at his own price?" he asked.

Mr. Kent pointed out that it would be impossible to comply with the requirements for a synopsis under the present methods of production without serious danger of violating the law. Proponents of the bill account for less than ten per cent of the revenues of major companies, he charged.

Enactment of the bill would seriously increase the cost of films to exhibitors, Mr. Kent said.

Loew's Dividend

Loew's Wednesday declared $1.62½ quarter dividend on the $6.50 cumulative preferred stock payable May 15th to stockholders of record April 28th.

Text of Senator Neely's Measure

(*Continued from opposite page*)

lease all such films or permit him to lease none; or to lease or offer to lease for public exhibition films in a block or group of two or more at a designated lump-sum price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump-sum price and separate and several prices shall bear to each other such relation (a) as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition, or (b) as tends to require an exhibitor to lease such entire block or group or forego the lease of any number of numbers thereof, or (c) that the effect of the lease or offer to lease of such films may be substantially to lessen competition or tend to create a monopoly in the production, distribution, and exhibition of films; or to lease or offer to lease for public exhibition films in any other manner or by any other means the effect of which would be to defeat the purpose of this Act.

(2) It shall be unlawful for any person knowingly to transport or cause to be transported in commerce any motion-picture film which is leased, or intended to be leased, in violation of subdivision (1) of this section.

Sec. 4. It shall be unlawful for any distributor of motion-picture films in commerce to lease or offer to lease for public exhibition any motion-picture film over two thousand feet in length unless such distributor shall furnish the exhibitor at or before the time of making such lease or offer to lease a complete and true synopsis of the contents of such film. Such synopsis shall be made a part of the lease and shall include (a) an outline of the story, incidents, and scenes depicted or to be depicted, and (b) a statement describing the manner of treatment of dialogs concerning any scenes depicting vice, crime, or suggestion of sexual passion. It is the purpose of this section to make available to the exhibitor sufficient information concerning the contents of the film and the manner of treatment to enable him to determine whether he desires to select the film for exhibition and later to determine whether the film is fairly described by the synopsis.

Sec. 5. (1) Every person who violates section 3, or who fails to furnish the synopsis required by section 4, or knowingly makes any false statement in such synopsis, shall be deemed guilty of a misdeameanor and, on conviction thereof, shall be punished by a fine of not exceeding $5,000 or by imprisonment for not exceeding one year, or by both such fine and imprisonment in the discretion of the court.

(2) The several district courts of the United States are hereby invested with jurisdiction to prevent and restrain violations of this Act, and it shall be the duty of the several district attorneys of the United States, in their respective districts, under the direction of the Attorney General, to institute proceedings in equity to prevent and restrain such violations. Such proceedings may be by way of petition setting forth the case and praying that such violation shall be enjoined or otherwise prohibited. When the parties complained of shall have been duly notified of such petition, the court shall proceed, as soon as may be, to the hearing and determination of the case; and pending such petition, and before final decree, the court may at any time make such temporary restraining order or prohibition as shall be deemed just in the premises. Whenever it shall appear to the court before which any such proceeding may be pending that the ends of justice require that other parties should be brought before the court, the court may cause them to be summoned whether they reside in the district in which the court is held or not, and subpoenas to that end may be served in any district by the marshal thereof.

Sec. 6. If any provision of this Act is declared unconstitutional or the applicability thereof to any person or circumstances is held invalid, the validity of the remainder of the Act and the applicability of such provision to other persons and circumstances shall not be affected thereby.

Sec. 7. This Act shall become effective twelve months after its enactment.

"HE'S A RIGHT GUY"
"HE'S AN HONEST M
"HE'S A MENACE TO SOCIETY"
"HE'S JU
MISTR
"HE'S A DARLING"
Pictures

WHO IS RIGHT?

His prison buddy, the stuffed shirt banker, whom he dares to laugh at, the boyhood pal who stands by him, the school teacher who loves him as a son, the girl who loves him with all her young flaming heart!! They all have their own answer! But who is right?

YOU'LL BE RIGHT!

...when you play this great emotional drama...the biggest box office thriller of the year!

Bernard Steele presents

"BACK DOOR TO HEAVEN"

with Wallace Ford · Patricia Ellis
Stuart Erwin · Aline MacMahon

Based on a Story by William K. Howard · Screen Play by John Bright & Robert Tasker · Produced and Directed by William K. Howard · A PARAMOUNT RELEASE

WARNERS TELL WORLD FROM DODGE CITY

Hoopla Conclave Extraordinary Sells the Motion Picture as Entertainment for the Many

by JAMES CUNNINGHAM
at Dodge City

Here on the plains of Kansas showmanship and history have made spectacular rendezvous, specifically for that Warner Brothers' ambitious "Dodge City," but also broadly for the stimulation of the cause of the motion picture as America's dominant entertainment.

America has been hearing, from this little city on the sunkissed prairie, as never before it has heard about a motion picture. The rootin', tootin', shootin' picaresque of the 1870 has been the pretext for giving the customers a treatment of hell-roaring, open-throttle salesmanship for the motion picture as entertainment.

Telling About "A" Picture

As the tumult and the shouting subsides, the reflection comes that the indications are that more can be done for our industry by telling the customers about "a" motion picture than has been done by institutional campaigns about "the" motion picture as "your best entertainment."

In a Pullman stateroom on the next track is S. Charles Einfeld, who went through that campaign last year and has, it appears, decided that the general issue calls for concrete answer of the only kind that the consumers can understand—which is to say something actually taking place and involving people, names, not abstractions.

The round-up has included receptions official and unofficial for the stars, including Errol Flynn, Olivia DeHavilland, Victor Jory, Guinn Williams, Frank McHugh, Jane Wyman, Gloria Dickson, Rosemary Lane, Pricilla Lane, Wayne Morris, Jean Parker, Claire Windsor, Anita Louise, Eddie Foy, Lya Lys, John Payne, Marie Wilson, Alan Hale, Ann Sheridan, Allan Jones, Mary Brian, Mary Carlisle, John Garfield and Humphrey Bogart.

Parades and Rodeo

There have been luncheons, parades, a rodeo, a street dance, parties everywhere and of course the simultaneous world premiere of the picture "Dodge City" at three theatres with personal appearances of the stars at all three.

Additional contribution to both sight and sound came with the concurrent Kansas Music Festival with forty-five bands from all parts of the state participating. It seemed an appropriate time for the dedication of Dodge City's new municipal stadium, which was done.

When the trains pull out and the customers go home things are going to seem a bit quiet hereabouts for the survivors and residents.

Pegs and Pegs

Nothing seems to make news so effectively as an event.

Dodge City this week-end of 1930 is an event. Press agents talk about "news pegs" on which to hang copy. In that category of metaphor this has been a picket fence. Here we have names, stars galore, three governors and something going on or coming off every few minutes. There has been unparalleled coverage by 193 radio stations and by an unprecedented assemblage of correspondents of the public, trade and fan press.

By demonstration before, and participation by, Governor Ratner of Kansas, Governor Carr of Colorado and Governor Miles of New Mexico, official and political eyes of the Southwest have been made aware that the motion picture is something of considerably more American significance than a tape of pictures that come in a can from elsewhere. The milling of thousands of the thrilled assemblage of the prairie people were evidence enough to the politically acute that the motion picture is something rather more than a lightsome fancy with its public.

Roster of Attendance

The roster of persons devoted to journalism and related activities in attendance includes:

From the east: Bland Johaneson, New York *Mirror;* Eileen Creelman, New York *Sun;* Howard Barnes, New York *Herald-Tribune;* Paul Peters, *Life;* Ira Wolfert, N.A.N.A.; Mark Barron, Associated Press; Jean Rue, United Press; Sam Shain, *Motion Picture Daily;* James Cunningham, MOTION PICTURE HERALD; Maurice Kann, BOX OFFICE; Jack Harrower, *Film Daily;* Ralph Budd personnel director; Jacob Wilk, story editor; Mitchell Rawson, eastern publicity director, and John Harkins of the Warner home office publicity department.

From the midwest and south: Jack Bryan, Memphis *Press Scimitar;* Larry Lawrence, Milwaukee *Journal;* Buck Herzog, Milwaukee *Sentinel;* Keith Wilson, Omaha *World Herald;* Merle Potter, Minneapolis *Journal;* George Cottingham, Houston *Chronicle;* Ann Marsters, Mrs. Marsters, Lowell Lawrence, Kansas City *Journal;* Lloyd Lewis, Chicago *Daily News*; Ken Fry, N. B. C.

From the west: William R. Weaver, Quigley Publications; William R. Wilkerson, *Hollywood Reporter;* George Watson, Acme News Photo; Gene Herrick, *Look Magazine;* Al Kahn, United Press; Kay Mulvey, *Ladies Home Journal;* Ted Magee, *Picture Play;* Hyman Fink, *Photoplay;* Read Kendall, Los Angeles *Times;* Guy Stafford, Los Angeles *Times;* Jimmy Starr, *Herald Express;* Harry Friedman, Los Angeles *Examiner;* Erskine Johnson, Los Angeles *Examiner;* Harry Mines, Los Angeles *Daily News;* Harold Hefferman, N.A.N.A.; Jack Jungmeyer, *Daily Variety;* Elizabeth Wilson, *Screenland;* Kay Daniels, N.A.N.A.; Mr. and Mrs. Edwin Schallert, Los Angeles *Times;* Robbin Coons, Associated Press; Don Brinn, World Wide Photos; Virginia Wright, L. A. *Evening News;* Jack Albin, *Screen Guide;* Bergstein, *Screen Guide;* Charles Payne, *Pic Magazine;* Lee Shippey, Los Angeles *Times;* Richard Pollard, *Life;* Helen Morgan, *Life;* Peter Stackpole, *Life;* J. D. Spir, *Screen & Radio Weekly;* Gordon Fawcett, Fawcett Publications; Charles Rhodes, Fawcett Publications; Len Weissman, *Screenland;* Burton Fitts, Los Angeles District Attorney; Harlan Palmer, Publisher; Earl Theisen and Clarke Wales; Sheilah Graham, N.A.N.A.; Arthur Unger, *Daily Variety;* Carl Schroeder, *Screen Guide;* Harry Crocker, Los Angeles *Examiner;* Douglas Churchill, New York *Times;* Gene Withers, *Herald Express*; Philip Scheuer, Los Anglese *Times;* Lois Svensrude, *Modern Screen*; Thornton Delehanty and Paul Harrison, N.E.A.

With Mr. Einfeld, director of advertising and publicity for Warners', were Perc Westmore, head of the make-up department, and Robert Taplinger, director of publicity at the Burbank studios.

S. Charles Einfeld being heard from at Dodge City. It's Ann Sheridan alongside.

Paramount Officials Leave for Coast

Paramount home office executives left this week for Hollywood for final studio conferences preceding the formulation of the product program for 1939-40. Neil Agnew, vice-president in charge of distribution, and Robert M. Gillham, director of advertising and publicity, left New York by train Wednesday for Chicago where Mr. Agnew will confer with Chicago exchange men and Mr. Gillham will discuss final details of the Omaha premiere of "Union Pacific" on April 28th with Cliff Lewis, studio advertising director. Barney Balaban, Stanton Griffis, Edwin Weisl, Russell Holman and Leon Netter will leave Friday and will join Mr. Agnew and Mr. Gillham in Chicago for the remainder of the trip to Hollywood. The conferences with Y. Frank Freeman and studio officials are expected to last three weeks.

Colony Announces Six

Colony Pictures, which is headed by Max and Arthur Alexander, has announced a program of six features, all for states rights release, as are, in addition, their six westerns starring Ken Maynard. The films are: "Emergency Landing," "Extra Edition," "Dead Men's Island," "Golden Glove Kid," "Military School" and "Road King."

Columbia Exchange Changes

Wayne C. Hall has been promoted to branch manager for Columbia in Los Angeles, from Denver. Bob Hill of Salt Lake City is taking over the Denver territory. George Becker has resigned as Columbia salesman in Cleveland and has been succeeded by Oscar Bloom. Jack Share has joined the Cleveland staff.

NEW YORK STRIKE SETTLEMENT SEEN AS MEDIATION GOES AHEAD

Berkeley Henderson of Anti-Trust Division of Department of Justice Takes Over the Inquiry; Other Union Fronts

Confinement of the "Local 306 strike" to New York home office projection rooms and exchanges, and even a settlement, appeared probabilities at mid-week, as, in an atmossphere of truce, representatives of the union, the large companies, and their circuits and the independent circuit holders of Local 306 contracts had met with the New York State Mediation Board at 250 West 57th Street, New York City, and were awaiting possible action by the Department of Justice.

Strike Static

The strike, which had threatened to cripple the entire industry from studios to the theatres, was static at mid-week. The union was not attempting to picket home offices, or to ask aid from technicians, stagehands, and home office units of the International Alliance of Theatrical Stagehands and Employees and American Federation of Labor, and, especially, not calling out its members in the more than 1,000 New York theatres. The majors witheld their week-old injunction papers, pending possible settlement of the dispute. The Department of Justice anti-trust division was investigating the strike, for possible action on anti-trust grounds, the majors having claimed that to accede to the Local 306 demands that they stop film delivery to theatres not employing 306 members, would make them partners in a violation of the anti-trust laws. On Monday of this week Berkeley W. Henderson, of the anti-trust division, arrived from Washington and took over the investigation from Joseph E. Brill and William McGovern of the United States district attorney's office.

On Wednesday Mr. Hnderson was awaiting instructions from Washington, after submitting a report on the situation. The meetings at the mediation board were held up, pending the Washington action.

The strike, which began last Monday, was called by the New York projectionists' local after the major companies, meeting with union lawyers and officials and then again on March 26, at the offices of the Motion Picture Producers and Distributors of America defied the union demands that film deliveries be refused the circuits and theatres employing members of the Empire State union, the only New York rival of the Local 306. The majors based their refusal on the grounds that agreement to the union's demands would render them liable to lawsuits for breach of contracts by the theatres suffering non-delivery of films; would make the majors, in effect, organizers for the union; would cause the majors to suffer losses of revenue; would make the majors partners in a conspiracy to injure the business of theatres in competition with theatres owned by distributor affiliates; would, in effect, make them partners in a conspiracy with the union to destroy the business of theatre owners with whom the Local 306 had disputes; would, in this connection, render the majors liable to conviction in the pending anti-trust suits in New York, by the Department of Justice.

Solutions Proposed

Union circles this week had advanced a number of possible solutions, without further strike action: one was the declaration by an official agency, such as the mediation board, that the contracts between Empire State and its theatre employers are illegal. The mediation board denied that it had such power. Another solution would be absorption of Empire State by the Local 306, if the theatre contract partners would allow. Up to mid-week, the two circuits, Century and Cocalis, employing Empire State, declared the contracts held with Empire were "satisfactory."

ARSONIST FOILED BY SAFETY FILM

The police in Red Bank, N. J., are seeking a would-be arsonist who overlooked one important thing when he spread hundreds of feet of motion picture film through the rectory of St. Anthony's Church there and tossed in a lighted match to complete his handiwork.

He didn't notice that on the margin of the film was printed:—"Safety film, non-inflammable."

Local 306 officers have termed the Empire State union "a company union" and have declared that its members would "like to join Local 306. Contracts of the Empire with its theatre employers are believed to have a two week cancellation clause—by the theatre employer only.

The major companies, last week, asked the advice of Federal Judge William Bondy, in New York, this was done through the request of Colonel William Donovan, for the Irving Trust Company, receivers for RKO, now undergoing reorganization "for advice" on how to handle the threatened strike. The other company attorneys were present at the hearing as "interested parties." Judge Bondy's "advice" was to deliver film to theatre accounts, "to all practical limits"; and to seek legal action (i.e., an injunction). Injunction papers were drawn up late last week, but were being held this week, pending settlement of the strike, and in appreciation of the union's promise not to extend the strike to all New York theatres.

Jurisdiction of Department

The question to be determined, apart from the justification for the strike, was the jurisdiction of the Department of Justice. Mr. Henderson, and the other attorneys, had, by this week, questioned all of the leading participants, except those members of the union who were reported "out of town." Department of Justice findings that the dispute involved only a request by the union that the majors enter into conspiracy with them to cripple the business of the independent Empire-State-serviced unions was expected to result in anti-trust action. The finding that the dispute basically involved wage and hours, on the other hand, was expected to bring the dispute under the provisions of the Norris-LaGuardia Act, in which a Federal department would be unable to interfere.

Only if the dispute involved interstate commerce could the Labor Department's Conciliation service and the National Labor Relations Board become interested. Grounds on which it might be claimed that the dispute is interstate are that the exchange employees are working in offices which distribute film to New Jersey, and possibly, Connecticut. On the other hand, the Local 306 demand upon the majors, and the cause of the whole dispute—employment by certain New York theatres of Empire State members, not Local 306 members—is palpably local.

Union Moves Elsewhere

Other union fronts this week appear as follows:

In Hollywood, the possibility appeared nearer of compromise on the charges against the producers and the IATSE officers, by Jeffe Kibre, minority leader of Local 37, technicians. Dr. Towne Nylander, lately re-instated regional director of the National Labor Relations Board, said that certain compromises had been made and other differences would possibly be adjusted at the conference Wednesday, between Mr. Kibre, IATSE officers, and himself.

In Hollywood, also, the dispute between deposed officers of Local 37 and the international IATSE officers and representatives took a revealing turn over the weekend, when the local sheriff deprived of their badges the bodyguard for A. Brigham Rose, attorney for Local 37, and Harold Smith, an IATSE representative. The badges give their wearers permission to carry firearms.

International officers on Tuesday won the first round of the fight for control of Local 37 when Superior Judge Emmet H. Wilson dismissed the application of deposed local officers for a permanent injunction restraining the IATSE from interference. Union members attended a mass meeting Sunday which officers of the International said was an attempt by CIO to gain a foothold in Hollywood.

Also in Hollywood, the Screen Directors Guild negotiating committee, headed by Frank Capra, expected to have under consideration this week, the final draft of a proposed agreement with the producers; and the agreements between the producers and the Screen Writers' Guild are still pending, after the latter last week had rejected producer proposals. The writers have charged the producers, before the NLRB, of unfairness, and the agreements are to be reached under the implication by the NLRE that it will resume hearings on the charges, unless the producers make every effort to meet demands.

IATSE Meets in Akron June 4th

The national IATSE will meet at the Portage Hotel, Akron, Ohio, on June 4-5, the annual summer convention. About 250 delegates and guests are expected.

In New York, the Bookkeepers, Stenographers and Accountants' Union has signed a two year contract with the Big U Film Exchange and the Universal home office management. The agreement provides for wage increases, regulates hours, and settles the closed shop question by stipulating that present non-union employees may remain outside the union, but that all future workers must join the union. The union is organizing the workers in other home offices and exchanges.

In New York also, the Negro Youth Association of Corona, has won the right, from Queens County Supreme Court Justice Stoddard, to picket the Palace Theatre, Corona, because that theatre reportedly does not employ Negroes.

In Massachusetts, the state labor Relations Commission has ruled that theatre managers and publicity men are not "employers" as defined by the State Labor Relations Law.

In Vancouver, British Columbia, the Vancouver, New Westminster and District Trades and Labor Council, and the Projectionists Union Local 348 are appearing a judgment for damages and an injunction restraining them from picketing the Hollywood Theatre.

The American Federation of Actors will hold

(Continued on following page, column 1)

Managers Begin Unionizing Drive In Film Theatres

(Continued from preceding page)

elections for council on May 9. Renominated were Rudy Vallee, Sally Rand, Jed Dooley, and Walter J. Diggs. Nominated were Joe Smith, Avis Andrews, Lou Taylor, and Andy Alyn.

The Theatrical Managers, Agents, and Treasurers' union, also attempting to include major company home office publicity staffs, is beginning a nation-wide drive. The union claims to have completely organized the legitimate field, and the new drive is on motion picture theatres and home offices.

Hotels Threatened

In New York, hotels were threatened with a strike of talent in the many benefits and performances which they run and stage, as the result of the protest by Actor's Equity against the rise in hotel rates, announced last week by the Hotel Association of New York City, in anticipation of the New York World's Fair. The hotel men, in announcing the rise in rates, claimed it would "clean out" the hotels in the Times Square area, to the benefit of the hotels involved, and help the hotels generally, inasmuch as it was claimed hotel rates were always "too low"; and that, the business which the Fair would bring to New York hotels, would be vitiated in effect by low rates and by the tenure of the many actor tenants in the Times Square area, who have been paying low monthly and weekly rates. The actor's organization protested to the city officials, and to the hotel officers, pointing out that many actors were almost indigent, that they regarded the Times Square hotels as their "homes"; and that, driven to other parts of the city, they would be among people "who do not understand, nor like them."

A compromise was being reached this week.

The Trade and Commerce Bar Association this week, through the report of its committee on industrial relations, revealed its belief that the warfare between the American Federation of Labor and the Committee for Industrial Organization was hampering the National Labor Relations Board. The committee found that the board, as a consequence, had not a "fair test"; that the unions had "hurt their cause with the public"; and that employers, as a consequence, were "less favorably disposed" towards unionism.

SHORT PRODUCT PLAYING BROADWAY

Week of April 1

CAPITOL

Odd Sports	Columbia
Gorilla Hunt	Columbia
Story of Dr. Jenner	MGM
Feature: Society Lawyer	MGM

CRITERION

Now It Can Be Sold	Columbia
Seal Skinners	MGM
Feature: Bulldog Drummond's Secret Police	Paramount

MUSIC HALL

Ugly Duckling, The	RKO Radio
Air Waves	RKO Radio
Screen Snapshots, No. 3	Columbia
Feature: Story of Vernon and Irene Castle	RKO Radio

PARAMOUNT

Popular Science, No. 3	Paramount
Feature: I'm From Missouri	Paramount

RIALTO

Human Bomb, The	Vitaphone
Home, Cheap Home	Vitaphone
River, The	Paramount
Feature: On Trial	Warner Bros.

RIVOLI

Ugly Duckling, The	RKO Radio
Gems of the Orient	MGM
Feature: Three Smart Girls Grow Up	Universal

ROXY

Fashion Forecasts	20th Cent.-Fox
G-Man Jitters	20th Cent.-Fox
Feature: The Story of Alexander Graham Bell	20th Cent.-Fox

STRAND

Campus Cinderella	Vitaphone
Roaming Camera	Vitaphone
Fat Chance	Vitaphone
Presto Change-O	Vitaphone
Feature: You Can't Get Away With Murder	First National

St. Louis Union Court Trial Ends

The trial of the suit of 19 members of Motion Picture Operators Local 143 of St. Louis to oust John P. (Big) Nick, "boss" of the union, Clyde Weston, business agent, and George W. Browne, president of the International Alliance of Theatrical Stage Employees, from control of the business and finances of their union ended abruptly in circuit court there last Thursday when stipulations were filed stating that additional testimony would be repetitious. Judge Ernest F. Oakley took the case under advisement.

The stipulation provides that all vouchers, canceled checks and stubs issued by the union since 1937 and an audit made since that time will become evidence.

For three days prior to the termination of the trial Robert Tomsen, former business agent of Local 143, described the ways and by-ways of a labor czar.

In 1936, Tomsen testified, Nick instructed operators not to do any repair work on sound equipment when it went out of order. Someone asked "Can't we even replace a blown fuse," and Nick replied "If theatre owners want to keep going let them sign a contract with the Co-Operative Sound Service Co." This company formerly was owned by Weston, who says he got rid of it before becoming business agent of the local. All of its employees are members of Nick's union.

Browne, the witness related, talked to the members of the union and said Nick was in complete charge and that his word was law and final, adding, "I would not hesitate to suspend a member or revoke the charter of a local that failed to comply with the mandate of the international office."

On the first day of the hearing Clarence Kaimman, theatre owner, testified that he and Louis Landau, another owner, and both members of a "defense committee" of picture theatre proprietors, had turned over to Edward M. Brady, a member of the State Legislature and designated as a henchman of Nick's, $10,000 at the Jefferson-Gravois Bank in 1936 during a time when negotiations for a wage increase for operators was in progress. The raises were not made after the fund was paid, he said.

Nick, Brady and Weston are under indictment on charges of extortion in connection with the payment in 1936 and another in 1937.

Kaimman testified that he and Landau went to the bank from a meeting of the exhibitors' negotiating committee and that he signed a check for $10,000, which was cashed.

Bondy Confirms Plan for RKO; Officers Named

In a 13-word decision, Federal Judge William Bondy filed his confirmation of the reorganization plan of RKO on Monday, thus virtually ending the company's six years spent in the courts. The actual consummation of the plan, involving technical legal steps, is expected to follow in short order.

The brief text of Judge Bondy's decision said: "The plan of reorganization approved by the court is hereby confirmed. Settle order." Formal execution of the order, actually bringing the corporation out of 77-B, is expected this week. Attorneys now have to submit a detailed formal order, file a new certificate of incorporation for the proposed new company which will be incorporated in Delaware, and exchange new securities for old. Under the plan stockholders will receive one share of new common for six shares of the old, and debenture holders will get their money in full.

The order carried approval of the proposed officers and directors. George J. Schaefer will be president, Ned Depinet vice-president and William Mallard secretary and treasurer. Floyd B. Odlum, president of the Atlas Corporation, which sponsored the plan, will be chairman of the board. The directors will be Mr. Schaefer, Mr. Depinet, Thomas P. Durell, Raymond Bill, Frederick L. Ehrman, N. Peter Rathon, W. G. Van Schmus and Lunsford P. Yandell.

Appeals from the plan are being taken by Ernest W. Stirn of Milwaukee, Fabian Realty Corporation, Copia Realty Company, and H. Cassel and Company, stock brokers.

Roosevelt Pleads for Exiles At Yeshiva College Dinner

At a dinner given last Sunday night to raise funds for Yeshiva College, sponsored by the Motion Picture Industries Committee, of which W. G. Van Schmus, managing director of the Radio City Music Hall, was chairman, James Roosevelt, guest speaker, said that "We can not go forward in the world of entertainment unless we aid the liberal arts and sciences."

Other speakers included Louis Nizer, George J. Schaefer, president of RKO, who also spoke for Mr. Van Schmus, prevented from attending by illness, M. H. Aylesworth, publisher of the *World Telegram,* Dr. Nelson Mead, president of the College of the City of New York, Bernard Revel, president of Yeshiva College, and Professor Moritz Werner. The speeches were broadcast over WMCA from 11:15 to 11:45.

Entertainment was provided by Jan Pearce and Viola Philo of the Music Hall, Leonard Warren of the Metropolitan Opera, and the Music Hall Glee Club.

Gus Schaefer, formerly Continental European manager for Paramount for many years, has been given a special assignment by the RKO foreign department covering Latin American markets. He sailed Saturday for Central and South America and is expected back in New York about June 1st.

Now Comes
Warners'
Supreme

Victory

FOUR DAUGHTERS
THE SISTERS
BROTHER RAT
ANGELS WITH DIRTY FACES
DEVIL'S ISLAND
DAWN PATROL
THEY MADE ME A CRIMINAL
WINGS OF THE NAVY
BLACKWELL'S ISLAND
YES, MY DARLING DAUGHTER
THE OKLAHOMA KID

"NOT MERELY TO MAKE MOTION PICTURES, BUT TO MAKE MOTION PICTURES AS FINE AS THEY CAN BE MADE."

The production principle of Warner Bros. Studio as stated by Gradwell L. Sears

DARK VICTORY
YOU CAN'T GET AWAY WITH MURDER
DODGE CITY
CONFESSIONS OF A NAZI SPY
NAUGHTY BUT NICE
FAMILY REUNION
THE KID FROM KOKOMO
JUAREZ
I AM NOT AFRAID
HELL'S KITCHEN
THE DEVIL ON WHEELS
EACH DAWN I DIE

Bette Davi

Dark

Film Daily says "this is one of the greatest emotional heart dramas ever produced and a sure Academy Award winner. The outstanding performance of motion picture's No. One Artist—Bette Davis. We are ready to stake our reputation that Dark Victory ranks as one of the Really Great motion pictures." Hollywood Reporter wrote, "this is a magnificent boxoffice smash; a picture which rises head and shoulders above any screen achievement of contemporary life; it will hold audiences breathless during its entire length." Boxoffice stated, "Dark Victory will rock boxoffices with returns." Jay Emanuel Publications said "this is a top grosser. If Warner Bros. had deliberately made a picture just to capitalize on Davis' winning the Academy Award they could not have made a better vehicle." Motion Picture Herald heralded this as a "made-to-marquee-measure attraction!" Showmen's Trade Review said "Bette Davis tops all her previous roles" Independent Exhibitors' Film Bulletin said, "one of the season's best boxoffice bets." Wrote Film Curb: "Bette's best!"

Victory

Bette Davis' masterful Portrait of a Free Soul is a portrayal unapproached in excellence, even by this two-time winner of the Academy's 'Best Actress' award

A Production Noteworthy for the Remarkable Supporting Performances of

George Brent
Humphrey Bogart

The important new screen personality

GERALDINE FITZGERALD

RONALD REAGAN · HENRY TRAVERS

CORA WITHERSPOON

Filmed under the inspired direction of

EDMUND GOULDING

Screen Play by Casey Robinson • From the Play by George Emerson Brewer, Jr. and Bertram Bloch
Music by Max Steiner • A First National Picture

WARNER BROS.

Producers

RADIO CITY
MUSIC HALL
PREMIERE APRIL 20

Four Solid Months of Magazine Advertising!

STUDY THIS FACE!

★BETTE DAVIS *Brings You Her Crowning Triumph!*

★DAR

EIGHT YEARS SHE HAS WAITED TO PLAY THIS ROLE!

Deep in the heart of every actress lives the ideal role she longs to play—a role that embodies e
such a rol
"Dark Vi
but a na
all that
bitter
love—
color-
waite
here

THE PORTRAIT OF A FREE SOUL

NOW SEE THIS FACE ON THE SCREEN!

MAJORS COMPLETE TRADE PACT; OWNERS STUDY IT; ALLIED REJECTS

Program, Dealing Basically with 16 Subjects, Would Apply for Two Years Starting with 1939-40 Season Contracts

The large distributors last Thursday night finally presented to exhibitors a trade practice program for effecting self-regulation in distribution-exhibition and with the hope of establishing more harmonious relations between the buyers and sellers of motion pictures.

Applying for two years to all contracts made after Jan. 1, 1939, and starting with the 1939-40 season, the program comes after eight months of actual formulation, three years of sporadic negotiation and ten years of attempted action, which began on December 10, 1929, when leaders gathered at the Union League Club in New York.

Basically, the completed document deals with 16 subjects:

1. Cancellation privileges of 20 per cent where rentals average $100; 15 per cent on $100 to $250 averages, and ten per cent on averages over $250.
2. Distributors agree to list productions planned and in work for each season.
3. Distributors having a feature for which there is "great public demand" shall offer exhibitors not taking a full program because of previous commitments a lesser number of pictures including the feature for which there is demand.
4. Preferred playing time on flat rentals or on guarantees against percentage shall not be required.
5. Separate score charges shall be eliminated beginning with 1939-40 contracts.
6. Theatres shall be able to obtain some run of a distributors' product, provided the theatre is not obsolete and the exhibitor is reputable.
7. To relieve against "selling away to a chain," distributors shall not license product away from existing customers to new or other customers for the sole reason that the new licensee is a customer or prospective customer in other situations.

"Forcing" Shorts Barred

8. Forcing of short subject, newsreel, trailer and western feature sales is eliminated.
9. Distributor on giving notice of availability of each picture shall notify exhibitor of the price allocation thereof, except that such notice shall be given not later than 14 days after the national release date to first run exhibitors in key cities.

Simplifying Agreement

10. Distributors will attempt to simplify the form of existing license agreement.
11. On selective license agreements exhibitors must exercise such right within 21 days after notice of availability is mailed.
12. Distributors will not prohibit exhibitor's delivery of a picture if a prior picture on release has not been delivered through the distributor's failure under agreements where accounts are required to play pictures in the order of release.
13. No distributor shall coerce an exhibitor into signing a contract or threat to build or otherwise acquire a theatre for operation in competition to him.
14. Subjects to be handled by arbitration shall, beside most of the aforementioned, also include license performances, over-buying, unreasonable clearance, but barring license fees and other terms and conditions.
15. Effective date: Agreement to apply to all contracts made after January 1, 1939 for 1939-40 product and for all subsequent years.

The complete text of the revised program of trade practices presented by the distributors to the MPTOA, to Allied States Association, and to unaffiliated exhibitor organizations, appears in this issue, starting on page 44, together with a brief comparison of the provisions with the requests in the MPTOA's 10-point program, the Allied revision of the first draft, and a comparison of the original and revised drafts.

Copy to Justice Department

On Thursday evening, William F. Rodgers, general sales manager of MGM, acting as chairman of the distributors' trade program committee, mailed copies of the draft to Allied States Association, to the Motion Picture Theatre Owners of America, to state exhibitors not affiliated either with Allied or the MPTOA, and to the Deparment of Justice, which has pending several anti-trust suits against the distributors. The Department in its New York suit seeks to eliminate circuit operation by distributors and change trade practices generally.

The Department is expected to make no official expression concerning the document. Broadway has heard that in certain distribution quarters the hope is nurtured that the program could be used in some way as the basis of a consent decree in the Government's suit.

Allied Rejects Proposals

Insofar as national MPTOA and most of the state exhibitor units are concerned, little or no objection to the draft is expected. But the situation differs with Allied, which on Monday flatly rejected the proposals and threw its full support behind the Neely bill to bar block booking. (Senate subcommittee hearings on the Neely bill are reported on page 31).

The position of Allied was disclosed in a formal statement by the executive committee following a meeting Sunday in Washington, at which it was voted to give no consideration to the draft and to call no special meeting. The committee said the latest draft contains a re-wording of certain of the substantive proposales "but offers no change whatever in the skeleton outline of arbitration contained in the second draft."

"The trade practice proposals submitted by the distributors not only are incomplete, but they do not pretend to abolish compulsory block booking and blind selling, and do not touch the subject of theatre divorcement. The proposals do not provide relief at all commensurate with that asked by the Government in its suit."

Distributors Go Ahead

The distributors nevertheless are prepared to go ahead with enactment of the program for any and all exhibitors desiring it, and in the form which they have presented. "So far as the concessions are concerned this is as far as the companies can go," said Mr. Rodgers.

State exhibitor organizations started this week to study the document.

C. E. Williams, president of the Nebraska and Western Iowa MPTO, approved the program Wednesday and said he would call an organization meeting.

In Denver, the Theatre Owners and Managers of the Rocky Mountain States met Tuesday and convene again next week. Some members, it was said, favor industry arbitration as against Government interference.

The directors of the Independent Theatre Owners of Southern California met in Los Angeles Thursday.

The Independent Theatre Owners Association in New York postponed a meeting until its attorneys have had more time.

Leo F. Wolcott, president of the Independent Theatre Owners of Iowa and Nebraska, calling a meeting at Des Moines, remarked, "These proposals apparently bear close relationship to the former proposals rejected as inadequate."

MPTOA's national officers were sending copies to their state affiliates.

The MPTO of Virginia, unaffiliated, was to meet this week.

Each exhibitor organization received with the draft a letter written by Mr. Rodgers, who disclosed that United Artists would not participate in the program. Later in the week Murray Silverstone, executive of UA, explained that "because of the setup of United Artists, we never were and could not be a part of the trade pact. We have 11 producers, each being separate and individual entities entirely independent. . . .

". . . many of the points . . . actually have been in operation since the inception of the company twenty years ago. . . ."

In his letter (see page 48) Mr. Rodgers advised that a joint conference of the distributors' and exhibitors' representatives will be sought with the Department of Justice at an early date in an effort to obtain its approval of the program and to consider methods of putting it into effect.

Appeal Ban on "Birth"; Censor Exemptions Sought in Ohio

State Education Department officials have received the record of preliminary court proceedings on "The Birth of a Baby," indicating the formal motion for an appeal to the Appellate Division, Third Department, in Albany.

Supreme Court Judge Pierce Russell of Troy denied the motion made on behalf of the American Committee for Maternal Welfare, which has fought for the public exhibition of "The Birth of a Baby" for the past 18 months.

H. E. Orazio Orazi Is Italian Film Head

H. E. Orazio Orazi is the new motion picture chief of Italy. His official title is director general of the motion picture department of the Ministry of Popular Culture. He is 32 years old and was formerly the federal secretary of the Fascist Party in Rome. He succeeds Luigi Freddi, who has been appointed vice-president of the official studios.

COMPLETE TEXT OF TRADE PRACTICE CODE AS REVISED BY DISTRIBUTORS

PREAMBLE

The signatories hereto, being distributors, exhibitors and organized groups of exhibitors of motions pictures, hereby severally adopt the following as a code of fair practice, hereby severally binding themselves to the observance of the principles, policies and practices set forth herein in the licensing, distribution and exhibition of motion pictures in continental United States.

I. Exclusion Privilege

(1) *Exclusion as a matter of right.* Whenever an exhibitor shall have entered into a license agreement for all of the feature motion pictures ("features") offered[1] at any one time by a distributor for a run in any situation[2], such exhibitor shall have the right to exclude therefrom, without payment of the license fee therefor, not to exceed twenty per cent. of the total number of features contracted for, if the average of the license fees for all features contracted for shall not exceed $100.00 per picture; fifteen per cent., if such average is in excess of $100.00 and not in excess of $250.00; and ten per cent., if such average is in excess of $250.00.

In determining the number of features that may be excluded, fractions of one-half or more shall be counted as one and fractions of less than one-half shall not be counted.

In computing the average of the license fees for all features contracted for the license fees of features based in whole or in part on a percentage of the gross receipts of exhibition shall be included in the average of the license fees of all the distributor's features of the preceding motion picture season which were exhibited upon a percentage basis for the same run in such situation. If none of the distributor's features was so exhibited during the preceding season, then such average of license fees shall be agreed upon by the distributor and the exhibitor and included in the license agreement.

For the purpose of determining the rights of exclusion of an exhibitor hereunder, so-called "Westerns" (as such term is understood in the motion picture industry),[3] re-issues and foreigns (except such as may have been produced outside of the United States in the English language by an American producer or distributor or subsidiary therof) shall not be included in the number of features offered or contracted for as above provided, but shall be deemed to have been offered in separate groups and, if contracted for, the features in each group shall be subject to exclusion on the basis set forth above and, if included with other features in the same license agreement, shall be separately listed.

The right of an exhibitor to exercise his exclusion privilege herein provided for shall be subject to the following terms and conditions:

(a) a first run exhibitor shall give the distributor written notice with respect to each feature he elects to exclude within fourteen days after the mailing by distributor of the first notice of availability thereof; any other exhibitor shall give such notice within fourteen days after the close of the first exhibition of such feature in the city or town in which his theatre is located or the mailing of the notice of availability thereof, whichever is later, provided that if such feature is not exhibited on a prior run in such city or town and notice of availability shall have been previously mailed to such exhibitor, the distributor shall mail to such exhibitor a new notice of availability thereof and notice of exhibitor's election to

(*Continued on opposite page*)

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[1] An exhibitor for a portion of distributor's feature shall be deemed to have contracted for "all of the feature motion pictures offered" if the distributor shall have offered only such portion to exhibitor.

[2] An exhibitor shall be deemed to have contracted "for a run in any situation" if he contracts for the right to exhibit each feature for a particular run either at a specified theatre or upon an "or" basis, i.e., at one of two or more specified theatres.

[3] Only "Westerns" which are not of the usual character and type of, and are inexpensively produced as compared with, the distributor's general line of features for the particular season in question.

New Trade Practice Agreement Draft Compared with Exhibitors' Proposals

TRANSLATED into legal verbiage and with slight additions and changes, the new draft of the distributors' proposals for a trade practice agreement, published last week, is substantially the same as that decided upon early in December. The most notable addition is the section outlining a plan for the establishment of arbitration boards, their personnel and rules of procedure. Also, the paragraphs covering non-theatrical competition and condemning the falsification of box office receipts have been eliminated.

In the table below, the summary of each paragraph of the new draft is followed by a comparison with the corresponding points as covered in the Allied proposals published in Motion Picture Herald *February 18th, the ten-point program of the MPTOA, which has been their basis for negotiation for last three years, and the original draft of the distributors' proposals as published in* Motion Picture Herald *December 10th.*

I. Exclusion Privilege: Allowing cancellation of 20 per cent where rentals average $100; 15 per cent where rentals average from $100 to $250, and ten per cent where average is over $250.

Allied	MPTOA	Original Draft
Same except for minor word changes.	Covered in Point 1 of 10-point program.	Same except for minor word changes.

II. Trade Announcement: Providing that distributors shall list productions planned and in work for each season, such announcement to be subject to uncertainties of the business.

Allied	MPTOA	Original Draft
Elimination asked.	Not mentioned.	Same as original.

III. Public Demand for Exceptional Feature: Distributors having a feature for which there is great public demand shall offer exhibitors not taking full program because of previous commitments a lesser number of pictures including the feature for which there is demand. The question of pictures in demand and the number to be offered are subject to arbitration.

Allied	MPTOA	Original Draft
Asked concession without "public demand" limitation.	Covered in Point 6 of 10-point program. (Relief on overbuying.)	"Public demand" limitation is new; other terms are the same.

IV. Preferred Playing Time: Providing that preferred playing time shall not be designated when film is sold on flat rental or on percentage when a guarantee is included, but when on straight percentage designation shall be by mutual agreement. Arbitration provided.

Allied	MPTOA	Original Draft
Notification time increased from five to seven days as asked. Otherwise unchanged.	Covered in Point 5 of 10-point program. (Relief on designated dates.)	Terms unchanged except for increase of notification time.

[*Continued on opposite page*]

ARBITRATION DETAILS CHIEF ADDITION

(Continued from opposite page)

exclude such feature shall be given within fourteen days after the mailing of such new notice;

(b) the exhibitor shall not, at the time of giving such written notice, be in material default under the license agreement[4];

(c) exclusions shall be made proportionately among the several price brackets provided for in the license agreement[5]; but any number of exclusions to which an exhibitor is entitled may be made from the lowest price bracket;

(d) if any exhibitor, having the right to do so, fails to exclude one or more features from higher brackets, he shall, for each such feature, have the right to exclude one feature from the lowest bracket; provided, however, that if at the time there are no unplayed available features in the lowest bracket, he may exclude a feature from the next lowest bracket.

Upon the exclusion of any feature under this Section (1), the license therefor shall terminate and all rights thereto shall revert to the distributor and such exclusion shall be charged against the number of exclusions to which the exhibitor may be entitled, whether or not a new license agreement for the exhibition of such feature is subsequently entered into by such exhibitor.

All disputes growing out of the excercise or attempted exercise by an exhibitor of the exclusion privilege provided for in this Section (1) shall be subject to arbitration.

(2) *Exclusion for cause.* An exhibitor shall have the right, in addition to the exclusion privilege provided for in Section (1) above, to exclude from any license agreement any feature which may be locally offensive on moral, religious or racial grounds, provided he shall give the distributor written notice, not later than fourteen days after the conclusion of its first exhibition in the exchange territory in which the exhibitor is served, of his desire to exclude such feature, specifying the reasons therefor. Upon the exclusion of any feature under this provision, the license therefor shall terminate and all rights thereto shall revert to the distributor. Any dispute as to whether or not a feature is in fact so locally offensive shall be subject to arbitration. The arbitrators shall not, in deciding such question, take into consideration the decision of any arbitrators with respect to the same feature except only that they may do so if such decision concerns the same feature in the same local area in which exhibitor's theatre is located.

II. Trade Announcement

Each distributor shall make a general trade announcement at or prior to the beginning of each of its seasons, containing such information as it may be practicable to give of all features completed or actually in production then intended for release during such season, it being understood that the completion of such features actually in production and the making of such other features which it is intended to produce are subject to the hazards and uncertainties of the business and they may not be completed or produced, as planned.

If in any town or in any city, or section of a metropolitan city, an exhibitor shall request of a distributor the license for a run in any situation[6] of a feature, having such an exceptional and outstanding appeal as to create a natural and spontaneous national public demand and for which there is a spontaneous and natural public demand in the town, city or section of the metropolitan city in which his theatre (s) is located, and which would not be shown in such town, city or section unless licensed for exhibition to exhibitor, and the distributor offers to exhibitor a greater number of features than exhibitor because his playing

(Continued on following page)

The Trade Practice Proposals

[Continued from opposite page]

V. Some Run Available: Theatres shall be able to obtain some run of a distributor's product, provided theatre is not obsolete and exhibitor is reputable, with arbitration in case of a dispute.

Allied	MPTOA	Original Draft
Same as Paragraph V, Section 1, of Allied proposals.	Included in Points 7 and 9 of 10-point program.	Same as Paragraph V, Section A, of original.

VI. Regular Customer: To relieve against "selling away to a chain," distributors shall not license product away from existing customers to new or other customers for the sole reason that the new licensee is a customer or prospective customer in other situations. Arbitration provided.

Allied	MPTOA	Original Draft
Substantially same as Paragraph V, Section 2, of Allied draft.	Included in Points 7 and 9 of 10-point program.	Same, except for wording, as Paragraph V, Section B, of original.

VII. Short Subjects, Newsreels, etc.: No exhibitor shall be required to buy short subjects, newsreels, trailers or westerns as a condition of receiving features. Arbitration rules and limitations provided.

Allied	MPTOA	Original Draft
Westerns included as recommended.	Asked in Point 4 of 10-point program.	Same, except for inclusion of westerns.

VIII. Score Charges: These charges, if any, shall be added to and consolidated with flat rental fees on 1938-39 product, but commencing with the 1939-40 season there shall be no separate score charge for features licensed on either a flat rental or a percentage basis.

Allied	MPTOA	Original Draft
Same as Paragraph VII in Allied draft.	Point 3 of 10-point program.	Same, except for wording, as Paragraph VII of original.

IX. Allocation of Features: Distributor on giving notice of availability of each picture shall notify exhibitor of the price allocation thereof, except that such notice shall be given not later than 14 days after the national release date to first run exhibitors in key cities.

Allied	MPTOA	Original Draft
Time limit asked, except for first runs. (Paragraph VIII.)	Not mentioned.	Time limitation for first runs not included in original.

X. Form of License Agreement: Distributors will attempt to simplify form of license agreement.

Allied	MPTOA	Original Draft
Same, except for word changes.	Point 8 of 10-point program.	Same.

XI. Selective License Agreements: On selective deals exhibitors must exercise such right within 21 days after notice of availability is mailed.

Allied	MPTOA	Original Draft
Unchanged.	Not mentioned.	Unchanged.

[Continued on following page]

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[4] Without limiting the generality of the term "material default," an exhibitor shall in any event be deemed so to be in material default if, at the time of giving notice of exclusion, he has failed to pay the lecense fee due for any feature theretofore exhibited by him or if, at such time, he has failed reasonably to perform the license agreement with respect to the playing of features theretofore made available to him thereunder.

[5] Example: If the agreement licenses forty-eight features, of which eight are in the highest bracket, twelve are in the next to highest bracket, sixteen in the next to lowest bracket, and the remaining twelve in the lowest bracket, and, if the exhibitor has the right to exclude ten per cent. (five features), then not more than one feature may be eliminated from the highest bracket, not more than one from the next to highest bracket, not more than two from the next to lowest bracket, and the remaining one feature from the lowest bracket; or all five or any lesser number may be eliminated from the lowest bracket.

[6] "For a run in any situation" as defined in Section (1) of Article I, footnote 2.

EXHIBITOR SUGGESTIONS FOLLOWED

(Continued from preceding page)

time will be so absorbed by previous commitments for features can be without altering his operating policy reasonably exhibit in such situation, the distributor will then offer to such exhibitor such lesser number of features, including such requested feature, as may be agreed upon or, lacking such agreement, such number as may be determined by arbitration to be the maximum number of features which can be reasonably be exhibited by exhibitor in such situation; provided that the distributor shall have the right at any time before the arbitrators shall have made their award to offer or license all or any of its features to any other exhibitor.

An exhibitor who has been a customer of a distributor and who has refused to contract for such distributor's features for the situation involved shall have no right to attempt to use this Article to compel such distributor to license to him from time to time its outstanding features.

Any dispute as to whether such requested feature is an "Exceptional Feature" as above described or as to the number of features which can reasonably be exhibited by exhibitor in such situation or as to whether exhibitor is so attempting to use this Article, shall be submitted to arbitration by exhibitor within fourteen days after the refusal by distributor to license to exhibitor the number of features requested by the exhibitor.

IV. Preferred Playing Time

(1) *Flat rentals and guarantees.* A distributor will not exercise the right to designate features for preferred playing time which it may have under a license agreement with respect to any features, the license fee for which is either a fixed sum or is computed in whole or in part upon a percentage of the gross receipts of exhibition with a fixed minimum sum guaranteed.

(2) *Features Unsuitable for Preferred Playing Time.* If a distributor shall exercise the right to designate features for preferred playing time which it may have under a license agreement with respect to any feature licensed solely on a percentage basis, which is claimed by exhibitor to be unsuitable for such playing time and if exhibitor shall give distributor written notice of his objections thereto and the reasons therefor within seven days after the mailing of notice of such designation in case of a first run in a city in which an exchange is located or in any other case within seven days after the close of its first exhibition in the exchange city from which exhibitor is served or the mailing of the notice of designation, whichever is later, the question of such suitability shall be determined by agreement between distributor and exhibitor or, lacking such agreement, by arbitration. Unless distributor rejects the claim of exhibitor by mailing notice to exhibitor within seven days after the mailing by exhibitor of such notice of objections as above provided, distributor shall be deemed to have withdrawn such designation. Should distributor, however, reject such claim, exhibitor shall commence arbitration proceedings to determine the dispute within seven days after the mailing of such notice of rejection.

If the feature is determined, by agreement or arbitration, to be unsuitable for the designated preferred playing time, or the designation thereof be deemed withdrawn as above provided, distributor may, at its option, either (a) designate the feature to be exhibited upon the same license terms on other days of the week or (b) then or thereafter substitute another feature to be exhibited on preferred playing time upon the terms designated for the feature objected to; in the latter case the license fee for the feature originally designated shall be such as may be designated by the distributor within its right under the license agreement.

How the Practice Plans Compare

[Continued from preceding page]

XII. Playing Features in the Order of Release: Distributors will not prohibit exhibitor's delivery of a picture if a prior picture on release has not been delivered through the distributor's failure under agreements where accounts are required to play pictures in the order of release. Arbitration provided.

Allied	MPTOA	Original Draft
Arbitration asked.	Not mentioned.	Arbitration not mentioned.

XIII. Coercing Contracts: No distributor shall coerce an exhibitor into signing a contract on threat to build or otherwise acquire a theatre for operation in competition to him. Arbitration provided.

Allied	MPTOA	Original Draft
Arbitration and provision that exhibitor may employ other remedies asked.	Not mentioned.	Arbitration not mentioned.

XIV. Other Subjects of Arbitration: Defining controversies which shall be subject to arbitration, including license performance, over-buying, unreasonable clearance, but barring license fees and other terms and conditions.

Allied	MPTOA	Original Draft
Same.	Point 2 of 10-point program.	Left open for further discussion.

XV. Effective Date: Agreement to apply to all contracts made after January 1, 1939, for 1939-40 product and for all subsequent years.

Allied	MPTOA	Original Draft
Same.	Same.	Same.

XVI. Term: Providing for two year trial term for agreement.

Allied	MPTOA	Original Draft
Not mentioned.	Not mentioned.	Not mentioned.

Appendix: Aribtration rules, establishment and personnel of boards and procedure.

Allied	MPTOA	Original Draft
Substantially as asked.	No details given.	No details given.

N.B.—Paragraphs IX and XIV of the distributors' first draft, covering non-theatrical competition and condemning the falsification of box office receipts, are eliminated in the present draft. The section on box office statements was strongly protested by all exhibitor groups and the section on non-theatrical competition was objected to as too vague by Allied.

Nothing in this Section (2) shall decrease or increase the number of features in each bracket as set forth in the license agreement.

V. Some Run Available

To meet objections of certain exhibitors to so-called "exclusive selling," an exhibitor shall be able to obtain from a distributor a run of its features in any situation, the run to be designated by the distributor, provided (a) distributor and exhibitor can mutually agree upon the number of features to be licensed and other terms and conditions; (b) the exhibitor's theatre (s) (i) is not of an obsolete character, (ii) is in good condition and (iii) is operated under a policy that is not destructive and (iv) is operated under a policy which will not substantially reduce the distributor's revenue from any other run[7]; and (c) exhibitor is of good reputation as a theatre operator and customer or, if he has not been an exhibitor theretofore, is of good reputation and financially responsible. Any dispute arising under provisos (b) or (c) hereof shall be subject to arbitration. No dispute under proviso (a) hereof shall be subject to arbitration; but each distributor states that it will be its policy not to request unreasonable license fees or other terms or conditions from an exhibitor for the purpose of defeating this Article V.

VI. Regular Customer

To meet objections of certain exhibitors to so-called "selling away to a circuit," a distributor will not refuse to license its features to its regular customer who is not a "circuit customer,"[8] in order to license them, for the same

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[7] A policy shall not be deemd destructive or one which will substantially reduce such revenue if it is a policy established under methods of competition normal and fair in such situation.

[8] A "circuit customer," as that term is used in Article VI, is a customer who is, or is a part of, a circuit, a buying combine, a booking combine or a cooperative.

PROPOSALS WORDED IN LEGAL FORM

run in the same competitive area, to another exhibitor for the sole reason that such other exhibitor is a circuit customer, provided such regular customer (a) has substantially performed his previous license agreements with the distributor, (b) maintains and operates his theatre in a modern manner, and (c) is financially responsible. Any dispute as to whether a distributor has so refused to license its features to such regular customer shall be subject to arbitration. Should distributor elect to license its features to an exhibitor (other than its then current customer) who is a circuit customer, distributor shall, if its then current customer is not a circuit customer, give him notice by telegraph of its election so to do. Should such current customer fail to commence arbitration proceedings within five days after the sending of such notice, he shall be deemed to have waived all claims, if any, in connection with such features under this Article VI.

VII. Short Subjects, Newsreels, etc.

No exhibitor shall be required to license short subjects, newsreels, trailers, serials, reissues, "Westerns" or foreigns,[9] (hereinafter collectively referred to in this Article as "Shorts"), as a condition of licensing other features.

An exhibitor shall have no right to assert any claim that the licensing of such features was so conditioned unless he shall have mailed to the distributor at its Home Office notice in writing of such claim and the grounds therefor within forty-eight hours after delivery by exhibitor of his signed application for such "Shorts." Any dispute as to whether the licensing of such features was so conditioned shall be subject to arbitration. The powers of arbitrators in any such dispute shall be limited to:

(a) a finding as to whether or not the licensing of such features was so conditioned; and, if the finding be in the affirmative, then,

(b) an award cancelling the license agreement or agreements for (or to the extent that they relate to) such "Shorts."

VIII. Score Charges

Score charges, if any, for flat rental features for the 1938-1939 exhibition season shall be added to and consolidated with the license fees therefor. Commencing with the 1939-1940 exhibition season there shall be no separate score charge for features licensed on either a flat rental or a percentage basis.

IX. Allocation of Features

Under license agreements authorizing a distributor to allocate features to particular price brackets, distributor, on giving notice of the availability of each feature, shall notify exhibitor of the price allocation thereof, except that such notice of price allocation shall be given not later than fourteen days after the national release date thereof to first-run exhibitors in those cities which the distributor may designate as "Key Cities."

X. Form of License Agreement

Each distributor will use its best efforts to simplify its form of license agreement.

XI. Selective License Agreements

Whenever an exhibitor shall have the right under a license agreement to select a number of features out of a larger number, he shall exercise such right by written notice of selection or rejection of each feature to which he may be entitled under such agreement within twenty-one days after the mailing of the notice of availability thereof. Failure of exhibitor to give such written notice with respect to any feature within such period shall constitute a selection thereof by exhibitor.

NEW CLEARANCE FOR CINCINNATI

Announcement is being made in Cincinnati this week of a new clearance schedule worked out in a conference there last week among H. M. Richey, director of exhibitor relations for RKO, Ike Libson, managing director, and Arthur M. Frudenfeld, division manager, representing RKO Midwest, and Harold Bernstein, president; F. Wesley Huss, Jr., and Charles Mervis, for the Greater Independent Exhibitors Association.

Under the new setup, clearances will be reduced by 13 days, based on the sixth Sunday after the first runs for the 30 cent houses, and the seventh Sunday for those maintaining a 25 cent scale, with other houses in proportion. Heretofore, clearances have been 57 to 70 days, respectively, with only a 12 cent differential on the evening scale.

XII. Playing Features in the Order of Release

If under any license agreement an exhibitor is obligated to play features in the order of their release, the distributor will not withhold features from exhibitor because features previously released have not been exhibited by him if his failure to exhibit them was due to the failure of distributor to make them available. Any dispute hereunder shall be subject to arbitration.

XIII. Coercing Contracts

No distributor shall coerce or intimidate an exhibitor to enter into any license agreement by threatening to build or otherwise aquire, or by falsely representing that any other person will build or acquire, a motion picture theatre for operation in competition with such exhibitor.

An exhibitor shall have no right to assert any claim that he has been so coerced or intimidated unless he shall have mailed to the distributor at his Home Office notice in writing of such claim and the grounds therefor within forty-eight hours after delivery by exhibitor of his signed application for such license agreement.

Any dispute as to whether exhibitor was so coerced or intimated shall be subject to arbitration. The powers of arbitrators in any such dispute shall be limited to:

(a) a finding as to whether or not the exhibitor was so coerced or intimidated; and, if the finding be in the affirmative, then,

(b) an award cancelling such license agreement.

XIV. Other Subjects of Arbitration

(1) *Performance of License Agreements.* Any claim by either party to a license agreement that the other party has breached any provision thereof shall be subject to arbitration.

The arbitrators shall have power to make the following awards only:

(a) to find that the provision involved has been breached;

(b) to direct specific performance of the provision involved;

(c) to award actual damages with respect to each feature involved, which award shall not exceed the liquidated damages provided therefor in the license agreement.

(2) *Clearance.* The parties hereto recognize: that clearance, reasonable as to time and area, is essential in the distribution and exhibition of motion pictures; that an exhibitor has the right without restriction to license for any theatre any run for which he is able to negotiate with any distributor; and that, subject to Article VI hereof, a distributor has the right without restriction to license for any theatre any run for which it is able to negotiate with any exhibitor.

Any dispute as to whether or not the existing clearance, under the conditions involved in the particular instance, is unreasonable shall be subject to arbitration.

The powers of arbitrators in any dispute relating to clearance shall be limited to:

(a) a finding as to whether or not the theatre or theatres whose clearance is complained of, or any of them, is entitled to clearance; and, if so, then,

(b) an award of the reasonable maximum clearance to which such theatre or theatres is entitled.

(3) *Over-buying.* Any complaint by an exhibitor that another exhibitor has contracted for the license for exhibition of a greater number of features than the latter reasonably requires for exhibition in his theatre or theatres, with the intend and effect of depriving the complaining exhibitor of sufficient features to operate his theatre or theatres, shall be subject to arbitration.

In considering such a complaint, the arbitrators shall, among other things, make due allowance for a sufficient number of features reasonably to protect the responding exhibitor against non-delivery of features and failure to make features available and give due regard to the type and operating policy of the theatre or theatres operated by the responding exhibitor. In no event shall an exhibitor be deemed to be "over-bought" if his minimum commitments do not exceed by more than fifteen (15%) per cent his maximum requirements. If the arbitrators shall find that over-buying exists as herein provided, they shall specifically find by what number, if any, the responding exhibitor shall have over-bought and the responding exhibitor shall then be permitted a period of fourteen days from the date of the arbitrators' decision to obtain the release of such excess number, if any, from his license agreement(s); if the exhibitor does not obtain such release, in whole or in part, then the arbitrators shall make an award apportioning among the distributors, with which responding exhibitor has entered into license agreements, the number of features to be released by them, respectively (being in the aggregate the number of features "over-bought" less such number, if any, the release of which the responding exhibitor shall have obtained) to the complaining exhibitor[10], provided that no such award shall be made unless adequate assurance shall be given to each distributor that it will receive from the complaining exhibitor, in respect of its features to be so released, no less in license fees and no less favorable other terms than were provided for in

(*Continued on following page*)

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[9] "Westerns" and foreigns as defined in Article I, Section (1).

[10] The rights of exclusion, if any, under Article I, Section (1) hereof, of a responding exhibitor found by the arbitrators to have over-bought, shall be determined and computed on the basis of his license agreement(s) as modified in consequence of such finding.

PROCEDURE FOR BOARDS OUTLINED

(Continued from preceding page)

its license agreement with the responding exhibitor.

(4) *License Fees, Other Terms and Conditions.* Neither license fees, nor (except in the respects and to the extent specifically provided in this code) other terms or conditions upon which motion pictures may be licensed by a distributor to an exhibitor, shall be the subject of arbitration for any purpose under any Article hereof, each of the parties hereto recognizing that such matters are to be determined only by mutual agreement between distributor and exhibitor.

XV. Effective Date

The provisions of this code shall apply to all contracts made after January 1, 1939 for 1939-1940 product and the product of subsequent years so long as this agreement shall be in effect.

XVI. Term

The term of this code shall be for two exhibition seasons[11], commencing with the season 1939-1940, and thereafter indefinitely.

Any signatory hereto may withdraw herefrom at the end of the second exhibition season or at the end of any subsequent exhibition season by giving written notice of such withdrawal to the other signatories at least six moiths prior to the end of such exhibition season.

[Provision should be made giving the signatories the right of withdrawal in the event of substantial withdrawals by other signatories and in the event of legislation or judicial decisions declaring any part of the code invalid or illegal, requiring a material change in the method under which distributors or exhibitors do business or making the code impracticable because of added burdens. While this has been discussed with representatives of exhibitors no definitive language has yet been worked out but will be supplied shortly.]

[Provision should also be made enabling other distributors and exhibitors to become parties to the code.]

Arbitration Machinery

1. *Location of Board.* An Arbitration Board shall be established in each exchange territory.

2. *Method of selection of arbitrators.* There shall be created in each exchange territory a general panel and a neutral panel. The general panel shall consist of about 20 members of whom the distributors will appoint 10 and the exhibitor association functioning in that particular exchange territory the other 10. Where there are 2 or more exhibitor associations each association may appoint a panel of 10 of their own. The members of the general panel may be affiliated with exhibitor or distributor interests.

Each party to a dispute may designate as his arbitrator any member of this general panel or any one else he desires outside of the panel.

The neutral panel shall consist of 10 members to be mutually agreed upon by the exhibitor and distributor interests in each exchange territory. These members shall not be members of the general panel and shall not be associated with exhibitor or distributor interests but shall have an understanding and knowledge of the motion picture industry.

The two arbitrators chosen by the above method shall designate the third arbitrator from the neutral panel and if they are unable to agree the third arbitrator shall be drawn from the neutral panel by lot.

No compensation shall be paid to any arbitrator from the general panel, but compensation wherever necessary may be paid to the neutral arbitrator.

3. *The cost of arbitration machinery.* Upon the filing of a claim the complaining party shall pay a filing fee of $5. These fees are to cover the cost of:

(a) compensation to the neutral, wherever necessary,

(b) expenses incurred upon the initiative of the arbitration board,

(c) administration.

In disputes involving principles, affecting the entire industry the arbitration board may assess the cost incurred upon the initiative of the arbitration board upon all distributors' and exhibitors' associations.

The arbitration board shall have no power to award counsel fees.

Except as here provided each party shall stand its own costs and expenses.

The board shall be empowered in its discretion to engage a secretary for its own sessions.

4. *Qualification of arbitrators.* No person shall be nominated or elected to act as an arbitrator in any dispute in which he has a personal or financial interest, directly or indirectly. The parties may, however, waive their right in any objections which may exist on the above.

5. *Vacancies.* Vacancies occurring by reason of illness, resignation, disqualifications, disability or death shall be filled in the same manner as the original appointment.

6. *Hearings.* Hearings shall take place in the exchange territory in the city in which is located the exchange out of which the complaining exhibitor is served.

Parties may represent themselves or be represented by another.

Each party shall have the right to question the witnesses of the other party or parties.

Witnesses shall testify under oath.

The arbitrator may require any party to produce whatever records and documents they may deem necessary.

Stenographic records of testimony will not be taken unless either or both parties so request and provide funds for the same in which case the stenographer shall be selected by the board, or if designated by either or both parties, approved by the board.

7. *Waiving oral hearings.* If the parties to a controversy agree in writing to waive oral hearings they shall submit to the arbitrators a statement of claim under oath including statements from books of account or other evidence together with written argument. Immediately upon receipt of the statement of facts and written arguments a copy thereof shall be submitted to the respective parties and each shall have the right to reply thereto. But if either party should fail to make such reply in days from receipts thereof he shall be deemed to have waived the right to reply. The files shall then be submitted to the arbitrators.

8. *Preferential cases.* Certain disputes require prompt and immediate decisions while others do not. There shall therefore be established a list of disputes to which the arbitrators must give preference in time of hearing.

9. *Miscellaneous.* All questions affecting procedure such as the time when the submissions are to be made; the time within which the arbitrators must make their awards; the forms to be used; the notices to be sent and similar problems should be referred to counsel for the distributors and exhibitor groups.

[Disputes where more than 2 parties are involved, or involving third parties who refuse to submit to arbitration, or where a greater number of exhibitors are involved than distributors or vice versa, or where a distributor and its affiliated theatre company are parties, present problems which have been discussed but have not yet been resolved.]

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[11] An exhibition season for the purpose of this Article shall be deemed to commence September first and end August thirty-first next following.

Text Accompanied By Rodgers Letter

Following is the text of a letter which was sent with the "new revised memorandum" of the distributors' trade practice proposals by William F. Rodgers. The letter was mailed to Col. H. A. Cole, president of Allied States Association, to Ed Kuykendall, president of the Motion Picture Theatre Owners of America, to the Department of Justice, and to the presidents of seven regional unaffiliated exhibitor organizations, as follows:

Harry Brandt, Independent Theatre Owners' Association, New York; Lee Moffitt, MPTO of Kentucky; John Rugar, Intermountain Theatres Association; W. F. Crockett, MPTO of Virginia; Albert A. Galston, Independent Theatre Owners of Southern California and Arizona; Charles R. Gilmour, Theatre Owners and Managers of the Rocky Mountain Region; Leo F. Wolcott, Allied Independent Theatre Owners of Iowa and Nebraska.

"Please refer to my letter of December 1, 1938, under cover of which we sent you a memorandum prepared by us embodying the trade practice proposals resulting from the conferences between the distributors and various exhibitor groups representing most of the theatre operators throughout the country. That memorandum as revised by us has been the basis of further conferences, and your counsel was good enough to send our counsel a further revision which was discussed at conferences between our respective counsel. As a result we have prepared a new revised memorandum which we enclose herewith.

"Our original memorandum called attention to the fact that various matters in connection with arbitration and arbitration machinery had not been fully discussed. In a subsequent conference, when we discussed a revision of this memorandum, we handed you a proposed basis which we had prepared upon which arbitration machinery might be set up. Your counsel's revision contained counter suggestions as to arbitration, which were discussed with our counsel. However, we have not yet completed a revision of the provisions with respect to arbitration machinery, and for that reason we again enclose the proposed basis for arbitration which we previously handed you. It is obvious that this is not complete and further elaboration will be necessary in the light of discussions and of your counsel's suggestions, but we believe that the statements of principle contained in it and in the revised memorandum enclosed herewith will furnish the foundation for the arbitration machinery desired.

"Since our discussions we have been notified by United Artists Corporation that it has withdrawn from participation in the conferences.

"Following the same course as before, we are sending a copy of this letter and its enclosures to the Department of Justice in accordance with assurances of counsel that the department would be kept informed of the results of our industry conferences.

"If the accompanying revised memorandum substantially expressed your understanding of these proposals, we renew our previous suggestion that a joint conference be held with the Department of Justice at the earliest possible date for the purpose of obtaining its approval of these proposals and of considering methods of putting them into effect."

W. F. RODGERS,
For the Committee.

THE HOLLYWOOD SCENE

Anniversary

An anniversary has slipped by almost unnoticed, the twenty-fifth year since Hollywood became the center of production.

Many claims have been made as to which picture has the honor of having been the first made here. It is conceded, however, in many quarters that Cecil B. DeMille's "The Squaw Man" has a strong claim to the honor. The picture made in a barn which stood at Vine and Selma Streets, Hollywood, was picture number one on the production schedule of what years later was to become Paramount Studio. Incidentally DeMille's "Union Pacific" is number 1,200 on Paramount's production schedule.

The barn where "The Squaw Man" was made now stands on the Paramount lot and is used as a gymnasium.

Radio and Film

Motion pictures and the radio "must get along together," William S. Paley, president of Columbia Broadcasting system, told your correspondent. "Each is dependent upon the other and their relationship should be marked by the utmost harmony."

Youthful Mr. Paley refuses to be disturbed by the removals of several picture notables from the air and considers that such removals are merely sops tossed by producers to please exhibitors who are loudest in claiming that broadcasting is harming theatre business.

"If the screen orders its stars off the air, we'll quickly build our own featured performers. As a matter of fact, many of the big names in pictures got their start on radio."

"Television," he said, "is not a threat to the business of making and exhibiting motion pictures any more than it is to radio broadcasting. It will be many years before this scientific development can be considered a competitor of either. But CBS is continuing its experiments with television. We have more than one problem to solve. In fact the largest television transmitter in the world, in our New York studios, will go into operation about June 15th. Yet we do not expect any miracles. Practical television broadcasting is limited to a radius of between forty and fifty miles and even within these limits it is not perfect. Our first concern with television will be spot news events."

Eight Start

Eight pictures were started in the last week in March; ten were finished.

Three of the new productions are credited to Columbia. The top flight picture is "Good Girls Go to Paris," in which film Melvyn Douglas, Joan Blondell, Walter Connolly, Alan Curtis and Isabel Jeans will be featured. A Larry Darmour production, "Power to Kill", will present Jack Holt, Gertrude Michael, Dickie Moore, Marilyn Knowlden and Regis Toomey. The stars of "Arizona Cowboy" are Charles Starrett and Iris Meredith. They will be supported by Russell Simpson, Dick Curtis, Hal Taliaferro, and the Sons of the Pioneers.

CLIPPER PROVIDES LOCAL COLOR

The tag line of "The Story of Alexander Graham Bell" has the telephone inventor dreaming of inventing the airplane, saying "If sea gulls can fly, men can fly."

Just at this moment in the showing of the picture at the Federal Theatre on the San Francisco Fair grounds, the 42-ton China Clipper roared over the theatre on its maiden trans-Pacific flight.

Universal started two productions. Victor McLaglen, Tom Brown, Nan Gray, Constance Moore, William Frawley, Donald Briggs and Marc Lawrence will be seen in "Ex Champ." The cast for "They Asked for It" will include William Lundigan, Joy Hodges, Michael Whalen, Lyle Talbot and Isabel Jewell.

At 20th Century-Fox "It Could Happen to You" was started. It will feature Stuart Erwin, Gloria Stuart, Douglas Fowley and June Gale.

Samuel Goldwyn resumed production on "Angels Making Music", formerly titled "The Restless Age." Violinist Jascha Heifetz, Joel McCrea, Walter Brennan, Margot Stevenson, Gene Reynolds and Porter Hall head the cast.

"Five Came Back" went into work at RKO-Radio. Chester Morris, Lucille Ball, Wendy Barrie, John Carradine, C. Aubrey Smith and Joseph Calleia are the principals.

RKO Completes Two

Two pictures were completed at RKO-Radio. Lucille Ball, Allan Lane, Evelyn Brent, Steffi Duna, Bernadene Hayes and Abner Biberman will be seen in "The Second Shot." Lupe Velez is the star of "The Girl from Mexico", in which Donald Woods, Donald McBride, Leon Errol and Linda Hayes are featured.

One of the two pictures finished at Warners is the widely publicized yet secretive "Confessions of a Nazi Spy." Some of the cast names are Edward G. Robinson, George Raft, Francis Lederer, Paul Lukas, Dorothy Tree, Joseph Sawyer, George Sanders, James Stephanson, Lya Lys and Grace Stafford. A horse is the central figure in "Gantry the Great." The players concerned in telling the story are Edith Fellows, Jimmy McCallion, Granville Bates, Frankie Burke and De Wolfe Hopper.

Paramount also finished two pictures. The regular cast for the series, John Howard, Heather Angel, H. B. Warner, Reginald Denny, E. E. Clive and Elizabeth Patterson will be seen in "Mr. and Mrs. Bulldog Drummond." "The Magnificent Fraud" will present Lloyd Nolan, Akim Tamiroff, Mary Boland, Patricia Morison, Steffi Duna, Barbara Pepper, Ernst Verebes and Ernest Cossart.

Universal Finishes One

"For Love or Money" was finished at Universal. The cast lists June Lang, Robert Kent, Edward Brophy, Richard Lane, Addison Richards and Tony Merrill.

After more than two months in production Columbia finished "Only Angels Have Wings." Jean Arthur, Cary Grant and Richard Barthelmess are featured.

"The Return of the Cisco Kid" wound up at 20th Century-Fox. Warner Baxter will be seen in the title role supported by Lynn Bari, Henry Hull, Cesar Romero, Kane Richmond, C. Henry Gordon and Harold Huber.

Monogram completed "Boy's Reformatory", which will present Frankie Darro, Grant Withers, David Durand, Warren McCollun, Albert Hill, Jr. Bob McClung, Frank Coghlan, Jr., Ben Weldon, Tempe Piggott, Lillian Elliott, John St. Polis and Kathryn Sheldon.

Advance Reaction

Edward Small has purchased the screen rights to Howard Spring's novel, "My Son, My Son," and plans to include a picture based on it as part of his United Artists quota. It is a story of two fathers and their hopes and dreams for their sons.

He is asking the press for any opinions it may have concerning the filmization of the novel. Specifically he asks "whether you see the story through the eyes of the father or the son, and to whom the sympathy of motion picture audiences would naturally flow; whether the audiences will accept the character of Oliver as created by Mr. Spring; whether you think the bite of the Irish interlude is essential to the natural conclusion of the story."

Emanuel Cohen tried a kindred experiment some years ago. He sent out a magazine story which he planned as a vehicle for Gary Cooper. However, he did not ask any advice or reactions. In the course of time Mr. Cooper saw the story and said "No." It didn't make much difference, for about that time Mr. Cohen retired from the business of making pictures.

IN THE CUTTING ROOM

Boy's Reformatory

(Monogram)

Melodrama

This title establishes the entertainment character of the production. It's the case of a good boy who wants to protect others who have been kind to him. He goes wrong in order that he may get the goods on a criminal-maker who has led many boys astray. He succeeds, though his actions cause him to appear a renegade in the eyes of his benefactors and those who have his welfare closest at heart. But he wipes out a criminal and what better deed could any boy do?

Frankie Darro will be the hero. His benefactor is played by Grant Withers. The boy he takes the rap for and eventually saves from a life of crime is David Durand. Young Durand, who has been seen in minor support roles in several pictures, will be in the public eye after "Streets of New York," a Jackie Cooper picture, has been released. The supporting cast lists Warren McCollum, Albert Hill, Bob McClung, George Offerman, Jr., Junior Coghlan, Ben Welden, the heavy, Lillian Ellitt, Tempe Piggott, John St. Polis, Jack McHugh and Kathryn Sheldon.

Ray Trampe and Norman Hill wrote the story on which the photoplay is based, and Trampe collaborated with Wellyn Totman on the screenplay. Howard Bretherton is the director.

Release date: May 1, 1939.

Boy Friend

(Twentieth Century-Fox)

Comedy Melodrama

Everyone knows Jane Withers can act, sing, dance and mimic with the best of them. That knowledge has made her one of the box office Big Ten for two consecutive years. In "Boy Friend," wherein she will be the kid sister of a young police officer whose exploits lead to the smashing of a crook gang, she will go through her entire routine. But this will be the first time that Jane has a "fellow," the first time she will receipt for the screen kiss of adolescent or puppy love affection. This should inspire new ideas for exploitation. Secondly, she will introduce a brand new dance number. Having watched this in production, one can safely hazard that it will start a new rage among the teen age dancers.

Laughs and thrills are the entertainment substance of the story, for which Joseph Hoffman and Barry Trivers wrote a screen play on an original by Lester Ziffren and Louis Moore. James Tinling, who handled "Pepper," "The Holy Terror," "Angel's Holiday" and "45 Fathers," is the director. Sidney Clare and Harry Akst composed the music and lyrics, and the dances were arranged by Geneva Sawyer and Nicholas Castle.

The supporting cast will feature Arleen Whelan, Richard Bond, the comedians Douglas Fowley and Warren Hymer, the "Jones Family's" George Ernest, who will be seen as Jane's boy friend, and Robert Kellard, Minor Watson and Myra Marsh.

Release date: May 19, 1939.

It's a Wonderful World

(MGM)

Comedy Melodrama

Any exhibitor who doesn't capitalize upon the prestige of Claudette Colbert and James Stewart as a result of their latest pictures will be overlooking a good bet for "It's a Wonderful World." Miss Colbert's work in "Midnight" has restored her to that audience favor which she enjoyed following "It Happened One Night." Stewart, in "Made for Each Other," proved his right to rank with the screen's foremost leading men. Together they make it comparatively easy to exploit the picture's other names, Ernest Truex, Frances Drake, Guy Kibbee, Sidney Blackmer, Nat Pendleton and Edgar Kennedy.

Considering that the plot of "It's a Wonderful World" is of the same substance as was that of "The Thin Man," smart crime detection punctuated by hilarious comedy and romance, it is of importance to note that W. S. Van Dyke, director of the "Thin Man," also is directing this subject. It is his first assignment since "Stand Up and Fight."

Everything is being designed to provoke laughter. The hero's job is to keep a super-wealthy, irresponsible playboy out of trouble, particularly from scheming women. When his charge is accused of murder, the hero finds himself involved. His escape enroute to jail is witnessed by the heroine, a dizzy headed poetess. In a worse predicament than ever now, since he is sought as her kidnaper, he, however, enlists her aid in solving the murder case and running down the culprit. This action takes place in situations, which for want of a better description the industry calls "screwball comedy." Still there are two spine-tickling murders and a whole mess of plots and counterplots. Then, of course, there is the love story.

Release date: May 19, 1939.

G-Dog

(RKO-Radio)

Melodrama

"G-Dog" will be the fourth in a series of pictures which have featured the canine actor, "Ace." The others were "Two in Revolt," "Blind Alibi" and "Almost a Gentleman."

This time the dog will be seen as the ally of a young police officer whom he aids in solving the secret of a big city crime ring and the creature that rescues the policeman's sweetheart from peril. While the romance and melodrama is being enacted, production detail will show how dogs are trained in police work.

The story was written by Earl Johnson, noted trainer of dogs, and Guy Austin, newspaper man. The screen play is credited to Morton Grant and Jo Pagano. A Bert Gilroy production, the picture is being directed by David Howard, who, like the producer, has been specializing in the George O'Brien films.

For name values the picture will make available Tim Holt, Janet Shaw, who is being given her first opportunity at a leading role, the popular Virginia Weidler, Frank M. Thomas, Rolf Harolde, Don Brodie, Monte Montague and Muriel Evans.

Release date: April 28, 1939.

Family Reunion

(Warner)

Domestic Tempest

Last September Warner-First National brought out a picture called "Four Daughters." The record shows it was very well received by the public. Rosemary, Priscilla and Lola Lane, Gale Page, Jeffrey Lynn, Claude Rains, May Robson, Frank McHugh and John Garfield, who was to be discovered as a new star, were in it. The same unit, minus Dick Foran but plus Fay Bainter, 1938 Academy award winner, and the dependable Donald Crisp will be in "Family Reunion." That's one of those rare situations that give exhibitors a running head start in the exploitation race. Further data for getting the jump are that Michael Curtiz, who directed "Four Daughters," is directing this, and Julius Epstein, who did the "Four Daughters" screen play, is collaborating with his brother, Phillip, on this.

"Family Reunion" will not be a sequel to "Four Daughters." Its origin is a play by Dorothy Bennett and Irving Smith, "Fly Away Home." The premise, however, is calculated to have an effect upon audiences as though the whole group were sitting beside a common fireside talking about things that had happened to them or which they knew of happening to others. You know how such things go when persons get to talking. The mother of this brood is getting ready to remarry when the long-lost husband and father shows up. He's a kidding josher who has a way with him that puts everyone else on the defensive. Along with him (Rains) appears a kindred soul (Garfield), with whom the family's pride and joy (Priscilla Lane) falls in love. The pair wreak havoc with the plans of the would-be father-in-law until "Aunt Penny" (May Robson) sticks her oar in.

Release date: To be determined.

Undercover Agent

(Monogram)

Melodrama and Romance

Russell Gleason and Shirley Dean, who always share the romantic content of the 20th Century-Fox "Jones Family" series, will be the stars of "Undercover Agent." They will be supported by such well known and capable players as J. M. Kerrigan, Maude Eburne, Oscar O'Shea, Selmer Jackson, Rolf Harolde, Ray Bennett and Ralph Sanford.

This E. B. Derr production will make several departures from the formula. In the ordinary procedure the undercover operator has something to avenge; his brother, sister, sweetheart or what have you, has been done dirt. In this case, all the hero wants is a job. All the agencies of government have been powerless to stop the flood of counterfeit lottery-sweepstakes tickets. But the boy gets an idea. The idea embroils him in difficulties with the law and his girl friend, who, of course, is working for the man who peddles the tickets.

The original story is by Martin Mooney, former newspaper man who has contributed several stirring photoplay stories. It is being directed by Howard Bretherton.

Release date: April 5, 1939.

THE EYES

OF THE NATION

AS IN 1836

ARE ON TEXAS!

☆ WORLD

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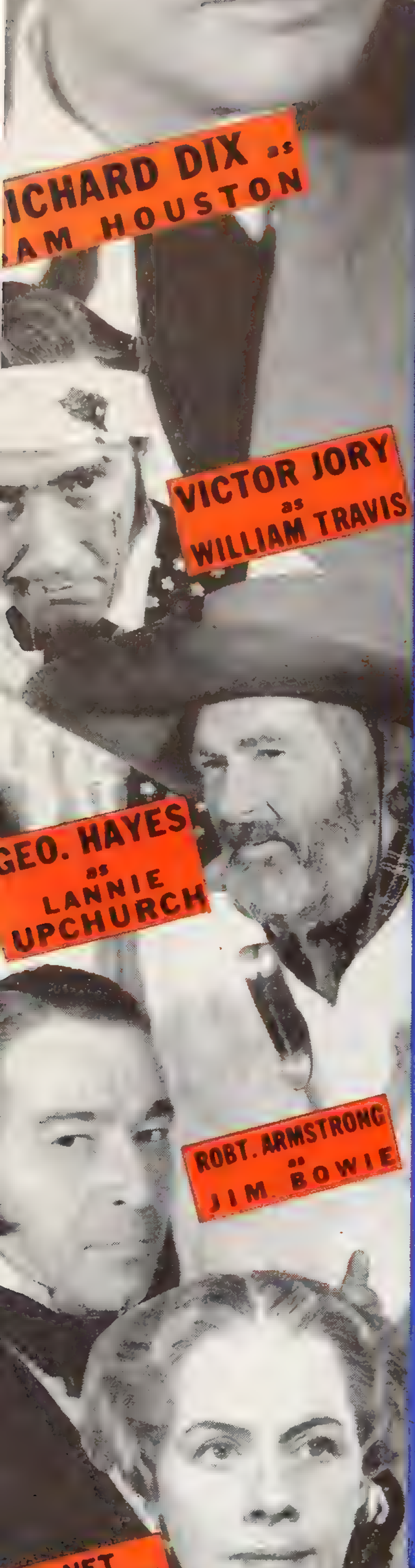


THE DRAMATIC STORY
of "MAN OF CONQUEST"

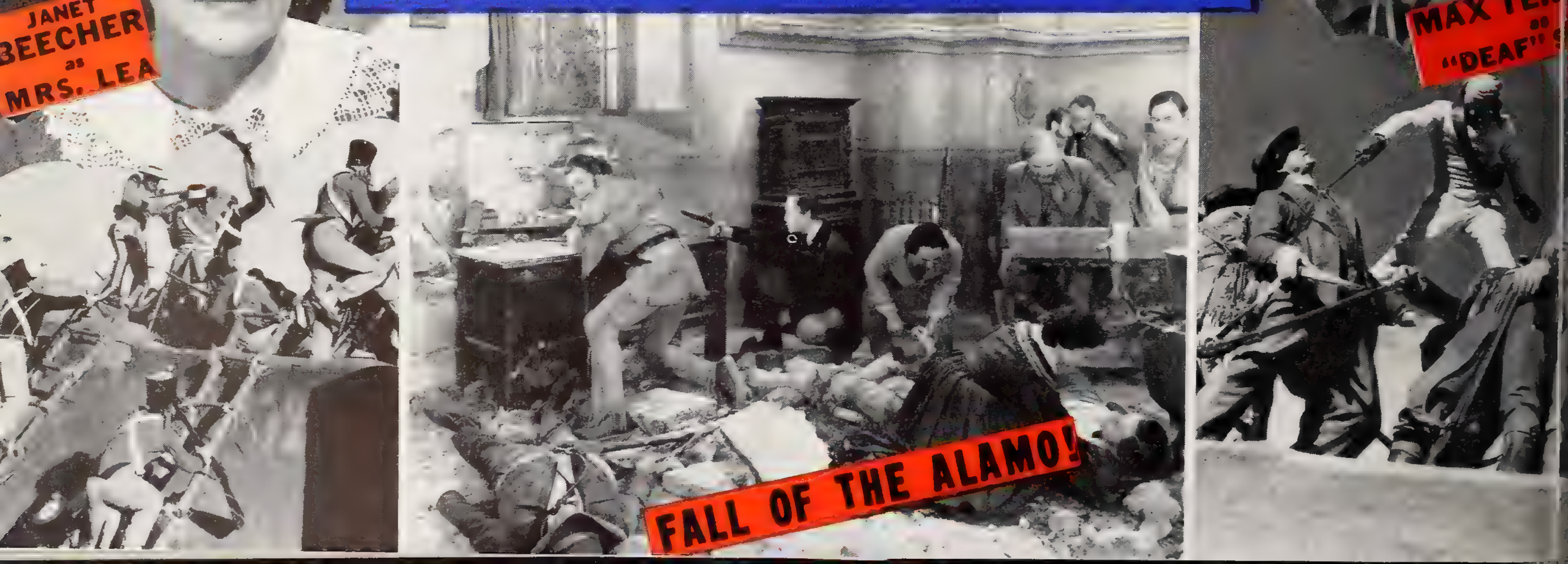
After spending much of his youth with the friendly Cherokee Indians, Sam Houston enlists with General Jackson and is severely wounded while leading a charge at the battle of Horseshoe Bend. Jackson commends him for his gallantry, and a life-long friendship is formed. Jackson is elected to the Presidency and Houston becomes Governor of Tennessee. On the eve of Houston's re-election, he marries Eliza Allen but after many misunderstandings they separate. Houston resigns in the face of the scandal, goes into a long debauch and returns to the Cherokee Nation.

He goes to Washington to protest the treatment of the Cherokees by the government, and there meets Margaret Lea at a Presidential ball. Jackson persuades Houston to go to Texas, where he meets Margaret Lea again. Jim Bowie and Davey Crockett decline to join Houston in a fight to free Texas. They are loyal to peace-loving Stephen Austin, who refuses to enter into war with Mexico. Word is brought that the Mexican Army is marching across Texas, killing and plundering. Austin is convinced that Texas must fight and Houston agrees to lead the army.

The Mexicans attack the Alamo and Crockett, Bowie, Travis and others perish. Houston riding to re-inforce this garrison arrives too late. Thus the cry, "Remember the Alamo!" is born. At San Jacinto, Houston outsmarts the enemy and with a handful of troups routs the Mexican Army, thereby establishing the independence of Texas.

Houston is elected first president of the new Republic, and, with Margaret Lea, now his wife, he watches the Lone Star come down and the Stars and Stripes raised on the capitol flagpole, signifying the annexation of Texas into the Union.

Back in Tennessee, Andrew Jackson, dying, hears the news and whispers, "All is safe at last. My old friend and companion in arms . . . has been true to his trust."



THREE MORE SALES CONVENTIONS OPENING TO LAUNCH NEW PRODUCT

Republic and Universal Start Regional Gatherings This Weekend; United Artists Convenes in Hollywood May 8

Having heard three of the large companies, Warner Brothers, MGM and Twentieth Century-Fox, outline their product plans, expectations and policies for the 1939-40 season, exhibitors prepared this week to scan new chapters just ahead in the story of coming product. Republic starts the first of four region conventions on Friday in Houston, Texas (see page 57), at which its plans for 26 features, 24 westerns and four serials will be discussed; Universal has announced three sales meetings, the first to open in Cincinnati next weekend, and United Artists on Tuesday published plans for its 20th annual convention to be held in Hollywood starting May 8th. Twentieth Century-Fox last Sunday concluded its Chicago convention at which 52 features were announced.

Eleven Producers on UA List

Eleven producers will be represented in the release schedule for United Artists which will be announced at the Hollywood meeting May 8th. These include Samuel Goldwyn, Alexander Korda, David O. Selznick, Walter Wanger, Edward Small, Hal Roach, Charles Chaplin, Douglas Fairbanks, Sol Lesser, Ernst Lubitsch and David Loew. All producers and the field and home office staffs will attend. About 30 features will be promised for 1939-40.

Murray Silverstone, executive head of the company, on his return from the coast said this week that Sol Lesser would produce one picture a year under his contract with the company, announced last week, in addition to the Lubitsch pictures, the first of which is not expected until 1940. The Lesser-Lubitsch company will contribute about three pictures every two years.

Mr. Loew, financing his own productions, will make one or two big pictures annually, working at the Selznick-International Studio. Mr. Silverstone gave high praise to Mr. Selznick, whose contract with United Artists was renewed last week, and said he would contribute a minimum of two pictures to the new schedule. Mr. Chaplin is actively at work on "The Dictator" which will be released during the new season, Mr. Silverstone said.

Although two pictures are scheduled from Mr. Goldwyn it was said that his future activities will depend on the outcome of his suit against the company. His contract does not expire until 1945 but it does not require any minimum number of pictures from him. However, it was pointed out that United Artists will take all legal steps to prevent Mr. Goldwyn from entering upon or completing any negotiations for release of his pictures through other outlets than United Artists. Charles Schwartz, attorney for the company, said, "Any attempt on the part of Mr. Goldwyn to arrange for the distribution of his future pictures, in violation of his contract, will be most seriously and vigorously resisted."

Mr. Goldwyn's next two scheduled pictures are "The Real Glory" and "Angels Making Music."

Edward Small will make six top budget pictures for UA release, headed by the screen production based on the novel, "My Son, My Son," by Howard Spring. Others will be "South of Pago-Pago," "Food for the Gods," "The Life of Rudolph Valentino," "Two Years Before the Mast," and "Quantrill the Raider."

THEN HE SENT THEM A PASS

Two Omaha high school girls, devout Charles Boyer fans, set a record for seeing "Love Affair" there. After they had witnessed it seven times, Will Singer, Brandeis manager, sent them a pass, enabling them to see the picture three more times for a total of 10 *in the* 14 *days the film ran.*

To Press South American Market

Twentieth Century-Fox is going to greater lengths to develop the South American field, Sidney R. Kent, president, told delegates to the annual sales convention in Chicago at the concluding session last Friday.

"We are going to Rio de Janeiro in May to hold the first film convention ever held in South America," he said, "and on our return trip we are going to stop in Trinidad to hold a similar convention for Central American countries. Our thought is to develop this market.

"This is an important job. The motion picture business is the only salesman America has today covering a world-wide front. It has increased our country's export business by creating demands for American goods shown in our films, it has opened new factories to meet this demand, and it has even forced foreign governments to teach English in their schools. The American film is the greatest sales force our country has today in foreign lands and it is our hope to increase this prestige in South American countries."

In discussing the problems facing the motion picture industry in this country, Mr. Kent pointed out that the public today is in a different mood." They are demanding pictures bigger in theme and in production values," he said. "We have set our budget accordingly and have expanded our production facilities to meet this demand."

In discussing trade practices Mr. Kent complimented William F. Rodgers, general sales manager for MGM, for the fine work he has done in the negotiations for the trade practice agreement.

Rental Increase Set

An increase in prices based on increased product value will be expected by 20th Century-Fox next season, Herman Wobber, general sales manager, told the delegates.

"We only want what our product is worth," he said. "On the merits of our past record we deserve increased prices." This applies to both shorts, news and series pictures as well as features.

More than 20 representative Chicago exhibitors were present at the Friday afternoon session of the sales meeting, as well as representatives of the trade press. Mr. Wobber thanked exhibitors for their support in the past and the trade press for its fair treatment and said that he hoped the company would continue to merit that same treatment and support in the future.

Prices for the company's product for next year have been set, Mr. Wobber revealed. This was done some weeks ago when the exact amount to be spent on various productions for the coming year was available. The sales manager said that district managers would advise the branch managers as to just what prices were expected from the various situations.

No 20th Century-Fox pictures will be available for reduction to 16mm use it was learned because of a feeling that such reduction results in competition for theatres showing the standard size prints.

Don Ameche's radio contract, which has some time to run and which is held by Chase & Sanborn, will be bought up if a deal now pending goes through, it was reported. The company will continue to keep their stars out of radio as much as possible in the future, Mr. Wobber added.

All Shirley Temple pictures will be made in a higher production cost bracket than heretofore, it was said. This move was based on reports that "The Little Princess," latest Temple picture, would probably gross $500,000 over any other Temple picture. Since Shirley has become a star all of her pictures have grossed in world markets, a total of more than $20,000,000, Mr. Wobber said.

Other highlights in Mr. Wobber's talk which outlined in detail the coming product, included the following statements of interest: Sonja Henie pictures have each grossed over $2,500,000 to date in world markets; "Alexander's Ragtime Band" alone grossed over $2,600,000 in rentals; the 48 pictures planned for this season will cost more than the 52 made last year; production costs have gone up; labor difficulties in the main have been ironed out; Fox doesn't want to buy good will through the use of price concessions; that the company has the capital and the organization to fulfil all of their plans for 1939-'40; that domestic rentals for this past period were the greatest in the company's history; that the foreign market could not be looked upon for much support and that new markets must be developed.

Darryl Zanuck addressed the gathering via telephone from Hollywood. He spoke fervently of such forthcoming productions as: "The Rains Came," "Stanley and Livingstone," "Brigham Young," "Hollywood Cavalcade," "Drums Along the Mohawk" and "Maryland."

The opening session of the convention was marked by the declaration by Mr. Wobber that the company would adhere to the trade practice policies that already had been or would be adopted. Spyros Skouras also spoke at the opening session and expressed optimism at the prospects for the coming year. He intimated that the government suit would have but little effect on the film industry regardless of what decision was reached.

Universal Meets Next Week

In addition to the second Republic regional meeting in New York next Tuesday and Wednesday, Universal will start a series of three regionals with a sales convention at the Netherland Plaza Hotel in Cincinnati next Saturday. Attending from the home office will be Nate Blumberg, president; W. A. Scully, sales manager; F. J. A. McCarthy, eastern sales manager, and W. J. Heineman, western sales manager. Joseph H. Seidelman, foreign sales manager who returned to New York this week after a six weeks tour of South America, also will be present.

In the quota year which began April 1st

(Continued on following page)

EYES ON SOUTH AMERICAN MARKET

(Continued from preceding page)

Paramount will have nine features from England, according to John W. Hicks, foreign manager, who arrived from Europe last week on the *Normandie*. Three of the productions will be Charles Laughton pictures produced by him with Erich Pommer in their Mayflower Productions and the remaining six will be made directly by Paramount. Mr. Hicks sailed from New York three months ago with Adolph Zukor and David Rose, production manager in England, with whom he arranged the foreign product schedule. Mr. Zukor, after visiting the Paramount offices in the British Isles and on the continent, plans to sail for New York April 15th.

Other arrivals on the *Normandie* were Gabriel Pascal, Ben Goetz, Sam Wood and Herbert Wilcox. Mr. Goetz, head of MGM production in England, brought a print of "Goodbye Mr. Chips," which Mr. Woods directed. He left immediately for the coast to confer with Louis B. Mayer on future product plans.

Mr. Wilcox will discuss with George Schaefer, RKO president, final details on the cooperative production arrangement his Imperadio Pictures has with RKO for from two to four films a year. "Marie Lloyd" was to have been the first of these but later this week it was announced that a film based on the life story of Nurse Edith Cavell would be first. "Kitchener of Khartoum" will follow.

Mr. Pascal said he had obtained exclusive film rights to all George Bernard Shaw's plays. He will make "Doctor's Dilemma" in England and possibly others for MGM.

Completing Featuret Series

The Warner Brothers 1938-39 short subject and color featuret program will be completed late in May with release of "Bill of Rights" and "Rose of Monterey," historical pictures. These will make a total of nine such pictures produced by Gordon Hollingshead's department during the present season.

Both remaining pictures will be directed by Crane Wilbur. The first featuret on the 1939-40 program will be "Monroe Doctrine" which goes before the cameras early in June.

Howard Associate Producer And Actor in "Intermezzo"

Selznick International has signed Leslie Howard for the leading male role in "Intermezzo" and he will also act as associate producer of the film. Mr. Howard is currently playing in "Gone with the Wind" and on days when he is not acting he will confer with Mr. Selznick on production plans for "Intermezzo." The picture is scheduled to start early in May when it is believed Mr. Howard will have completed the Margaret Mitchell story. The "Intermezzo" screen play has been completed by John Van Druten from an original story by Gastaf Molander and Gaesta Stevens.

Lawrence W. Fox, president of General Film Company, has concluded arrangements with Walter Futter to finance the forthcoming Leslie Howard production for RKO Radio release. The first film under the arrangement, to be filmed this summer in England, will be an adaptation of H. De Vere Stackpoole's "The Man Who Lost Himself," starring Howard. Future productions are planned in cooperation with General Film Company by Mr. Futter and Mr. Howard as co-producers.

General produces the "Hopalong Cassidy" westerns for Paramount release and the "Crime Club Mysteries" for Universal release. Mr. Fox has started plans for the establishment of an industrial film department in the east. He is also planning to include radio in General's activities.

Sidney Kent, president of Twentieth Century-Fox, on the right, discussing 1939-40 product and sales with Herman Wobber, general manager of distribution, at the company's annual sales convention in Chicago's Congress Hotel.

Wachsberger Sees Fewer But Better French Films

French production will drop about 20 per cent in the number of films made, but budgets will be increased to about $150,000 for top pictures next season, Nat Wachsberger, French exhibitor, said in New York this week. Mr. Wachsberger, who is associated with Synimex of Paris and Las Film Triomphe of Brussels, together with Harry Brandt, New York circuit head, has organized Films Alliance of the United States for distribution of foreign product in this country and South America.

Mr. Wachsberger brought three French films—"Le Deseurteur" (The Deserter), an Arnold Pressburger production directed by Leonide Mogui with Jean Pierre Aumont and Corinne Lerchaire; "Quai des Brumes," to be called "The Port of Shadows," which is a Gregoire Rabinovitch film directed by Marcel Carne with Jean Gabin and Michele Morgan, and "Le Roi s'Amuse," the English title of which will be "The King Goes Gay."

To Press Wage Act Exemption

by FRANCIS L. BURT

in Washington

Exemption from the wage-hour act of all salaried employees who are given vacations with pay will be pressed when Congress takes up legislation amending the Fair Labor Standards Act. Also tax relief which would enable the motion picture industry to save large sums which otherwise it will be called upon to pay in 1940 and succeeding years has been laid before Congress.

The tax relief was in the shape of suggestions by Secretary of the Treasury Morgenthau that social security tax rates be held to their present level through 1942. To make this possible, it is suggested the law be amended to provide for a "contingent" reserve of $2,500,000,000 to $3,000,000,000 instead of the full reserve of $40,000,000,000 provided for when the act was adopted.

The Secretary made three suggestions, one for continuance of the present rate and the others for less sharp increases than now provided for in the law, which calls for an increase of 50 per cent next year in the one per cent now paid by both employers and employees and for a further increase in 1943 to two per cent.

Technicolor Nets $1,050,536 in '38

A net profit for 1938 of $1,050,536 after all charges, compared to $463,169 for 1937, was reported by Technicolor, Inc., and its wholly owned subsidiary, Technicolor Motion Picture Company, in the annual statement issued Monday.

The profit is equivalent to earnings of $1.24 per common share on the 842,664 shares, against 58 cents on each of the 803,081 common shares in the preceding year.

Shipments of technicolor prints for the year ending December 31, 1938, came to 66,720,237 feet. The year before accounted for 40,561,318 feet in a similar period, and 1936 shipments came to 37,822,444 feet. Speaking of the prospects for 1939 in his annual message to stockholders, Herbert T. Kalmus, president and general manager of the company, said: "The current year is starting out substantially ahead of the corresponding months of 1938. Shipments for the two months January and February, of 1939, total approximately 13,500,000 feet as compared with the corresponding figure for 1938 of approximately 12,000,000 feet. The contracted bookings for 1939 for feature productions are substantially in excess of the volume of feature productions that were made in 1938."

50 FEATURES FROM REPUBLIC IN 1940; "A's" INCREASED TO 26; FOUR SERIALS

24 Westerns on Schedule; "B" Product Group Eliminated, Sales Force Told in Houston at First Regional Meeting

Republic Pictures announced a program of 50 feature productions and four serials at the first session of the company's southern regional sales meeting at the Rice hotel, Houston, opening Friday.

26 "A's," 24 Westerns

The new Republic schedule included 26 "A" features and 24 westerns. The serial and western program parallels that of last year, but the "B" pictures, included last season, have been eliminated to make way for a greater number of higher-budget productions.

Sinclair Lewis, W. R. Burnett, R. D'Ennery, Armstrong Sperry, Achmed Abdullah, Peter B. Kyne, Nat Ferber, Jack London, Louis Berg, Frank Scully, Mark Twain, George Broadhurst and Richard Wormser are among the authors included in the program.

With more than 40 attending, the Republic meeting was presided over by C. E. Hilgers, southern district sales manager. Herbert J. Yates, J. R. Grainger, president, and Al Adams, director of advertising and publicity, were on hand from New York. A highlight was the world premiere of "Man of Conquest" on Thursday evening at the Majestic theatre in Houston. M. J. Siegel, studio head, and William Saal also attended.

Mr. Yates and Mr. Grainger expected to leave for New York on Sunday to attend the New York meeting at the Park Central hotel, April 12th and 13th. The Chicago convention will follow at the Drake hotel April 20th and 21st and the San Francisco meeting at the Empire hotel April 25th and 26th.

Franchise Partners Attend

Republic franchise partners and others at the Houston meeting included A. C. Bromberg, George Jones, A. E. Rook, S. T. Wilson, P. Spencer and Carl Floyd of Atlanta; Cy Dillon, H. P. Rhodes, M. Funderburk, Jack London and R. H. Bradley of Charlotte; L. Seicschnaydre, George Nungesser, G. Y. Harrell and J. D. Duffy of New Orleans; William Underwood, C. Ezell, L. Rust, D. Rathbone, M. McDonnell, M. Sexton and R. I. Brown of Dallas; Sol Davis, M. Loewenstein, F. Moran, G. Alt, E. Greggs, Ona Johnson and T. B. Noble of Oklahoma City; B. F. Busby, G. Jones and F. Lawrence of Little Rock; W. M. Snelson and L. B. Miller of Memphis; H. Glover and H. Moore of Tampa; C. Hillgers of the home office.

The company's executives detailed four "De Luxe Productions," six "Anniversary Specials," 16 "Jubilee Specials," including four "Higgins Family," eight Gene Autry westerns, eight Roy Rogers westerns, eight westerns of the "Three Mesquiteers" series and the serials.

The Product

The product was announced as follows:

"De Luxe Productions"

Seven Million Dollars, by Sinclair Lewis; concerning "a new kind of Babbitt."

The Dark Command, by W. R. Burnett; The Quantrell Raiders in the Civil War.

Two Orphans, by R. D'Ennery; from a French classic.

Wagons Westward, by Armstrong Sperry; a frontier "epic" drama.

OTTAWA MANAGER FLIES FOR FILM

Martin Levinson, manager of the Rialto theatre, Ottawa, Canada, discovered one afternoon last week that the special film he needed for the evening performance was still in Montreal. A little rapid calculation showed him that the airplane service from the Ottawa airport was the only way out of his difficulty.

In a short time he found himself climbing into an airplane of the Laurentian Airways, Limited, beside Jack Charleson, Ottawa's only member of the Caterpillar Club. Taking off at 1:30 *he was back at* 4:45 *o'clock with the print and time to spare before the show began.*

"Anniversary Specials"

Lady From New Orleans, by Beth Brown; New Orleans social melodrama with a Mardi Gras background.

Tillie the Toiler, by Russ Westover; based on the cartoon.

Storm Over India, by Achmed Abdullah; story of the English army in India and native rebellion.

Guilty of Treason, by Peter B. Kyne; a thankful alien breaks up a spy ring.

Gangs of Chicago.

The Crooked Road, by Nat Ferber; the rise and fall of a king of the underworld.

"Jubilee Productions"

Escape From Sing Sing, by Louis Berg; an "expose" of prison life.

Call of the North, by Jack London; adventure in the Alaskan gold fields.

The Champ Maker, by Kendal Evans and Frank Scully; based on life of Tex Rickard, fight promoter.

Bengal Border Patrol, by Adrian Johnson; the Lancers in action.

Forgotten Girls, by Earl Felton; two girls left to shift for themselves.

Tom Sawyer Abroad, by Mark Twain.

Wolf of New York, by Nat Ferber; a Wall Street speculator sent to jail.

Girl From God's Country, by Nell Shipman; a girl fighting alone in the North.

Bowery Boy, by Sam Fuller.

A Sporting Chance, by Richard Wormser; a race track mystery.

Man of the Hour, by George Broadhurst; political machine elects a pliable playboy, who proves not so pliable.

Here Come the Marines, by Mildred Cram; a Nicaraguan uprising.

"The Higgins Family"

The Fighting Irish.

A Day at the World's Fair.

We're in the Money.

Everybody's Happy; Wall St. adventure.

Gene Autry Westerns

When the Moon Comes Over the Mountain; Gene prevents a spoiled heiress from selling her holdings.

Village Barn Dance; Gene drops his traveling radio program to clean up town.

Just a Song at Twilight; Gene outwits the villains in bidding for an army horse contract.

Old Faithful; Gene helps a young girl win the big horse race.

Ride, Tenderfoot, Ride; clearing the captain of the border patrol by rounding up the killers.

Round Up Time in Reno; old Pa Hawkins' ranch is not run into the ground by two irresponsible daughters.

Down by the Old Mill Stream; the railroad company doesn't buy all the property.

Carolina Moon; Eastern gangsters find their methods don't work.

Roy Rogers Westerns

The Arizona Kid; Roy fights organized terror in Cripple Creek.

Death Valley Days; trailing outlaw Apaches into the desert.

In Old Cheyenne; under-cover man for the cattlemen's Association.

Robinhood of the Pecos; settlers of early California saved from outlaws.

Man From Rio; the mystery of the Overland Stage.

Washington Cowboy; foiling the crooked utility corporation in Washington.

Days of '49; smuggling on the Canadian border.

Wyoming Wildcat; Public Enemy Number One and the cattle business.

"Three Mesquiteers" Westerns

Cowboys From Texas; the Mesquiteers defeat the gang battling for precious metal.

Sons of the Saddle; justice and the timber pirates.

West of Santa Fe; rounding up outlaws in the "pan-handle" territory.

Oklahoma Outlaws; saving the Indians and their oil.

Rocky Mountain Rangers; helping the middle westerners recover from nature's calamities.

Pioneers of the West; protecting the covered wagon train.

Covered Wagon Days; saving gold mine for a wagon train.

Arizona Skies; uncovering a plot which threatens the country.

"Super Serials"

The Lone Texas Ranger; outdoor adventure, in 15 chapters.

Drums of Fu Manchu; sliding panels and the menace of Sax Rohmer's Chinese villain, in 15 chapters.

"Streamline Serials"

King of the Royal Mounted; based upon the daily newspaper cartoon.

Jimmy Valentine Strikes Again; the Valentine underworld stories, in 12 chapters.

Sunday Shows for New York

New York legitimate theatre interests moved closer to their desire for Sunday shows during the New York World's Fair when representatives of the craft unions seemed favorable to the suggestion at a meeting with the league of New York Theatres Tuesday night. Actors' Equity, if the membership is favorable to the idea, would only be willing to hold Sunday shows if the craft unions were also willing to work that day at no extra rate of pay. The delegates will report on the question to their unions next week.

THE WIRES OF ALEXANDER
ARE HUMMING

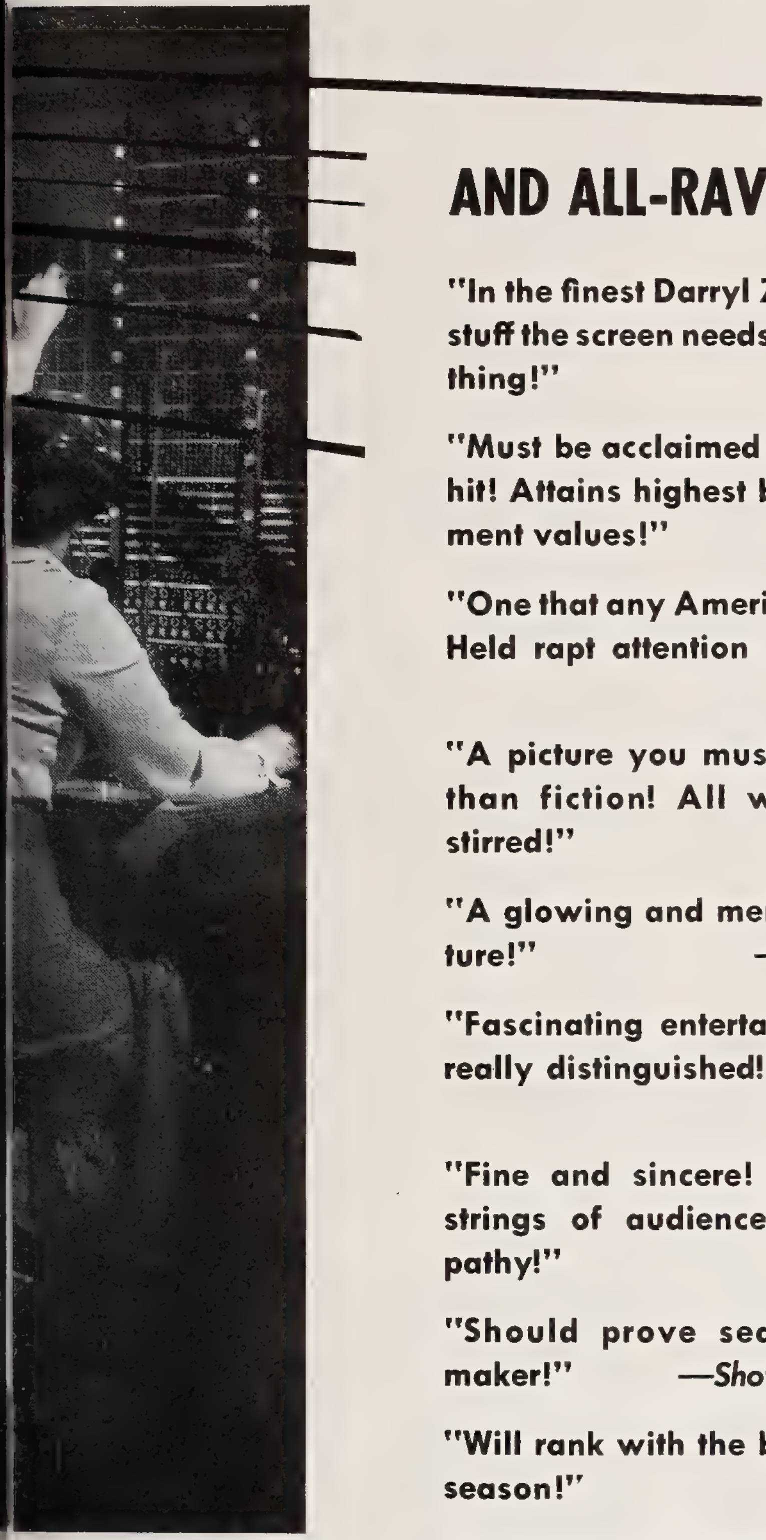
NEW YORK
Now whirling into its second tremendous week . . . after running up one of Roxy's biggest grosses . . . and, during Holy Week!

SAN FRANCISCO
. . . Climaxes triumphant Golden Gate Exposition preview with record-breaking opening at the Paramount!

DARRYL F. ZANUCK'S Production of

THE STORY OF ALEXANDER GRAHAM BELL

RAHAM BELL'S INVENTION
ITH THE NEWS!



AND ALL-RAVE REVIEWS BLANKETING THE WHOLE WORLD!

"In the finest Darryl Zanuck tradition! The stuff the screen needs more than any other thing!" —*M. P. Daily*

"Must be acclaimed as a solid boxoffice hit! Attains highest brackets in entertainment values!" —*Boxoffice*

"One that any American will want to see! Held rapt attention of capacity house!" —*Washington Post*

"A picture you must see! More thrilling than fiction! All will be profoundly stirred!" —*N. Y. Daily News*

"A glowing and memorable motion picture!" —*N. Y. Herald-Tribune*

"Fascinating entertainment! Really fine, really distinguished! Don't miss it!" —*N. Y. Daily Mirror*

"Fine and sincere! Touches the heartstrings of audience with tender sympathy!" —*N. Y. Daily News*

"Should prove season's top moneymaker!" —*Showmen's Trade Review*

"Will rank with the best products of any season!" —*Daily Variety*

"Finest ever to come from 20th Century-Fox!" —*L. A. Herald & Express*

"Intensely moving, splendidly acted!" —*L. A. Daily News*

"Thrilling in its history and deep emotion!" —*Paris Pour Vous and Paris Soir*

"Vigorous and thrilling story of human affection, faith and achievement!" —*London Daily Mail*

"Reaches the heights of emotional entertainment!" —*N. Y. Telegraph & Phila. Enquirer Syndicate*

"Truly a tremendous production!" —*San Francisco Call-Bulletin*

"Particularly moving. Dignified and yet strangely emotional." —*United Press, Frederick C. Othman*

"A truly great picture. Spontaneous praise followed preview." —*International News Service, Louella O. Parsons*

"Destined to be one of Hollywood's great pictures of 1939!" —*King Features, Harrison Carroll*

"One of those rare pictures greatly entertaining yet more than entertainment!" —*Screen and Radio Weekly*

"Unquestionably epochal! Outstanding theatre fare!" —*Hollywood Reporter*

"Tremendously moving!"—*NEA Syndicate*

"Greatest picture that Darryl F. Zanuck has ever produced." —*King Features, Erskine Johnson*

"Powerful drama . . . grips you from beginning to end!" —*Fawcett Publications*

"A great film in every respect!" —*North American Newspaper Alliance, Paul Harrison*

"Has everything a picture should have from entertainment and boxoffice standpoints!" —*Hollywood Review*

"Should pile up a boxoffice rating to equal if not actually top 'Alexander's Ragtime Band'." —*Box Office Digest*

"I can recall few pictures that have had such genuine heart appeal!" —*International News Service, Milton S. Harker*

"I'm too moved to adequately express myself so soon after seeing it." —*Associated Press, Hubbard Keavy*

20th CENTURY FOX

THE KEYSTONE
F YOUR FUTURE

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Dodge City

(Warner Brothers)

1866-1872 in Deep Kansas

Ladies and Gentlemen of Show Business, your reporter seats himself at a very early hour on this warm Sabbath morning—1:15, to be precise—at Dodge City, Kansas, to report that the city is still athrob with immense excitement stirred up by the Brothers Warner in behalf of this somewhat prodigious production of the same name.

Three governors and some 50,000 plain citizens of this and surrounding states came here today to see this picture. They are still seeing it, in the town's three cinemas, which will be grinding on until sometime tomorrow, in simultaneous presentation of the film that brought a special train from Hollywood and a special car from New York and Chicago for the official preview and premiere, with representatives of all the great outlets of screen information, the newspapers, the radio systems, and the magazines, especially the picture magazines. The upshot of all this is a rare condition. Anybody who doesn't know all about "Dodge City," and keenly, must have had his head in a rain barrel for weeks. They film is pre-sold to an extent that no other film ever was.

The foregoing is, of course, not news in the sense that news of pictures is interpreted in this department. The news is that those hundreds out of these thousands who were fortunate enough to get into one of the theatres for the firm's first exhibition were audibly unanimous in their approval of what they saw. They gasped at some of the splendid scenic shots. They shouted for the hero and they hated the villains perceptibly. They seemed to know that it was going to come out all right, what with Errol Flynn making a personal appearance in obvious good health before the screening, but they clamored to see the arrangements made. They saw a great display of daring, of courage, and of good oldfashioned barroom brawling, and they loved it. This was what had been promised them, and they were not cheated. Showmen who elect to make similar promises to their customers can rely on that sort of precedent, a singularly reliable sort.

Mr. Flynn is quite a hero in the film, a riding, shooting, square-hearted hero with a bit of blarney on his tongue and a knockout in either fist. He has hearty Alan Hale as one of his buddies and Guinn Williams as another, and they give the unscrupulous lot, played by Bruce Cabot, Victor Jory and assorted others, such a going-over as veteran Kansans were telling the newcomers about all day today. Both the veterans and the newcomers pronounced this a bit of all right.

Olivia De Havilland is the girl chiefly concerned in the story, which has little concern for girls save in the abstract, and she is as lovely as always through the eye of the color lens. There are some shots of Ann Sheridan, too, which are briefly breath-taking, but it is primarily a man's story so far as the acting goes. They do what they do to make Dodge City safe for wives and children, but it is the doing that makes the picture hum.

It is approximately axiomatic that Michael Curtiz directed the picture. The Brothers Warner usually turn over to the experienced Curtiz a picture that is big and broad and upon which they expect, as the saying is, to go to town. He hasn't let them down.

The production by Robert Lord is expensive, expansive and particular. Long shots of stampeding herds and short shots of brawling combat alternate in dramatic sequence, each quite manifestly authenticated. So is the original screen play by Robert Bruckner a straight-line institution, a 1-2-3-4 recitation of the exciting events which transpired, or seem to have, between the time when the Santa Fe got its main line through to Dodge City in 1866 and the sheriff in the picture got the place made fit to live in, which was around about 1872. There are no subtleties in the telling. It hits.

"Dodge City" is limited to no type of theatre, town or audience. It is a bright chapter cut boldly out of the history of the nation and placed firmly before the nation's people for inspection. It is earnest and convincing. It is exciting and it is, on occasion, amusing.

Previewed at Dodge City, Kansas, in three theatres with practically all of the population of Kansas inside or outside of one or another of them. There wasn't a dissenting voice.—WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. Associate producer, Robert Lord. Directed by Michael Curtiz. Original screen play by Robert Bruckner. Photographed by Sol Polito. Film editor, George Amy. P. C. A. certificate No. 4959. Release date, April 8, 1939. Running time, 105 minutes, when seen in Dodge City. General audience classification.

CAST

Wade Hatton	Errol Flynn
Abbie Irving	Olivia de Havilland
Ruby Gilman	Ann Sheridan
Jeff Surrett	Bruce Cabot
Joe Clemens	Frank McHugh
Rusty Hart	Alan Hale
Matt Cole	John Litel
Dr. Irving	Henry Travers
Colonel Dodge	Henry O'Neill
Yancey	Victor Jory
Lee Irving	William Lundigan
Tex Baird	Guinn "Big Boy" Williams
Harry Cole	Bobs Watson
Mrs. Cole	Gloria Holden
Munger	Douglas Fowley
Mrs. Irving	Georgia Caine
Surrett's Lawyer	Charles Halton
Bud Taylor	Ward Bond
Mrs. McCoy	Cora Witherspoon
Orth	Russell Simpson
Barlow	Monte Blue

The Story of Alexander Graham Bell

(Twentieth Century-Fox)

Romantic Biography

Much must be remembered as one prepares to report "The Story of Alexander Graham Bell" to the world's showmen. Everyone can forget one thing, though, and that is the title length and how it will fit the marquee. What is important to every possible patron is that in this picture is as fine entertainment as anyone could want.

The production is human interest entertainment as close to the heart as are one's own emotions. As a commercial proposition, it's close to the last word in honest, understanding and convincing production.

The true story of Alexander Graham Bell has an inspirational quality. This inspired the "out front" folk—Don Ameche, Loretta Young, Henry Fonda, Charles Coburn, Gene Lockhart, Spring Byington, little Bobs Watson, Russell Hicks and all the rest—to performances that rightly may be described as memorable. It inspired the "behind the scenes" personnel—Darryl F. Zanuck, associate producer Kenneth Macgowan, director Irving Cummings, story author Ray Harris and screen play writer Lamar Trotti, their aids and assistants—to an effort which undoubtedly will force the inclusion of "The Story of Alexander Graham Bell" in future listings of the industry's most noteworthy accomplishments.

The appeal of the story is bounded by no limits. Its locale might have been any country in the world; its persons from any race, nationality or creed. It might have been about any man and woman who lived and loved and dreamed great things. But the locales are Boston and Salem, Mass., of 1875; the persons are Bostonians. It tells the story of the man who invented the telephone and the woman who was his wife.

Actually in telling one complete story, the picture tells four stories. One is the romantic story of the invention of the telephone; another is the heart warming love story of "Alexander Graham Bell" and "Mrs. Bell"; the third is a human interest story; the fourth is the triumph of the poor and weak over the wealthy and powerful.

One may think there is no romance in the story of the invention of a machine. There is great romance in the story of the telephone. It is the story of a man who dared to dream; who suffered and starved for his ideals, who grew discouraged and bitter, who saw his friends tempted to desert him, but persevered and was guided to a great destiny by a woman's love. There's great romance in true life love stories. This picture tells the story of the elocution teacher and his deaf pupil who became his wife; the woman who produced a love letter that became a vital piece of evidence in defeating powerful vested interests from robbing her husband of the profits and fame that were to be the result of his invention which made the whole world next door neighbors.

These stories are the picture's intimate substance endowing it with great appeal to the senses. They are amplified in dialogue, characterizations, situations and action. Among the incidents that may long be remembered are "Bell's" relations with the methodical, to-the-second, New Englander "Gardner Hubbard"; the faith "Thomas Sanders" had in the young teacher-scientist. Electrician "Thomas Watson" gave up a $3.00 a day job to starve with young "Bell." When he delivered his elegy to an egg, patrons felt their hearts jerk. But the moment which in sheer human interest and power to influence sympathetic emotions seldom has been rivaled on the screen is when "Bell," after long months of training, seats little deaf mute "George Sanders" on his father's lap and has him murmur "Father." There was scarcely a dry eye in the preview audience. The suspense dissolved in thunderous applause.

Just as "The Story of Alexander Graham Bell" is high grade entertainment, it is high grade commercial screen merchandise. One could go on for pages enumerating values which showmen might use to call it to the attention of their patrons. But, in a larger sense, the job can be done easily and simply. Tell them you are offering a great attraction. Bid them remember pictures they have seen before. Assure them that "The Story of Alexander Graham Bell" will not suffer when compared to any other production.

Previewed at the Federal Theatre, Treasure Island, San Francisco Bay, to an audience of Hollywood and San Francisco reporters, stars and guests. Mr. Zanuck might have been surprised that there was not that usual burst of applause common in Hollywood and environs when preview titles and credits are flashed on the screen, but the roar that followed completion of the showing must have floored him. You may as well prepare to be similarly floored when your audiences see the show.—GUS MCCARHTY.

Produced and distributed by 20th Century-Fox. Darryl F. Zanuck in charge of production. Kenneth Macgowan, associate producer. Directed by Irving Cummings. Screen play by Lamar Trotti. Original story by Ray Harris. Walter Thompson film editor. Photographed by Leon Shamroy. P. C. A. Certificate No. 5038. Running time, 95 minutes, when seen. Release date: April 14, 1939. General audience classification.

CAST

Alexander Graham Bell	Don Ameche
Mrs. Bell	Loretta Young
Thomas Watson	Henry Fonda
Gardner Hubbard	Charles Coburn
Thomas Sanders	Gene Lockhart
Mrs. Hubbard	Spring Byington
Gertrude Hubbard	Sally Blane
Grace Hubbard	Polly Ann Young
Berta Hubbard	Georgiana Young
George Sanders	Bobs Watson
Barrows	Russell Hicks
Chauncey Smith	Paul Stanton
President Western Union	Jonathan Hale
Queen Victoria	Beryl Mercer
Judge	Harry Davenport
Mrs. MacGregor	Elizabeth Patterson
George Pollard	Charles Trowbridge
Mrs. Winthrop	Jan Duggan
Landlady	Claire Du Brey
Joe Eliot	Harry Tyler
D'Arcy	Ralph Remley
Mrs. Sanders	Zeffie Tilbury

I Am Not Afraid

(Warner Bros.)

Melodrama

The basic story of "I Am Not Afraid" is Lucien Hubbard's "Star Witness." However, Lee Katz, the screen play writer, has added a wealth of current events material that gives timely significance.

The theme of the original story was a condemnation of corrupt politics and gangsterism. This also condemns both, but goes further in advocating Americanism by making scathing attacks on foreign isms which threaten American institutions and liberties.

Gangsters and grafters, having terrorized a city, fight savagely when this dual reign is menaced. Only in the heart of old grandpa "Ulysses," who fought with Teddy Roosevelt at San Juan, does the spirit of Americanism flame. Many times reviling domestic and alien enemies, he succeeds, where police and law enforcement officers failed, in crushing the vicious ring after rescuing little Bill in true old soldier fashion.

Charles Grapewin is seen in the role which Chic Sale created in "Star Witness." His supporting cast includes Jane Bryan, Henry O'Neill, Elizabeth Risdon, Jimmy MacCallion, Dickie Jones, Fred Tozere, John Gallaudet, Don Douglas and William Royle. Grapewin is outstanding and the others are convincing. The show is wide open for exploitation that makes contacts with the wave of Americanism and patriotism now sweeping the country.

Previewed in the Warner Studio projection room on the Coast.—G. M.

Produced and distributed by Warner Bros. Produced by Bryan Foy. Gordon Hollingshead, associate producer. Directed by Crane Wilbur. Based on a story by Lucien Hubbard. Screen play by Lee Katz. Russell Saunders, assistant director. Photographed by Arthur L. Todd, Harold McLernon, film editor. P. C. A. certificate number 5061. Running time, 60 minutes when seen here. Release date: To be determined. General audience classification.

CAST

Madge Carter	Jane Bryan
Ulysses Porterfield	Charley Grapewin
Matthew Carter	Henry O'Neill
Jessie Carter	Elizabeth Risdon
Ralph Carter	Jimmy McCallion
Bill Carter	Dickie Jones
Ted Carter	John Russell
Stephen Palmer	Fred Tozere
Nick Bartel	John Gallaudet
Miller	Don Douglas
Howard	William Royale
Arthur Shepherd	Boyd Irwin
Stuart McCrary	Emmet Vogan
Mary McCrary	Grace Stafford
Brown	George Guhl
Max	Norman Willis
Frank	Alan Davis
Mayor Lawton	Charles Richman
Mayor's Secretary	Millard Vincent
Dalton	Kenneth Harlan
Slug	Elliot Sullivan
Magistrate	Walter Fenner

The Night Riders

(Republic)

Western

Starring the popular trio, The Three Mesquiteers, this latest of their western series for Republic goes back to the 1880's for its story. It is an unusual story, in line with the apparently increased attention this season to the story content of westerns. It tells of a gambler who poses as a Spaniard and with a phony land grant dating from Philip of Spain, establishes himself as a virtual dictator within the United States.

The pseudo Spaniard evicts all tenants on his "lands" who fail to meet his tax demands. Among those evicted are The Three Mesquiteers—John Wayne, Ray Corrigan and Max Terhune, who is a ventriloquist to boot. The Mesquiteers appeal to President James Garfield, but he points out that the United States court of claims has found the land grant claim valid.

So the Mesquiteers become "night riders."

Reviewed in a projection room in New York.
—PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, William Berke. Directed by George Sherman. Original screen play by Betty Burbridge and Stanley Roberts. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Photography by Jack Marta. Editor, Lester Orlebeck. Musical score by William Lava. P. C. A. Certificate No. 5176. Running time, 58 minutes. Release date, April 12, 1919. General audience classification.

CAST

Stony Brooke	John Wayne
Tucson Smith	Ray Corrigan
Lullaby Joslin	Max Terhune
Soledad	Doreen McKay
Susan Randall	Ruth Rogers
Talbot	George Douglas
Jackson	Tom Tyler
Sheriff	Kermit Maynard
Tim	Sammy McKim
Hazelton	Walter Wills
Andrews	Ethan Laidlaw
Harper	Edward Peil, Sr.
Wilson	Tom London
Wilkins	Jack Ingram
Allen	William Nestell

Bulldog Drummond's Secret Police

(Paramount)

Mystery Melodrama

The late H. C. (Sapper) McNeile's estimable character of fiction, "Captain Hugh Drummond," is again on the screen for more adventures in his native England. The picture, adapted from the author's "Temple Tower," is set in "Drummond's" own country home in Rockingham, 20 miles from London. The possibility that gold and jewels, once belonging to Charles I, lie hidden within the fortress-like home establishes the plot, the motive for three killings, the opportunity for "Bulldog Drummond" to keep in practice, and, incidentally, the necessity that he postpone his wedding to "Phyllis Clavering" once again.

The secret police title stems from the humorous remark of "Colonel Nielson," of Scotland Yard, and refers to the little band of faithful followers of "Bulldog." John Howard continues in the "Drummond" character. Heather Angel as "Phyllis." H. B. Warner as "Nielson," Reginald Denny as "Algy," and E. E. Clive as "Tenny" also are in their accustomed roles. "Phyllis'" jittery "Aunt Blanche" is played by Elizabeth Patterson.

The production follows the pattern of the series and as a mystery is exciting entertainment, despite overdone comedy sequences and the continuous reference to the marriage plans.

Reviewed at the Criterion theatre in New York. The audience appeared to be enjoying itself.—P. C. M.

Produced and distributed by Paramount. Directed by James Hogan. Screen play by Garnett Weston. Based on a story by H. C. McNeile. Photography by Merritt Gerstad. P. C. A. Certificate No. 4905. Running time, 55 minutes. Release date, April 14, 1939. General audience classification.

CAST

Hugh Drummond	John Howard
Phyllis Clavering	Heather Angel
Colonel Nielson	H. B. Warner
Aunt Blanche	Elizabeth Patterson
Algy Longworth	Reginald Denny
Tenny	E. E. Clive
Albert Boulton	Leo Carroll
Professor Downie	Forrester Harvey
Constable Jenkins	David Clyde
Constable Hawkins	Clyde Cook
Sergeant Peters	Gerald Rogers

Broadway Serenade

(MGM)

Musical Romance

"Broadway Serenade" is a combination of things that for a great many years have proved their entertainment and commercial values and some things not so valuable. For names it offers Jeanette MacDonald whose hit pieces when with Nelson Eddy are many, Lew Ayres, who is making a comeback and so does not overlook any trick that would enable him to steal the show, and such dependable performers as Frank Morgan, Ian Hunter, Al Shean, William Gargan, Franklin Pangborn and Paul Hurst. So far as story is concerned, it's ninety percent formula and a balance of surprising novelty.

A couple of beer garden entertainers are married. She becomes a Broadway star. He wants to compose great music but winds up playing a piano in a nickel and dime store. The stage star sings there, of course, while the tin pan alley devotee of Beethoven, pounds the ivories, the shop girls swoon and the customers are enthralled. The great woman gets greater and a rich man desires her, but the poor man gets so poor that he tosses his compositions into the fire. But there is a kindly wise old man to rescue them from the flames. Do those thousands of musical symbols prove a tremendous commercial success, do they not reunite husband and wife and do they not mean that the third angle to the triangle gets an undeserved punch in the jaw? Sure they do. Thereupon comes a demonstration of pictorial and musical spectacle, as ultra modernistic in

(Continued on page 64)

Sensat

"BOX-OFFICE NATURAL"

–Film Daily

"TRIPLE-PLATED BOX-OFFIC

–Motion Picture Daily

"SURE-FIRE FOR STRONG B

–Hollywood Reporter

"SHOULD REPAY HANDSOM

–Hollywood Variety

"TOP SHOW FOR TOP MON

–Jay Emanuel Publications

HOLDOVER

**RADIO CITY
MUSIC HALL!**

OPENING THIS WEEK IN SCORES OF KE

onally Different!

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-OFFICE"

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THE STORY OF

VERNON AND IRENE CASTLE

STARRING

FRED ASTAIRE

GINGER ROGERS

RKO RADIO PICTURES

WITH

EDNA MAY OLIVER · WALTER BRENNAN

LEW FIELDS · ETIENNE GIRARDOT · JANET BEECHER

PANDRO S. BERMAN IN CHARGE OF PRODUCTION

DIRECTED BY H. C. POTTER · PRODUCED BY GEORGE HAIGHT

SCREEN PLAY BY RICHARD SHERMAN · ADAPTATION BY OSCAR HAMMERSTEIN II AND DOROTHY YOST

UNS THROUGHOUT THE NATIO

(Continued from page 61)

staging, lighting, scenic and costume effects and as strange to the modern mind as would have been a radio message to the mind of one who was reading Whittier's "Snowbound" the winter it was written, visioning, the while, the facilities of 1939-1940.

But the picture captivated the local audience. So did the picture of Nelson Eddy, usually her companion star, in "Let Freedom Ring." Jeanette MacDonald, Lew Ayres, Frank Morgan, Ian Hunter, William Gargan, Al Shean, Katherine Alexander, Wally Vernon and Paul Hurst are pretty good names. The title is pretty good, too. Mr. Leonard directed "The Great Ziegfeld." The picture has modern and "Madame Butterfly" music. It has something that only those who go to European-produced pictures see in the line of effects.

Previewed at the Village Theatre, Westwood, Cal. The reaction of a typical Hollywood audience was typically Hollywoodian. —G. M.

Produced and distributed by MGM. Directed and produced by Robert Z. Leonard. Screen play by Charles Lederer. Original story by Lew Lipton, John Taintor Foote and Hans Kraly. Harold F. Kress, film editor. Musical direction by Herbert Stothart. Finale by Busby Berkeley. Photographed by Oliver T. Marsh. P. C. A. Certificate No. 5105. Running time, 115 minutes (to be cut) when seen here. Release date, April 7, 1939. General audience classification.

CAST

Mary Hale	Jeanette MacDonald
James Geoffrey Seymour	Lew Ayres
Larry Bryant	Ian Hunter
Cornelius Collier, Jr.	Frank Morgan
Joey, the Jinx	Wally Vernon
Judy Tyrrell	Rita Johnson
Pearl	Virginia Grey
Bill	William Gargan
Harriet Ingalls	Katherine Alexander
Herman	Al Shean
Mrs. Olsen	Esther Dale
Gene	Franklin Panghorn
Everett	E. Allyn Warren
Reynolds	Paul Hurst
Mr. Fellowes	Frank Orth
Mrs. Fellowes	Esther Howard
"Squeaker"	Leon Belasco
Kitty, the maid	Kitty McHugh
Singer	Kenneth Stevens

East Side of Heaven

(Universal)

Bing Crosby Sings Again

All a showman need do to collect the price of an admission ticket from your reporter and several million other Americans is to announce that he has on display a film in which Bing Crosby sings some typically Bing Crosby songs in the Bing Crosby manner. In this instance the songs are four in number and all are of hit parade quality. They are by Johnny Burke and James V. Monaco, who now take their place among the top ranking song writing teams of the era.

Two of these songs are sung by Crosby to an infant of some ten months whom they lull to sleep while the lens is full upon him. The infant's name is Sandy, and he pours into the picture such a measure of baby appeal as the screen hasn't dished up in many years. The songs Bing sings to the baby are no mere lullabies, nor are they sung as such; they are characteristic Crosby songs, delivered in slow Swing, and it will be a dull audience that doesn't discern in Bing's mastery of the situation the fruits of long experience with the four Crosby sprouts at home.

These songs and the numerous sequences with the baby, whose babblings had the preview audience in stitches, are the strong points of the picture and strong enough to carry any film. What goes on between these strong points is less distinguished. Joan Blondell, Mischa Auer, Irene Hervey, C. Aubrey Smith and Robert Kent, to name those of billing value, are affiliated with Bing in the telling of a sometimes humorous, sometimes dull, story about a crooning telegraph messenger, later taxi driver, who tries to be helpful to a young woman married to a play boy whose wealthy father wishes she weren't. There's a radio commentator in it, too, and some of the situations are amusing, others ordinary, some of the gags effective, particularly Auer's, some of them static.

Direction by David Butler, who is also credited with the story in collaboration with Herbert Polesie, is up to his standard. William Conselman's screen play spots the musical numbers advantageously. Art director Jack Otterson's settings, which include a wide variety of backgrounds, are of a kind to add much to the polish of the production. Orchestrations by John Scott Trotter, of Bing's radio hour, and Frank Skinner give the Crosby songs that solid lilt that listeners around the world can't seem to get enough of.

Previewed at the Alexander theatre, Glendale, Cal., where the song numbers and the baby sequences elicited hearty response from an audience made up in about equal parts of profession and public.—W. R. W.

Director, David Butler. Production associate, Herbert Polesie. Original screen story, David Butler, Herbert Polesie. Screen play, William Conselman. Cameraman, George Robinson, ASC. Art director, Jack Otterson. Costumer, Vera West. Film editor, Irene Morra. Sound recorder, Charles Carroll. Songs, Johnny Burke, James Monaco. Assistant director, Joe McDonough. P. C. A. Certificate No. 5204. Release date, April 7, 1939. Running time, 90 minutes (Hollywood showing). General audience classification.

CAST

Denny Martin	Bing Crosby
Mary Wilson	Joan Blondell
Nicky	Mischa Auer
Mona Barrett	Irene Hervey
Claudius DeWolf	Jerome Cowan
Cyrus Barrett, Jr.	Robert Kent
Cyrus Barrett, Sr.	C. Aubrey Smith
Baby Barrett	Sandy Henville

Streets of New York

(Monogram)

Melodrama

Here is a show that any exhibitor can offer his patrons with confidence that it will satisfy almost everyone, adults and youngsters. Monogram in the past year has turned out several outstanding attractions that had both entertainment and showmanship value. Not only is "Streets of New York" the best Monogram offering of the year, but it compares favorably with the leading pictures turned out by any studio. Considered as a whole the picture is a combination of those qualities, a sound and believable story, good production detail, which together create the desired illusion and produce the desired effects, with the aid of capable acting and intelligent direction. Should by any chance an independently produced picture be nominated for any of the Academy awards, "Streets of New York" would have an odds-on chance to carry off one or two honors.

For the important matter of name value the picture makes available Jackie Cooper and little Martin Spellman, who actually carry the story, and in the work of George Cleveland audiences will see one of the finest etched character bits that they have witnessed in years.

The story's simplicity is the element that gives the production its power punch and appeal. Newsboy "Jimmy" is ambitious to become a lawyer. While studying, he organizes his sheet hustlers legitimately and make a particular pet of crippled "Gimpy," meanwhile tolerating irascible "Pop" nicely. Looked upon with favor by "Judge Carroll," after he has defended his own group as well as some musclers—in headed by "Spike," "Jimmy's" handicap is his elder brother "Tap," a racketeer. The Christmas party which the "Judge" gives Jimmy and his pals is a warmly tender event. But immediately the story turns melodramatic again when, as "Spike's" mob raids "Jimmy's" stand, "Tap" is being hunted by police as a murderer.

While melodrama is the fundamental quality of the picture, it is not without moments of rare comedy and bits of human interest. As written into the screen play by Robert D. Andrews, directed by William Nigh, produced by William T. Lackey and played by a skillful cast, the show stacks up as one that any exhibitor may include on his program.

Previewed in the Monogram studio projection room in Hollywood.—G.M.

Produced and distributed by Monogram. Directed by William Nigh and photographed by Harry Neuman. William T. Lackey, supervisor. From an original screen play by Robert Andrews. Sound by Karl Zint. Edited by Russell Schoengarth. Running time, when seen in Hollywood, 73 minutes. General audience classification. P. C. A. Certificate No. 5237. Release date, April 15, 1939.

CAST

Jimmy	Jackie Cooper
Gimpy	Martin Spellman
Jiggsy	Sidney Miller
Flatfoot	Buddy Pepper
Beansy	Bobby Stone
Spike	David Durand
Howie	Robert Tucker
Sammy	William Tucker
Pop O'Toole	George Cleveland
Roger Wilson	Robert Emmett Keane
Burke	Robert Emmett O'Connor
Tap Keenan	Dick Purcell
Judge Carroll	George Irving
Anne	Marjorie Reynolds

One Armed Bandit

(Universal)

Lantz Cartune

A cartoon moral on the lesson that gambling never pays, especially when played at a slot machine, is joined with a "ten-twent'-thirt" melodrama of the Gay Nineties vintage to produce a pen and ink composition that should amuse most audiences. The heroine's father is addicted to the vice of jackpot playing and gambles away not only his relief check but the mortgage on the old homestead. The daughter, being psychic and knowing that all is not well with the pater, leaves her washboard to plead with the villain. Not content with having won the family's house and home, the nasty man makes some mean gestures at the virtuous gal. But all turns out well in the end when the young lady's muscular boy friend bouncingly trounces the cad, saves pappy's dough, retrieves the mortgage and wins the daughter's hand. There is one shot in the cartoon rough house that will bring a good laugh to showman and patron alike. While the hero and villain are swapping punches, two odd little figures march across the scene bearing a banner inscribed with the sentiment that "motion pictures are your best entertainment."—Running time, seven minutes.

Artie Shaw and His Orchestra

(Vitaphone)

Melody Master

Partisans of the claims of Artie Shaw for the King of Swing title will clap their hands and stamp their feet in approval over this recital by their favorite, which is the newest number from jazz concert classification of the Melody Masters series. Maestro Shaw and his lads render such "hot stuff" numbers as "Begin the Beguine," current favorite in jam session circles; "Let's Stop the Clock"; "Non-Stop Flight," featuring Mr. Shaw's renowned clarinet, and a Russian ditty called "Pross-Tschai." Helen Forrest and Tony Pastor, not the original T.P., offer the vocal interludes.—Running time, 10 minutes.

Duel Personalities

(MGM)

Our Gang Cutups

A juvenile lesson on the fickleness of the feminine heart is offered in this page of Our Gang comic strip that may be more in the range of adult understanding and experience. The figures in the young triangle are Alfalfa, as the romantic with a yen for the chivalrous past; Darla as the femme fatale, and Butch as the menace. Stimulated by the spell induced by a hynotist, Alfalfa challenges his rival to a contest of pistols for the hand of their prize. Revived from his state of false courage, Alfalfa arranges with Butch to fake the match and to allow Darla to choose the victim of her heart's desire. But, the young lady overhears the arrangements and when the challengers are stretched out on the field of honor, true to the calling of her sex, chooses the arm of Waldo, a rich black horse in the sweepstake contest for the miss and her attention. Even though the material may be too advanced for the infant fans of Our Gang antics, their big brothers and sisters should find the amorous complications amusing.—Running time, 10 minutes.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

W. Ray (William Raymond) Johnston, that young old timer of Monogram, likes to tell stories about his stay at Thanhouser Studios in New Rochelle, 25 years ago, in the days when, if an unexpected snow descended, the scenario writer, who lived next door, would rush to the studio, and by noon the company would be shooting on a snow picture. Likewise, when Long Island Sound would freeze over, a quick filming job would result in some such piece as "My Cousins from Labrador."

Once a water main broke, flooding a side street in New Rochelle. A story was quickly written and the players, in flat-bottomed row boats, made hurried "rescues" from windows and rowed people up and down the street before the water ran down the sewers.

In "The Million Dollar Mystery," one of the first serials, Johnston relates, "James Cruze, later a director, played a young reporter, and was using his own small car which he had just bought. Someone in the Thanhouser press department told him he should have received the car free for the publicity he gave it in the picture. Jimmy approached the automobile agency on the question and they agreed to give the actor a new car. The following afternoon, Jimmy played a game of horse-shoes, betting the car. He lost. A few days later he was informed that the agency had changed its collective mind since discovering he already had one of their cars and it had been identified in the first reels of the serial.

In the next chapter, Jimmy arranged with the scenario editor to have a scene where the car broke down. In the film he attempted to fix it when a farmer came along asking what was wrong with the car. In a subtitle, Jimmy said, "Everything. The darn thing never did run right."

▽

Metro-Goldwyn-Mayer has two new "scientific measuring devices" which it will hereafter apply to screen testing of prospective talent. One is called the haemotometharmozograph, the other the electroencephalograph. With the first they will measure blood to determine stage-fright. The other is a "lie detector" to measure mental responses to emotions through changes in blood pressure. They'll tell everything but whether the candidates can act. That will be determined when theatre owners put the old boxofficecapability test on them.

▽

Louis Salvador is the son of a New England sea captain, onetime football player for Boston College, onetime amateur rum-runner, owner of a furniture moving business, father of six children . . . AND holder of the world's record for 68 consecutive tailspins in an airplane.

On the day he went up to try for the tailspin record, near Boston, few knew of his intentions. It took him an hour to climb the 12,500 miles in the clouds, and just 20 minutes to spin down.

"The field down there had been about empty when I went up but there were about 3,000 persons there when I got down—they saw me from the highways and the beaches and came rushing over, expecting to see a crash."

In the group on the ground was a 20th Century-Fox newsreel cameraman, who apparently hoped to get a "scoop" on an anticipated crack-up. When Salvador set his plane down, the newsreeler walked over to him, disgusted, and said, "If you had only crashed, what a swell picture it would have made!"

Electrical Research Products, the Telephone Company subsidiary that was formerly so active supplying U. S. exhibitors with sound equipment, received a most unusual order the other day for a theatre reproducer. It came from His Highness Sir Charles Vyner Brooke, Grand Cross of St. Michael and St. George, Rajah of Sarawak—the only white Rajah of the Orient.

Seems that His Highness enjoys a unique distinction for his benevolence, his many benefactions to his people, including a magnificent movie house at Kuching which he built and furnished completely at his own expense in 1934 for the enjoyment of his subjects. He now wants an up-to-date sound reproducer.

Sarawak is an independent little state carved from the Northwestern plains of Borneo. The White Rajah's regime dates from the occasion in the 1800's when Rajah Muda Hassim prevailed upon James Brooke, an English officer, to help him in suppressing a rebellion and in return for his courageous services ceded Sarawak to Brooke.

▽

Odd billings of pictures on theatre marquees have received widespread comment. Evoking much interest, however, is the banner of a nightclub around the corner from the Association of Motion Picture Producers' office in Hollywood:

BULL MONTANA
SPAGHETTI
and
RAVIOLI

▽

And when theatres using that "Lucky Night" money game show MGM's new "Lucky Night" feature, they'll have to stud their marquee lights with Lucky Night—Lucky Night.

▽

Intelligentsia Department, being a note from Correspondent Phil Muth, New Orleans:

"Ed Kuykendall, president of the MPTOA, has joined the intelligentsia, being selected by the Encyclopedia Britannica to supply articles on motion pictures for the next edition of those great research books."

▽

Already they're starting, or, a-word-to-the-wise department, from an Associated Press headline:

TELEVISION STOCK
SALES CONVICT 5

▽

At the 21st anniversary luncheon of Associated British Pictures, in London, the other noontime, Arthur Dent, in reminiscent mood, told the trade and press in attendance about how years ago when he was first in the film-selling business, an exhibitor in a small town had wired for a feature film in a hurry. Arthur sent him a print of "Why Do You Live?" It was so good (?) that the next day the exhibitor sent back a wire: "The only reason you live is because you sent it by train instead of bringing it yourself."

Mr. Dent also told the old chestnut about a Wardour Street film executive who was fighting a film suit in London's High Courts, but who was away on vacation at the time of trial. After the decision in the courtroom an elated assistant to the executive dispatched a wire to the vacationist, informing that "Justice has prevailed!" Back came the reply on a prepaid form: "Appeal at once!"

Carl Porter, down in Charleston, South Carolina, writes to say that he has found "the perfect Negro theatre." It is situated, he adds, in Charleston, on the main street, sandwiched in between white business houses, owned by the Bijou Amusement Company of Nashville, Tenn., with a negro manager, a pioneer in southern exhibition.

"Unless you live in this historical city and are aware of its existence, you will not think that it is a negro house from the exterior, as the lobby is up-to-date and the cashier may be taken for a Japanese.

"Passes are unknown. Billboards can be posted all over the city and cards placed in windows of even white business houses.

"The entire personnel are negroes. The projectionists are very good, as they are compelled to stand a rigid examination before a board of whites.

"The order is good, the projection is as good as any I ever saw and from a talk with the old grey-haired intelligent negro manager, I learned that the cashiers are never short."

▽

"It is with considerable pleasure that we attach the enclosed which appoints you a Comet Commander of The Flying G-Men", read a letter from Columbia's Al Sherman, New York. War talk being what it is, and the waves and waves of Americanism and Patriotism being what they are, we arose from our chair with a jump, and with a sharp click of the heels, gave a smart salute to our brother officers of the Flying G-Men.

But we sat down in a hurry, when, glancing further into Sherman's letter of "appointment," we noticed it referred to a Columbia publicity stunt for and in behalf of a Columbia serial, "The Flying G-Men," and that the "Comet Commanders" are a brainchild of Al Sherman.

▽

Times being what they are and with war costs mounting, the Pinch-penny Treasury Department at Washington sternly refuses to allow Ned Sparks, of Hollywood, to charge off $3,000 for false teeth in his income tax return.

▽

When the Florida Supreme Court ruled last January 20th that "Bank Night" drawings constituted a lottery, the practice was stopped on the spot. And, as reported in these columns, a tidy fortune of uncalled for prize money was left in the hands of exhibitors. The Sparks Circuit, for one, was left holding one of those pleasant little bags—objecting nary a bit.

▽

But now it seems the authorities have dug up a 40-year-old law which permits the state to step in and confiscate all such prize money—which it probably will do.

▽

Few outside the immediate area know that Will Horwitz, a leader in independent theatre operation in Texas, is one of Houston's biggest florists. He runs an extensive range of glass "hot-houses," furnishing flowers to his own chain of florist stores, besides running his five local movie places.

▽

Glenn Franke, of Cheviot, Ohio, sends along a cartoon showing a flock of long-bearded, grizzly "hillbillies" working around a mountain still, and "guzzling" while they work, submitting it as "the most beautiful still of the month."

DIVORCEMENT BILLS MEET WITH REVERSAL

Kansas Measure Dies; Elimination from Consideration Recommended for Missouri Bills

Measures to divorce theatre control from producers and distributors met with reversals this week in legislative moves in two states. The Kansas legislators closed the session's books and went home, permitting a divorcement bill to die on the desks of the Senate judiciary committee. In Missouri a revisory committee recommended that 212 bills be eliminated from consideration at once. One of them called for separation of theatres from producers.

Block Sales Bill Dies

The Kansas Legislature adjourned without enacting any legislation directly affecting the industry. The censorship bill banning block booking and placing enforcement in the hands of police over the state died on the calendar after being reported out by the Senate judiciary committee.

The Williamson divorcement measure, based on the Dakota law, had been passed by the House. The chain store tax bill, with progressive levies running up to $500 a unit, died in the Senate. A companion measure already had expired in the House. Other bills that fell by the wayside were HB 533, which would have done away with the state censor board, and one sponsored by broadcasters against the American Society of Composers, Authors and Publishers.

The revision committee of the Missouri Legislature has recommended that 212 bills now before the legislature be immediately dropped. Among the bills are the theatre divorcement measure sponsored by Representatives Turner and Smart; Representative Hayden's bill creating a state censor board with sweeping powers; two House chain store tax bills which had been combined, and two anti-ASCAP bills.

The Missouri House approved extension of the two per cent tax to Dec. 31, 1941.

New York Bills

The New York State legislature recessed last Friday for 10 days until Monday. Only three bills bearing on the film industry had survived. Hundreds had been killed in the final report of the Assembly standing committee. The measures surviving were the projectionist bill introduced by Robert J. Crews. Another was the Butler bill on admission of children and the third was the Webb measure providing a referendum by villages on Sunday shows.

All but one of the many bills imposing restrictions and heavy taxation on outdoor advertising died in committee. Among the tax bills eliminated was that of Assemblyman Bennett calling for a levy on theatre circuits. Anti-discrimination bills also went by the board.

Another important measure dropped in the Senate but which it is believed will be revived is that providing the transfer of theatre ticket agency regulation to the license commissioner in New York City.

There were indications in Albany that the Republican majorities in both the State Senate and Assembly had turned to a two per cent sales tax as a means of defraying the $64,000,000 emergency taxes in Governor Herbert Lehman's record-breaking $415,000,000 budget for the fiscal year beginning July 1st.

A new bill introduced in Albany last week asked for revision of the tax on the sale of motion picture and broadcasting rights on public boxing and wrestling exhibitions. The bill would substitute a five per cent tax on gross income for the five per cent on total gross receipts.

THREE-CORNERED CANADA BADINAGE

The bill to create a National Film Board for Canada, now in the hands of the Senate at Ottawa, if it achieves nothing else, at least livened one session of the House of Commons. The following three-cornered discussion took place among Hon. W. D. Euler, Minister of Trade and Commerce, Earl Lawson (Cons., York South) and Denton Massey (Cons., Toronto East), cousin of Raymond Massey, actor.

Mr. Massey: The minister . . . suggested that he would be chairman. . . . There would be three civil servants and . . . perhaps a school teacher, a pressman (newspaperman) and a business man. . . .

Mr. Euler: That was merely a suggestion.

Mr. Massey: . . . if we are going to produce films, the presence of a showman on the board is highly to be desired.

Mr. Lawson: No one has thought of the moving-picture man!

Mr. Massey: . . . with all due deference to the honorable gentlemen opposite who occupy the treasury benches, I see no one who has the ability of a P. T. Barnum or a Cecil B. deMille.

Spokesmen for the Ohio Farm Bureau Federation, appearing before the Ohio joint committee on permanent relief, have urged reinstatement of the former 10 per cent admission tax as a means of raising funds to finance the state relief program. Arguments that the admission tax was practically the only state impost to show an increase in 1938 over 1937 returns, was answered by P. J. Wood, secretary of the Independent Theatre Owners of Ohio, in the current bulletin, as being due to more rigid tax enforcement rather than an increase in business. Ohio exhibitors now pay a three per cent sales tax based on gross business.

On Wednesday the Ohio ITO was to have submitted an amendment providing for the elimination of "Newsreels" from censorship to the House Bill No. 35, which seeks to amend the present Ohio censorship law.

A bill introduced in the Wisconsin Assembly calls for a tax on circuit theatres of $5 to $100, depending upon the number of units in the circuit. In addition, the measure would assess an equalization tax on seating capacity, from two cents to 30 cents per seat, also depending upon the size of the circuit.

Theatres in Wisconsin with refrigerating units of less than 100 ton capacity, when used for humidity control and air conditioning, provided the refrigerant used is non-injurious and the refrigerating equipment is in compliance with orders of the industrial commission, are exempt from the provisions of the Assembly bill which seeks to license operators of refrigerating machines.

The common judiciary committee of Milwaukee has referred to the special citizen's committee named a number of months ago to study the health features of double bills, the proposal by Alderman John E. Kalupa that theatres install illuminated clocks. R. A. Tesch, business manager for the Independent Theatres Protective Association of Wisconsin, appeared against the proposal, maintaining it would be an expense to exhibitors to install the clocks and that they would distract attention from the screen.

The second Massachusetts film censorship bill has been defeated. It would have set up a motion picture division in the state education department "with authority to review and license" and would have had jurisdiction over advertising as well.

The Lincoln, Neb., city council has laid over consideration of the proposed ordinance limiting film programs to two hours, 15 minutes, and designed to kill duals. The draft has been referred to Clarence Miles, city attorney, for a legal opinion.

Three billboard bills ran into difficulty this week. In Concord, a New Hampshire legislature committee gave an unfavorable report to the bill which proposes regulation of billboards; in Vermont a bill drastically revising the state's billboard regulation law was withdrawn in favor of a substitute measure, while in Nebraska a committee killed the billboard bill which would have taxed all billboard ad space 25 cents per square foot.

Admission Tax Proposed

The Main House having sanctioned by a 78 to 49 vote the legalization of Sunday motion pictures, this week added an amendment to impose a five cent tax on each admission. The bill, which provides local option, and the amendment have still to be passed on by the Senate. It is estimated that the five cent tax would produce $200,000 annually for old age pensions. The legislature rejected a similar bill two years ago. The Rhode Island Ministers' Union is opposing the bill.

Theatremen throughout Tennessee report crowded houses on Sundays, following the passage of the state law permitting Sunday shows under a local option procedure, by vote of a majority of any city council.

J. B. Streepy, attorney general of Arkansas, said this week that Act 175 of 1939 legalized Sunday motion pictures in all cities and towns in the state, irrespective of local elections. The act repealed an old law permitting Sunday films only after they had been approved in local communities at an election.

The Ohio appellate court has approved $50 fines of Dan Gilhula of the Cort and State theatres in Cambridge, Ohio, and three employees. They were arrested several weeks ago for operating Sunday films, and fined $50 and costs by the mayor.

Canadian Film Board

The measure to create a National Film Board of Canada has been referred to a committee of the Senate in Ottawa. Under the bill several government departments will be consolidated. As the measure stands there would be only one salaried official in an eight man board. The others would be given traveling expenses and allowance would be made for temporary employees when films are in production.

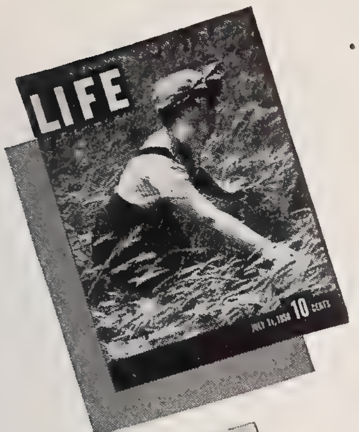
The proposal by the Ontario government to amend the statutes as to permit commercial amusements on Sundays, including films, has been shelved for one year, according to Gordon Conant, attorney general.

There is some possibility of the Ontario government legislating at the present session of the House to restore, in some degree, the amusement tax in Ontario. The Toronto Board of Control is opposed to the restoration of the tax.

The Patterson bill providing for licensing and regulating film exchanges in Nova Scotia has passed second reading in the provincial legislature. It would empower the provincial censors to investigate distribution.

LIFE IS A NATURAL FOR MOVIE ADVERTISING

17,300,000 PEOPLE



10 years old and over read LIFE each week. For this pleasure they pay the largest sum the public ever paid for a magazine.

And a substantial part of their reading is about motion pictures, through LIFE's "movie of the week," and through many other stories that bring them news of this glamorous art.

More and more film companies are taking advantage of this ideal opportunity of reaching thousands of box office prospects in every U. S. city. Already film companies have placed more orders for space in LIFE in 1939 than they ordered in the whole of 1938.

Note: **When Publishers Fact Service asked 9,382 exhibitors, "In which of the four large weekly magazines are you most likely to read what's on every page, including the advertisements?" LIFE WAS WAY OUT IN FIRST PLACE.**

The following motion picture companies have ordered space in LIFE for 1939 to presell 17,300,000 movie goers:

Columbia Pictures Corp.
Loew's Incorporated
(Metro-Goldwyn-Mayer Picture Corp.)
Paramount Pictures, Inc.
RKO Radio Pictures, Inc.
Twentieth Century Fox Film Corporation
United Artists Corporation
Warner Bros. Pictures, Inc.

LIFE SELLS ENTERTAINMENT

TELEVISION PLANS IN U.S. ARE EXTENDED

Ostrer Says Baird Sets Will Be Shipped to America Within Three Weeks

As the New York World's Fair nears its opening on the Flushing meadows April 30th and with it the first large scale debut of television, the companies holding patents, transmitting images and manufacturing equipment are expanding their technical preparedness and consolidating their financial positions. The Fair's opening will mark the start of a race by American and English companies, to win public favor in the first year.

Baird Stock Issue

The English Baird Television Company and the Allen B. Dumont Laboratories, of Passaic, N. J., figured largely in this week's development.

At the annual meeting of Baird's stockholders in London last week, the financial report and the new plan, under which Gaumont British is taking 35 per cent of a $2,000,000 stock issue, were both approved. Sir Harry Greer, chairman of the board, told the stockholders that the company's present assets are $6,026,000. Isidore Ostrer, financier and theatre chain operator, was reported by the London *Times* to have said that Gaumont would save about $2,000,000 by equipping its theatres with its own (Baird) apparatus. Mr. Ostrer declared that in the current year the investment of GB in radio and television had returned 12½ per cent.

(Editor's note: Unofficial estimates in English radio circles place the number of television sets sold in the approximately four years' "official" life of television in that country, at about 5,000 maximum. Baird and Scophony, which is an "optical-electro" scanning system differing from the cathode tube system, are among leading television systems in England).

Baird "Invading" U. S.

Further Baird developments are the company's determination to invade America, either by exhibition of its equipment at the New York World's Fair, or by use in Broadway theatres of its receiving equipment, or both. Ian Javal, commercial director of the company, was in this country and reportedly talked over such an invasion with several Broadway theatre owners, and with the Fair officials. Mr. Ostrer, last week in London, declared that "within three weeks" Baird television sets would be shipped to New York. Mr. Ostrer told reporters he believed the British company could supply the demand for sets, if there is one. A Baird Television Corporation of America is understood to exist, though inactive, as a financial basis for operations in this country. Mr. Javal is expected back this month with equipment and engineers to handle installations.

Arthur Lee, GB vice-president, said this week that "three Broadway theatres" would install Baird equipment by about May 15th.

On Saturday, the British Broadcasting Corporation televised the Oxford-Cambridge boat race. Three London Gaumont British houses received the images, on Baird equipment. The event was accompanied by much publicity, which packed the houses.

Solomon Sagall, managing director of the Scophony company, is expected to return to this country, to negotiate additional deals for an "American Scophony," of $10,000,000 capitalization. Mr. Sagall, while in New York in November, talked with financiers, some of them in the motion picture industry, and was reported to have tried to persuade transmitting companies here, and the Federal Communications Commission, of the necessity of altering transmission in some degree to accommodate reception by Scophony receiving sets. Eddie Cantor, the comedian, is interested in the Scophony company.

The news this week from the Dumont Laboratories, of Passaic, New Jersey, in which Paramount Pictures has a large interest, is of the television company's registration with the Securities Exchange Commission, in Washington. The registration certificate covers $750,000 of ten-year convertible, five per cent notes, and warrants for common stock.

Paramount, the statement shows, is the owner of 14,000 shares of the Class B common, which represents 100 per cent of this class of stock. Paramount also has an agreement to increase its holdings. DuMont states, in the registration, that it will use $592,350 for increased production, and $270,000 for working capital, out of the proceeds of the note issue, which will be underwritten by the Lehman Brothers and Hemphill, Noyes and Company.

The Dumont company has applied to the Federal Communications Commission for permission to change, if necessary, the location of its transmitter, to broadcast during the daytime, instead of, as now, from midnight until morning; and for an increase of power, to 50 kilowatts.

Fair's Television Plans

Plans for television at the New York World's Fair are practically complete. The NBC-RCA exhibit of television in all aspects, will feature 13 of RCA's latest model stock receivers, and one "projection type" receiver which will throw an image on a six by ten foot screen. There will be an RCA-NBC "telemobile" unit roaming the Fair grounds to pick up outside events. The NBC television station, W2XBS, Radio City, goes into daily public television transmission April 30.

The Columbia Broadcasting System may have its Chrysler Tower transmitter ready in time for the Fair. General Electric will not only show its receivers, but allow guests to take part in television programs. Westinghouse plans are virtually the same.

The Ford company will have a television receiver in the executive lounge of the Ford building. The gesture is understood to be for advertising its line of cars, and not as an indication that Ford will enter into television set manufacture. Crosley, and other companies, will display television, in a manner similar to that of the foregoing companies.

Last week, it was reported from London, that more than a dozen of that city's newest apartment houses are being equipped with "central television" much as present day modern apartment houses and hotels are equipped with central radio systems.

The Philco Radio and Television Corporation is sending a "television caravan" across the country. The equipment includes a transmitter, and receiving sets to pick up the images telecast. The route, as given out this week, includes Washington, Baltimore, Boston, Pittsburgh, Cleveland, Detroit, Chicago, Milwaukee, Minneapolis, and St. Louis.

A supplement to the standard motion picture producers agreements covering the use of RCA Photophone sound-film recordings for television, was mailed this week to all of the company's recording licensees by Harry Sommerer, RCA Photophone Division head.

National Screen, Trailer-Made Litigation Ends

The litigation between National Screen Service and Trailer-Made, Inc., which had been carried on in U. S. District Court in New York, has been brought to an end by an adjustment of the claims.

Trailer-Made has withdrawn its suit under which it was claimed that National Screen interfered with contracts between Trailer-Made and its customers. The settlement decree perpetually enjoined Trailer-made from the use of National Screen music in the sound tracks to its trailers.

In addition, Trailer-Made will turn over to National Screen for destruction all negative sound tracks containing National music, and will withdraw from its exchanges and take out of circulation all trailers containing National music. National Screen may also, upon 48 hours notice, inspect the sound tracks in Trailer-Made's library.

Saul Rogers, Trailer-Made attorney, pointed out that no admission was made in the decree that the use of any of the music was deliberate.

AMPA Ticket Headed by Lazarus

Paul N. Lazarus at last Thursday's meeting at the Hotel Astor was nominated to be president by the Associated Motion Picture Advertisers. Nominations for other posts were Vincent Trotta, vice-president; Kenneth Clark, secretary, and Herb Berg, treasurer. Ralph Rolan, Eli Sugarman, James Cron, Lou Lifton and Martin Starr will act as trustees for the next three years.

There is no opposing ticket. Elections will be held April 27th.

Herbert Kline, producer of the film, "Crisis," was the principal speaker at the Thursday luncheon. Other speakers included Mrs. Timothy A. Kenny, of Kendor Productions and Brenda Forbes of the play "One for the Money."

Drops Vaudeville Policy

The Fox Tower Theatre, Kansas City, has dropped its policy of regular vaudeville with films. Occasionally name bands will be featured. The house will pair with the Uptown in showing important new pictures available to Fox Midwest.

Lee Joins Paramount

Claude F. Lee, as executive of the Sparks circuit in Florida, said last week in Gainsville that he had accepted an assignment with Paramount Pictures, Inc., to make a study of theatre public relations from a national standpoint.

Select "Gateway" Judges

RKO has selected the three judges who will choose the finalists in the "Gateway to Hollywood" series, for the first 13-week cycle. The board will be Cecil B. DeMille, Frank Lloyd and Gregory LaCava.

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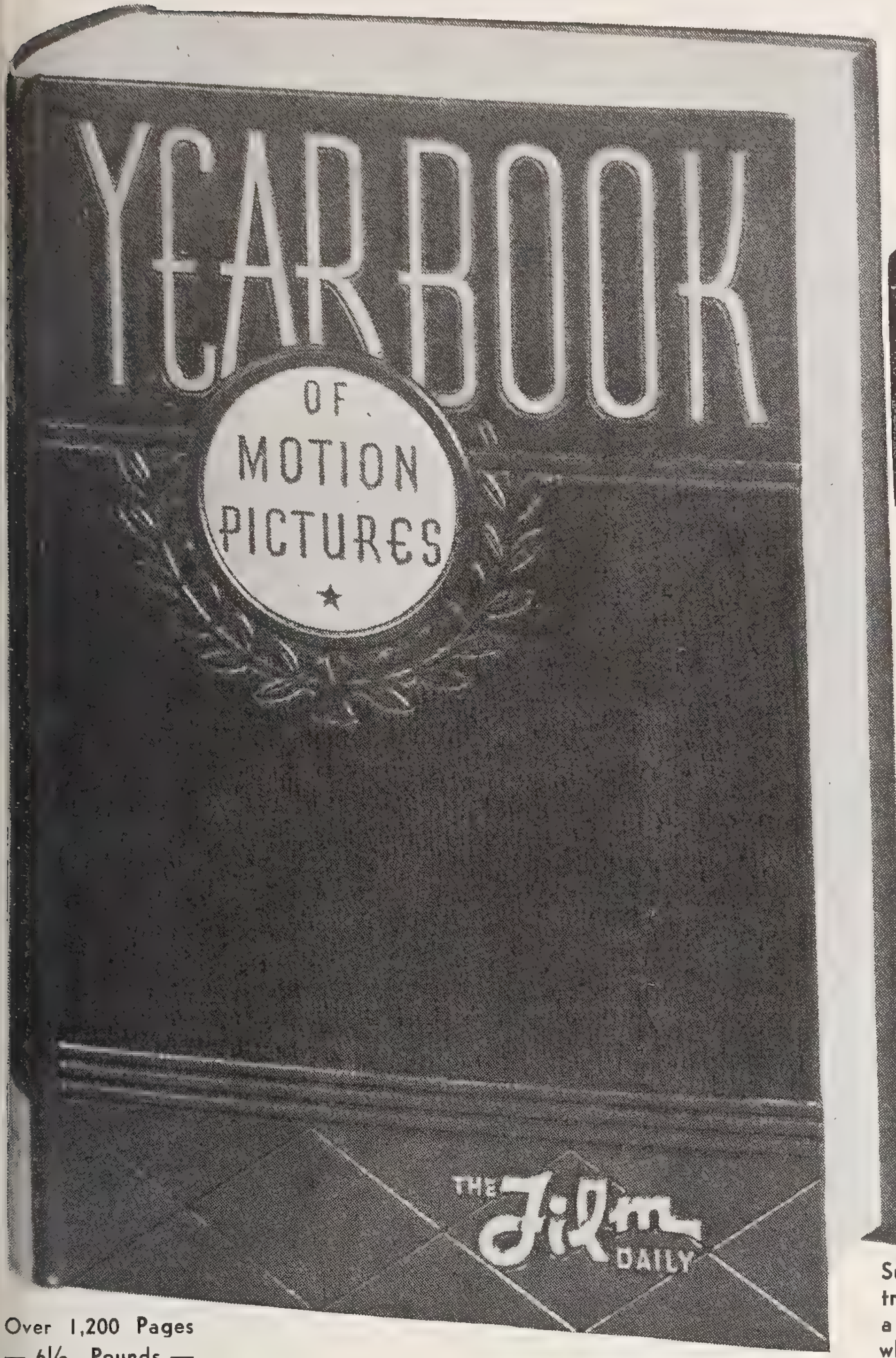

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A few of the important subjects found in the 1939 FILM YEAR BOOK follow—

A complete list of theaters in the U. S. A.

The names of all features released in 1938 together with all credits.

A showman's manual section which is the most up-to-date compendium of stunts, tieups, etc., that can be obtained from live showmen who have found them practical.

Legal points and decisions of importance to everyone.

The work of producers, directors, cameramen, authors, etc., for the past two years.

The financial picture of the major companies.

Personnel of production and distribution companies.

Distribution percentage tables.

The foreign markets.

Equipment Buying Guide of great importance.

A complete list of all features released in the United States since 1915, who produced them, who released them, release dates and FILM DAILY review dates. And 1,001 other important bits of information.

Subscribers to the Film Daily receive the FILM DAILY, filmdom's leading daily trade paper, five days a week, for a full year—short subject editions four times a year—one mammoth special edition every summer plus the FILM YEAR BOOK which is unequalled in value—information—advertising and considered the Recognized Standard Reference Book of the motion picture industry, all for only $10 per year.

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Please enter my subscription to the FILM DAILY SERVICE, and send my 1939 YEAR BOOK as soon as it is off the press. I enclose my check for $10.00 (Foreign subscription, $15.00).

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Street: ....

City: .... State: ....

SMPE CONVENTION PROGRAM GIVES ONE FULL SESSION TO TELEVISION

Engineers Will Combine First-hand Study of Technics of Production at Source with Papers on Advancement

A symposium on television and a first-hand study of the technics of production at the source will highlight the Spring Convention of the Society of Motion Picture Engineers, which convenes at the Roosevelt hotel in Hollywood for five days starting Monday, April 17th. The tentative program for the meeting was announced this week. The studios to be visited are Paramount and Warner Brothers.

Technical processes and equipment developed since the Society met in Detroit last fall, October 31st to November 2nd, will be discussed at the sessions. The Society meets twice a year. Last spring the convention was held in Washington April 25th to April 28th.

Also arranged is a color stills exhibition. Twenty-nine contributors have already signified their intention of participating. E. A. Williford, president of the SMPE, will preside and will be assisted by the various committee chairmen.

The tentative program follows, in detail:

MONDAY, APRIL 17

10:00 to 12:00 Noon

Blossom Room; General and Business Session; H. G. Tasker, Chairman.

Report of the Convention Committee; W. C. Kunzmann, Convention Vice-President (5 min.)

Report of the Membership and Subscription Committee; E. R. Geib, Chairman (5 min.)

Welcome by the President; E. A. Williford, President (5 min.)

Society Business; E. A. Williford, Chairman (10 min.)

Report of the Progress Committee; J. G. Frayne, Chairman (30 min.)

"Safekeeping the Picture Industry"; K. W. Keene, Underwriters' Laboratories, San Francisco (20 min.)

"Review of Foreign Film Markets"; N. D. Golden, Motion Picture Division, Department of Commerce, Washington, D. C. (20 min.)

12:30 P. M.

Florentine Room; Informal Get-Together Luncheon.

2:00 to 5:00 P. M.

Blossom Room; General Session.

"The Polyrhetor—A 150-Channel Film Reproducer"; G. T. Stanton, Electrical Research Products, Inc., and F. R. Marion and D. V. Water, Western Electric Co., New York (20 min.) (Demonstration.)

"The Status of Lens Making in America"; W. B. Rayton, Bausch & Lomb Optical Co., Rochester, N. Y. (30 min.)

"New Frontiers for the Documentary Film"; A. A. Mercey, United States Film Service, National Emergency Council, Washington, D. C. (18 min.)

"The Time Telescope"; C. R. Veber, Department of Biophotography, Rutgers University, New Brunswick, N. J. (35 min.) (Demonstration.)

"The Preservation of History in the Crypt of Civilization"; T. K. Peters, Oglethorpe University, Oglethorpe University, Ga. (15 min.) (Demonstration.)

8:00 to 10:30 P. M.

Blossom Room; Sound Session.

"Lamps and Optical Systems for Sound Reproduction"; F. E. Carlson, General Electric Co., Cleveland (60 min.)

"A New Magnetic Recorder and Its Adaptation"; S. J. Begun, The Brush Development Company, Cleveland (15 min.) (Demonstration.)

"Microphones for Sound Recording"; F. L. Hopper, Electrical Research Products, Inc., Hollywood (15 min.)

"A Light-Weight Sound Recording System"; F. L. Hopper, E. C. Manderfeld, and R. R. Scoville, Electrical Research Products, Inc., Hollywood (15 min.)

"Special Effects"; L. Witte, Twentieth Century-Fox Film Corp., Hollywood.

TUESDAY, APRIL 18

10:00 to 12:30 P. M.

Blossom Room; Registration Continued, Projection and 16-mm. Session.

"Large-Size Non-Rotating High-Intensity Carbons and Their Possible Application to Motion Picture Projection"; D. B. Joy, W. W. Lozier and R. Simon, National Carbon Co., Fostoria, Ohio (15 min.)

Report of the Projection Practice Committee; H. Rubin, Chairman (15 min.)

Report of the Exchange Practice Committee; A. L. Schwalberg, Chairman (10 min.)

"The Motion Picture in Education"; A. Shapiro, Ampro Corp., Chicago, Ill. (20 min.) (Demonstration.)

"A Reel and Tray Developing Machine"; R. S. Leonard, Municipal Light and Power System, Seattle, Wash. (12 min.) (Demonstration.)

"New 16-mm. Recording Equipment"; D. Canady, Canady Sound Appliance Co., Cleveland, Ohio (10 min.)

2:30 to 5:30 P. M.

Visit to Paramount Publix Studios, Hollywood, under the personal direction of Loren L. Ryder, Director of Recording. This visit will be restricted to the eastern delegates to the convention, in view of the fact that the facilities at the studio will permit the reception of not more than 250 persons. The visit will include an opportunity of viewing projection background shooting and visiting the stages where special effects and miniature work are carried out. Visits will be made also to the Sound Department, Dubbing Department, and the production stages where picture shooting will be witnessed.

8:00 to 10:30 P. M.

Filmarte Theatre; General Session.

"Fluorescent Lighting"; Inman and W. H. Robinson, Jr., General Electric Co., Los Angeles, Calif.

"The Present Technical Status of 16-mm. Sound-on-Film"; J. A. Maurer, Berndt-Maurer Corp., New York, N. Y. (30 min.) (Demonstration.)

"Recording and Reproducing Characteristics"; K. F. Morgan and D. P. Loye, Electrical Research Products, Inc., Hollywood office (20 min.) (Demonstration.)

"Analysis and Measurement of Distortion in Variable-Density Recording"; J. G. Frayne and R. R. Scoville, Electrical Research Products, Inc., Hollywood, (30 min.)

WEDNESDAY, APRIL 19

10:00 A. M. to 12:30 P. M.

Blossom Room; Sound Session.

"Controlled Sound Reflection in Review Rooms and Theatre"; C. M. Mugler, Acoustical Engineering Co., Los Angeles, Calif.

"Sound-Track Projection"; G. M. Best, Warner Bros. First National Studios, Burbank, Calif.

"A Multiduty Motor System"; A. L. Holcomb, Electrical Research Products, Inc., Hollywood, Calif. (20 min.)

"Push-Pull Audio Transformer Design for Minimum Amplifier Distortion and Intermodulation"; B. F. Miller, Warner Bros. First National Studios, Burbank, Calif. (20 min.)

"Cardioid Directional Microphone"; R. N. Marshall and W. R. Harry, Bell Telephone Laboratories, New York, N. Y.

"A New Mobile Film Recording System"; B. Kreuzer, RCA Manufacturing Co., Los Angeles, Calif., and C. L. Lootens, Republic Productions, Inc., North Hollywood, Calif. (10 min.) (Note: The mobile unit will be parked outside the hotel for the members' inspection at the end of the session.) (Demonstration.)

2:30 P. M. to 5:30 P. M.

Open afternoon.

8:00 P. M. to 10:30 P. M.

Filmarte Theatre; Sound Session.

"A Direct Positive System of Sound Recording"; G. L. Dimmick, RCA Manufacturing Co., Camden, N. J., and A. C. Blaney, RCA Manufacturing Co., Hollywood (20 min.) (Demonstration.)

"A Newly Designed Sound Motion Picture Reproducing Equipment"; J. S. Pesce, RCA Manufacturing Co., Camden, N. J. (30 min.) (Demonstration.)

"Class A-B Push-Pull Recording System"; C. H. Cartwright and W. S. Thompson, RCA Manufacturing Co., Hollywood (20 min.) (Demonstration.)

"Further Improvements in Light-Record Reproducers and Theoretical Considerations Entering into Their Design"; A. L. Williams, The Brush Development Co., Cleveland, Ohio (20 min.) (Demonstration.)

"New Method for Determination of Bias Current for Light-Valves"; C. R. Daily, Paramount Productions, Hollywood, Cal.

"New Method of Checking Variable-Area Track Processing"; C. R. Daily, Paramount Productions, Hollywood, Cal.

THURSDAY, APRIL 20

10:00 A. M. to 12:30 P. M.

Blossom Room; Laboratory and Photographic.

"A Direct-Reading Photoelectric Densitometer"; D. R. White, DuPont Film Manufacturing Co., Parlin, N. J. (15 min.)

"An Instrument for the Absolute Measurement of the Graininess of Photographic Emulsions"; A. Goetz, W. O. Gould and A. Dember, California Institute of Technology, Pasadena, Cal. (25 min.)

"Mathematical Expression of Developer Behavior"; J. R. Alburger, RCA Manufacturing Co., Camden, N. J. (30 min.)

"RCA Aluminate Developers"; J. R. Alburger, RCA Manufacturing Co., Camden, N. J. (30 min.)

"Some Factors Governing the Design, Construction and Operation of a Motion Picture Laboratory"; Report of the Committee on Laboratory Practice; D. E. Hyndman, Chairman (20 min.)

"Simplifying and Controlling Film Travel Through a Developing Machine"; J. F. VanLeuven, Fonda Machinery Co., Los Angeles, Cal. (10 min.)

"Warner Bros.' Laboratory"; F. Gage, Warner Bros. First National Studio, Burbank, Cal.

2:30 P. M. to 5:30 P. M.

Visit to Warner Bros. First National Studio, Culver City, Cal.; under the direction of Major Nathan Levinson, Director of Recording. Visits will be made to the Wardrobe and Property Departments, and also to the new unit of the Crafts Building. An opportunity will also be afforded to visit the new ultra-modern laboratory, in addition to a general sightseeing tour of the lot.

8:30 P. M.

Blossom Room; Semi-Annual Banquet.

Short addresses by eminent members of the industry, names to be announced later.

Introduction of stars and prominent guests.

Dancing and entertainment.

FRIDAY, APRIL 21

10:00 A. M. to 12:30 P. M.

Open morning.

2:30 P. M. to 3:30 P. M.

Blossom Room; Studio practice.

"Methods of Key Lighting on Motion Picture Sets"; D. Clark, Twentieth Century-Fox Film Corp:. Hollywood, Cal.

"Recent Improvements in Carbons for Motion Picture Set Lighting"; D. B. Joy, W. W. Lozier and R. J. Zavesky, National Carbon Co., Fostoria, Ohio (15 min.)

Report of the Studio Lighting Committee; C. W. Handley, Chairman (15 min.)

"Remarks on the Work of the Research Council Process Projection Equipment Committee"; F. Edouart, Paramount Publix Corp., Hollywood, Cal. (20 min.)

"Carbons for Rear Projection Motion Picture Studios"; D. B. Joy, W. W. Lozier and M. R. Null, National Carbon Co., Fostoria, Ohio (15 min.)

"Fox Silent Camera"; D. Clark, Twentieth Century-Fox Film Corp., Hollywood, Cal.

"Flicker in Motion Pictures"; L. D. Grignon, Paramount Productions, Inc., Hollywood, Cal.

8:00 P. M. to 10:30 P. M.

Blossom Room; Television Session.

"An Introduction to Television Production"; H. R. Lubcke, Don Lee Broadcasting Co., Los Angeles, Cal. (20 min.)

Report of the Television Committee; Dr. A. N. Goldsmith, Chairman (10 min.)

"Application of Motion Picture Film to Television"; E. W. Engstrom and G. L. Beers, RCA Manufacturing Co., Camden, N. J. (30 min.)

"Continuous Type Film Scanner for Television"; P. T. Goldmark, Columbia Broadcasting Co., New York, N. Y. (15 min.)

"Television Studio Technic"; A. W. Protzman, National Broadcasting Co., New York, N. Y.

"Television Lighting"; William C. Eddy, National Broadcasting Co., New York, N. Y.

An address by A. B. DuMont, Allen B. DuMont Laboratories, Passaic, N. J.

FROM READERS

"WHOLE MAGAZINE TIMELY, REFRESHING"

"I got so much pleasure from reading the last couple of issues of MOTION PICTURE HERALD that I couldn't resist the urge to tell you about it.

"I can't put my finger on any particular article, except to say that your whole magazine is timely, live, refreshing and to the point."—J. K. MORLEY, President, Advitagraph Corporation, Louisville, Ky.

WHAT THE PICTURE DID FOR ME

Columbia

LADY OBJECTS, THE: Lanny Ross, Gloria Stuart —One of the better offerings from Columbia this year. No business to amount to anything on this but everyone well pleased and several went out of their way to tell me how much they enjoyed it. I even liked it exceptionally well myself. The music is far above average. If Columbia would do this well each week there would be no kicks. But two or three big ones will not support 50 weak ones. And are they weak! Played January 31.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

LET US LIVE: Henry Fonda, Maureen O'Sullivan, Ralph Bellamy—A grand show for any theatre. Running time, 68 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TERROR OF TINY TOWN, THE: Billy Curtis, Yvonne Moray, Little Billy—Business was so flat that I didn't care what happened so I booked this single, but did I get fooled? They liked it so well, some came back Saturday. It was a good story and was more carefully put together than the run of mill westerns. The little fellows put all they had into it. It was something different and that is what we need in westerns. Running time, 60 minutes. Played December 16-17.—Sam Kimball, Cornish Theatre, Cornish, Me. Small town and rural patronage.

First National

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Dead End Kids"—One of the finest pictures I've seen Cagney in for a long time. The "Dead End Kids" were great and the picture has a wonderful moral lesson with it. Also, the girl with all the "oomph," Ann Sheridan, and Pat O'Brien give it the finishing touch. Played to good business two nights.—Castle Theatre, Brackettville, Texas. Small town patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane, Jane Bryan—This was above the average and certainly brought them in at the box office. Warner has certainly come out of it with action pictures and this helps us small town exhibitors.—Castle Theatre, Brackettsville, Texas. Small town patronage.

CASE OF THE STUTTERING BISHOP, THE: Donald Woods, Ann Dvorak—Used this on Friday and Saturday with another feature and must say it clicked 100 per cent. Little weak for a single; a honey on a double. Running time, 56 minutes.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Can. General patronage.

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay, Johnnie Davis—Another nice program picture from Warner. O'Brien is well liked and seems to always please. Running time, 94 minutes.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Can. General patronage.

GOING PLACES: Dick Powell, Anita Louise, Allen Jenkins, Louis Armstrong and Orchestra—Very pleasing light entertainment and that is what most people want. The picture was thoroughly satisfactory. The cast was good; there was plenty of action and some humorous situations. Louis Armstrong and Band added greatly to the enjoyment. Should please any audience. Recording only fair. Running time, 84 minutes. Played March 12-14.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland, Claude Rains, Margaret Lindsay —We picked this up rather old but failed to find any of the gold. It was all gone. Barely made expenses. But we must admit it was a very fine picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

ADVENTURES OF HUCKLEBERRY FINN, THE: Mickey Rooney, Walter Connolly, Lynne Carver, Rex Ingram—Very good picture which did extra business and pleased all. Play it. Played March 22-23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

BURN 'EM UP O'CONNOR: Dennis O'Keefe, Cecilia Parker, Nat Pendleton—Personally, I did not care for this but it grossed more in two days than "Sweethearts" did in three, so guess I have no cause to complain. Dennis O'Keefe is not good enough for the lead but this one pleased the action fans. Running time, 70 minutes. Played March 18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BURN 'EM UP O'CONNOR: Dennis O'Keefe, Cecilia Parker, Harry Carey, Nat Pendleton—A nice little program picture that has plenty of action and enough suspense to please all fans. We played it on a weekend and got by nicely. Running time, 67 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CITADEL, THE: Robert Donat, Rosalind Russell—A picture that I liked very much, and all that came to see it liked it. Lot of people stayed away, figuring they would not like it. Running time, 112 minutes. Played March 17-19.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

FOUR GIRLS IN WHITE: Florence Rice, Una Merkel, Buddy Ebsen—A good little picture with a little extra draw. Running time, 73 minutes. Played March 17-18.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen—Honors go to Gracie Allen in this one. Fair Sunday-Monday business. My people say that Eleanor as an actress is still a good dancer. Played March 12-13.—J. O. Guthrie, Karolyn Theatre, New London, Ohio. Rural and small town patronage.

LET FREEDOM RING: Nelson Eddy, Virginia Bruce, Lionel Barrymore, Edward Arnold, Victor McLaglen—Something missed here. The trailer we received was very poor, so far as exploiting as wonderful a show as this one. The one-sheets showed absolutely nothing and all in all we feel that the poor draw was due entirely to the advertising department of the producers. A good action picture with Eddy's wonderful voice at its best, but a disappointment at the box office. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SHINING HOUR, THE: Joan Bennett, Melvyn Douglas, Margaret Sullavan, Robert Young, Fay Bainter—This picture will please both sides. Margaret Sullavan alone would pull the continued interest and you certainly won't go wrong giving this preferred time in small towns. Business good.—Castle Theatre, Brackettville, Texas. Small town patronage.

SPRING MADNESS: Lew Ayres, Maureen O'Sullivan, Burgess Meredith—We're sorry that we played this picture midweek. It is certainly deserving of a better spot on the program. Excellent comedy kept our audience in good humor throughout. Well cast and will prove a good builder for the coming Lew Ayres. He deserves more important roles and believe he will get 'em as a result of this. Played March 15-17.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Frank Morgan, Mischa Auer—As I did not make film rental in a three-day showing, I am not sure I can give a fair report. I made the mistake of booking this on a midweek date and struck the worst roads of the year. It had been shown previously in an adjoining town and got a lot of word of mouth panning, as it was not generally liked. The color is the most beautiful I ever saw, music excellent, the Albertina Rasch ballets tops, as they always are. There is absolutely no story and those who like music thought it good while others were decidedly bored. The best musical number is "On Parade," sung by Nelson Eddy, accompanied by a marine band. With a good story, this could easily have been the best of the year but, except for the superb coloring, this is the poorest this team has ever made. Give 'em a story next time, Leo. Running time, 114 minutes. Played March 15-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TOPPER: Cary Grant, Constance Bennett, Billie Burke, Roland Young—Went back and picked this one up to play before "Topper Takes a Trip" and find it is one of the swellest pictures it has ever been my good fortune to play. Cary Grant is at his best and Connie Bennett and Roland Young are also very good. The story is well connected and worked out. It is a very hilarious and extremely funny affair with a serious undertone through the whole thing. You really hate to see it end. If you haven't already played it, do so. It will hold up top dates, too. Played February 13.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

Paramount

AMBUSH: Gladys Swarthout, Lloyd Nolan—Good. Pleased 100 per cent.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ARTISTS AND MODELS ABROAD: Joan Bennett, Jack Benny, Mary Boland, Yacht Club Boys—No story, no interest and no receipts.—Castle Theatre, Brackettville, Texas. Small town patronage.

BOY TROUBLE: Charlie Ruggles, Mary Boland—This is a nice little program picture suitable for family night. We ran it on our Pal Nite program and everyone enjoyed it. I wouldn't recommend it for weekends. Business just fair but pleased everyone. Running time, 74 minutes. Played March 14-15.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

MOUNTAIN MUSIC: Bob Burns, Martha Raye, Rufe Davis—Here is one that is a flop at B. O. It's silly. Where do they get the title "Mountain Music"? No draw at B. O. Rufe Davis very good. This is one Paramount that sure slipped. Running time, 76 minutes. Played March 5.—J. Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

MYSTERIOUS RIDER, THE: Douglass Dumbrille, Sidney Toler, Russell Hayden, Weldon Heyburn, Charlotte Fields—I think the industry owes producer Harry Sherman a vote of thanks for keeping the "Western" average so high. This film will please any audience and we need more casts such as the excellent selections made in this Zane Grey story. Highly exciting. Excellent plot. Swell scenes. A-1 class. Running time, 70 minutes. Played March 18-21.—W. E. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

ONE-THIRD OF A NATION: Sylvia Sidney, Leif Erikson—Fair action picture which failed to draw. No kicks; no compliments. Played March 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PARIS HONEYMOON: Bing Crosby, Franciska Gaaal, Akim Tamiroff—Not as good as some of Bing's past pictures, but we would class it as a fairly good picture for family trade. Running time, 85 minutes. Played March 19-21.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

PERSONS IN HIDING: Lynne Overman, Patricia Morison, J. Carrol Naish—Especially good action picture of crime type. Running time, 72 minutes. Played March 22-23.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

PERSONS IN HIDING: Lynne Overman, Patricia Morison—Pretty good action picture which failed to draw. No star power. Played March 20-21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—Played this a little old but it sure drew at B. O. Truly great picture. We played it three days to a very good business. Direction, acting and cast excellent. Here is one you should give a return date.

(Continued on following page)

(Continued from preceding page)

Print in fair condition. Running time, 109 minutes. Played February 26-28.—J. Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

SILVER ON THE SAGE: William Boyd, George Hayes, Russell Hayden—"Hoppy" with "Windy" and, boy, this one is really tops in these westerns. You don't stand behind the door when they come out.—Castle Theatre, Brackettville, Texas. Small town patronage.

SUNSET TRAIL: William Boyd, Russell Hayden, George Hayes—Just an entertaining western that western fans enjoyed.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ZAZA: Claudette Colbert, Herbert Marshall, Bert Lahr—A box office flop. We were out time, money and patience with this poor effort.—B. C. Brown, Vernon and Temple Theatres, Viroqua, Wis. General patronage.

Republic

CALL OF THE YUKON: Richard Arlen, Beverly Roberts—Plenty of thrill and gasps in this. Our audiences ate this up and Republic sure knows how to make them. Running time, 70 minutes.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Can. General patronage.

DOWN IN "ARKANSAW": Ralph Byrd, Weaver Bros., Elviry—Very well received. Did the complete cost of whole show over "Suez" and a rainy, icy night, at that. Print was in bad shape but sound OK. Running time, 69 minutes. Played March 24-25.—Sam Kimball, Cornish Theatre, Cornish, Me. Small town and rural patronage.

DOWN IN "ARKANSAW": Ralph Byrd, Weaver Brothers, Elviry, Pinky Tomlin—Plenty of weekend entertainment in this picture. Everybody liked it but no outstanding business. Play it. You'll not be sorry.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DURANGO VALLEY RAIDERS: Bob Steele, Louise Stanley—Played this picture old but did nice business. My patrons said they were tired of singing cowboys and were glad once more to see one who put up some fight and action. Played March 25-26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GANGS OF NEW YORK: Ann Dvorak, Wynne Gibson, Maxie Rosenbloom—Had to double bill this and at that lost money.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Can. General patronage.

PRISON NURSE: Henry Wilcoxson, Marian Marsh—Only fair. Managed to hold up the bottom end of a double feature on Friday and Saturday. Henry Wilcoxon would make a much better villain than hero. Republic's Autrys are failing; the Mesquiteers are only fair. Their program stuff is fair. Played February 3-4.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

SHINE ON HARVEST MOON: Roy Rogers, Mary Hart, Lulu Belle and Scotty—Play up Lulu Belle and Scotty. They will do business for you. Rogers fast approaching Autry here for top business. Our patrons want more like this one. Running time, 57 minutes. Played March 24-25.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

STORM OVER BENGAL: Patric Knowles, Richard Cromwell, Rochelle Hudson—A good action picture, somewhat different from usual action stuff. Running time, 66 minutes.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

TRIGGER TRIO: Three Mesquiteers (Ray Corrigan, Bob Livingston, Max Terhune)—Another great western. Republic can be proud of the Three Mesquiteers. They draw as good as any on the market. Running time, 54 minutes.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Can. General patronage.

WESTERN JAMBOREE: Gene Autry, Smiley Burnette, Jean Rouverol—Republic should spend a little more money on Autry productions. Smiley Burnette draws the laughs. Low gross due to bad weather. Running time, 56 minutes. Played March 10-11.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

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RKO Radio

LAW WEST OF TOMBSTONE, THE: Harry Carey, Tim Holt, Jean Rouverol, Evelyn Brent—Very poor western considering the cast. Harry Carey and Tim Holt both very good but the story let them down somewhere. I coudn't pick out just exactly what was wrong with it but it just didn't hold together somewhere and did not click. Played February 3-4.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

MAD MISS MANTON: Barbara Stanwyck, Henry Fonda—Thoroughly enjoyed by my audience. Good entertainment. Stanwyck does a good job here. Can recommend this one. Running time, 9 reels. Played March 16.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

PECK'S BAD BOY WITH THE CIRCUS: Tommy Kelly, Ann Gillis—Too short unless on double bill. However, good entertainment. Would fill in on a double bill OK. Running time, 6 reels. Played March 9.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

Twentieth Century-Fox

ALWAYS IN TROUBLE: Jane Withers, Robert Kellard, Jean Rogers—I didn't think this was as good as most of the Withers pictures as it was just too far fetched, but apparently my large Bargain Night crowd disagreed with me as they nearly tore up the seats with their laughter on the windup. Good business, and I guess I must have to say good picture, as the public must be the final judge. Played February 7.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

CHARLIE CHAN IN HONOLULU: Sidney Toler, Phyllis Brooks.—Just fair. He is not Charlie Chan.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

DOWN ON THE FARM: Spring Byington, Jed Prouty, Louise Fazenda, Eddie Collins—By far the best in the entire Jones Family series and they have all been above average entertainment. These pictures are enjoyed by everyone and are really beginning to mean something at the box office. Fazenda and Eddie Collins contribute to the laughs. Recording very good. Running time, 61 minutes. Played February 24-25.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

JESSE JAMES: Tyrone Power, Nancy Kelly, Henry Fonda, Randolph Scott—A box office tonic. The halt, the lame and the blind came to enjoy it.—B. C. Brown, Vernon and Temple Theatres, Viroqua, Wis. General patronage.

JUST AROUND THE CORNER: Shirley Temple, Joan Davis, Charles Farrell, Armanda Duff, Bill Robinson, Bert Lahr—Played this one day, Sunday only, and it fit the booking like a glove. While no good for top playing time, it is a good enough little picture which the exchange was good enough to allocate at program picture prices. No praises, no squawks. Fair business. Played February 12.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—Here is a picture that any exhibitor will be proud to run. It will establish itself in any town, large or small. The story is good; the acting is good; the scenery is beautiful and the box office excellent. Play it by all means. Running time, 96 minutes. Played March 19-20.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

ROAD DEMON: Henry Arthur, Joan Valerie, Henry Armetta—Just as good entertainment as you could wish for with lots of action and comedy. Don't pass this up. Business average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Brothers, Richard Arlen, Ethel Merman, Phyllis Brooks—A little too much of the "Ritzy" side perhaps but still a good enough picture for midweek date. The wild steeplechase ride in the climax had the audience in an uproar. Played February 8-9.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft, Dick Hogan—Suspenseful drama that had them on the edges of their seats all the way with enough light spots to balance nicely. It's OK for almost any date. There was a young fellow in a featured role in this who came from a nearby town and was well known here. This pulled a little extra business. The fellow is Dick Hogan. You'll be seeing more of him. Wait and see if I'm not right. He played Johnny Miller in this picture. Played February 1-2.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

SUEZ: Loretta Young, Tyrone Power, Annabella—A grand picture but one for small towns to lay off. It did a little extra business Friday, but Saturday was flat. Patrons seemed disappointed. I had the picture in earlier and took it out and why I picked it up is more than I know. Without Annabella the picture would be pretty much a flop. Played March 17-18.—Sam Kimball, Cornish Theatre, Cornish, Me. Small town and rural patronage.

TAIL SPIN: Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell—Although this picture got a panning, it nevertheless did business for me. The fact that Alice Faye did not really sing disappointed quite a few. Otherwise, this picture is OK. Played March 19-20.—J. O. Guthrie, Karolyn Theatre, New London, Ohio. Rural and small town patronage.

TAIL SPIN: Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell—A few stars miscast, walking around chewing the rag and making themselves generally silly. Running time, 83 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THANKS FOR EVERYTHING: Jack Haley, Adolphe Menjou, Arleen Whelan, Tony Martin—We considered this a very clever, entertaining picture. Jack Haley at last comes into his own and makes the most of the opportunity. The cast was good and the plot quite refreshing. The draw was not so good but the thermometer was around —40, so who can tell? Very well produced and recorded. Running time, 73 minutes. Played February 26-28.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

UP THE RIVER: Preston Foster, Tony Martin, Phyllis Brooks, Arthur Treacher, Bill Robinson—Swell little picture for Bargain Night and could hold up better dates if necessary. Enough action, comedy, and so on to make a darned near perfect program picture. Play it by all means. Bill Robinson comes in for a nifty number in this, too. Played February 14.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

WHILE NEW YORK SLEEPS: Michael Whalen, Lynn Bari, Joan Woodbury—A very good program. Nothing new as to plot but the treatment was much better than average. Good dialogue and a closely knit story and a capable cast made it satisfactory entertainment. Running time, 61 minutes. Played March 15-16.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

United Artists

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon, Patsy Kelly, David Niven, Thomas Mitchell, Walter Brennan—Our best Sunday business for some time. Cooper a favorite. One of the few from United Artists to draw. Running time, 90 minutes. Played March 19-20.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

FAREWELL AGAIN (TROOPSHIP): Leslie Banks, Flora Robson, Sebastian Shaw, Patricia Hilliard—Let us down to worst average three-days business so far this year. Really kept people away. Running time, 74 minutes. Played March 22-24.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

TRADE WINDS: Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern—This picture with Fredric March, Joan Bennett, Ralph Bellamy good but failed to draw for me. Business off 50 per cent. Personally, I liked the picture very much but I don't buy the tickets.—Castle Theatre, Brackettville, Texas. Small town patronage.

Universal

DRACULA: Bela Lugosi, Helen Chandler—**FRANKENSTEIN:** Boris Karloff, Colin Clive, Mae Clarke—Ran into very bad weather and lost my shirt on these. Not a class of entertainment for rural communities. Played March 2.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

LETTER OF INTRODUCTION, A: Adolphe Menjou, Andrea Leeds, Edgar Bergen and "Charlie McCarthy"—Picture pleased everyone that saw it and brought in a lot of extra business. Running time, 103 minutes. Played March 10-11.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

LETTER OF INTRODUCTION: Edgar Bergen, "Charlie McCarthy," George Murphy, Andrea Leeds, Adolphe Menjou—At last Universal has come through with a picture that really hits the spot. A swell comedy-drama with comedy supplied by Bergen, "McCarthy," "Snerd" and Company. A picture for your best playing time and then some. Played January 29-30.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

MAN WHO CRIED WOLF, THE: Lewis Stone, Barbara Read, Tom Brown—A nice little picture for double bills only. Positively will not stand alone. Running time, 66 minutes.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Can. General patronage.

NEWSBOYS HOME: Jackie Cooper, Edmund Lowe, Wendy Barrie, "Little Tough Guys"—Nice picture. Pleased all. Different, snappy. Good all around entertainment. Running time, 73 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SPIRIT OF CULVER: Jackie Cooper, Freddie Bartholomew, Andy Devine, Henry Hull, Jackie Moran, Tim Holt—A fair picture. However, I think the producers should have included more shots of Culver and surrounding scenes. Business fair considering Lent. Running time, 90 minutes. Played March 18-21.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

STORM, THE: Charles Bickford, Preston Foster, Barton MacLane, Tom Brown, Nan Grey—Is a good show. Well done. Excellent cast and pleased all. Stand alone in any spot, large or small.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, John Halliday, Irene Rich, Nancy Carrol—Another hit from Universal making two in a row. But again a few big ones cannot make up for all the run of the mill stuff. I have to play every major company (nine) on selective deals, to keep myself in good product all the time. And even then I still have to play a cluck every now and then. I don't know much about the inner workings of the powers that be but the exhibitors and public are coming out on the short end. Played February 5-6.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

Warner Brothers

CALIFORNIA MAIL: Dick Foran, Linda Perry—Another revival and a honey. These westerns of Warners are in a class of their own. Running time, 55 minutes.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Can. General patronage.

DAWN PATROL: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp—All male cast kept some of our opposite sex at home. A very good picture and should have done better business here. You won't lose on it. Running time, 103 minutes. Played March 26-27.—R. A. Moree, State Theatre, Clarence, Iowa. Rural patronage.

DAWN PATROL: Errol Flynn, David Niven, Donald Crisp, Basil Rathbone—An outstanding picture with superb acting of David Niven and Donald Crisp. Here is a picture that should do business any day of the week in any spot. Cannot be praised too highly. Running time, 103 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DEVIL'S ISLAND: Boris Karloff, Nedda Harrigan Good and a money maker. Pleased to good business. Running time, 63 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FOUR'S A CROWD: Errol Flynn, Olivia de Haviland, Rosalind Russell—A slapstick comedy. With good shorts this will carry alone. Running time, 91 minutes.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Can. General patronage.

JEZEBEL: Bette Davis, Henry Fonda, George Brent—Really and truly a wonderful production. Bette sure deserved to win the Academy Award, and are we proud of Warners. Intend bringing this back again later. Running time, 104 minutes.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Can. General patronage.

KID GALAHAD: Edward G. Robinson, Bette Davis, Wayne Morris—Brought this back after playing it about a year ago and it didn't lose any of its speed or drawing power. "Galahad" made good money for the Casino.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Can. General patronage.

OKLAHOMA KID, THE: James Cagney, Rosemary Lane, Humphrey Bogart—A better than average outdoor and action drama that pleases the Cagney fans. Business a little above average.—B. C. Brown, Vernon and Temple Theatres, Viroqua, Wis. General patronage.

OKLAHOMA KID, THE: James Cagney, Rosemary Lane, Humphrey Bogart—We gave this big publicity and got the crowd. Naturally it appeals to Oklahoma people. But it is all the producers say it is. Plenty of action and enjoyed by everyone. James Cagney does a fine piece of work. It can't miss. Running time, 79 minutes. Played March 16-17.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla.

PENROD AND HIS TWIN BROTHER: Billy and Bobby Mauch, Frank Craven, Spring Byington—Played with "Ferdinand the Bull." Here is one attraction that is the most unsteady gross we ever did for a three day run. A tieup with the local schools where an advance ticket sale went on, and had to call out the local police to take care of the crowds. Without this tieup, would be just ordinary. Running time, 60 minutes. Played March 9-11.—J. Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

THEY MADE ME A CRIMINAL: John Garfield, Gloria Dickson, Ann Sheridan, May Robson, Claude Rains, "Dead End Kids"—An excellent picture for any type of audience, the drawing power of which was ruined by the title. Warners trailer didn't add anything to the cheerfulness, either. We can not get out patrons in to prison, racketeer, newspaper pictures on passes. This must not be the only place where they feel this way. Garfield is likeable and magnetic but I suppose from now on he will be either a criminal or a fugitive. Running time, 92 minutes. Played March 3-4.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

THEY MADE ME A CRIMINAL: John Garfield, Gloria Dickson, Ann Sheridan, Claude Rains, "Dead End Kids," May Robson—This is definitely a good picture for weekends in a small town. John Garfield is excellent and the picture will hold interest. It is not entirely what its title suggests but the story is good. May Robson gives a fine performance. Hats off to Warner Bros. for this one. I don't believe it would disappoint in any town.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

WHITE BANNERS: Fay Bainter, Claude Rains, Jackie Cooper, Bonita Granville—A good picture but failed to draw at B.O. We anticipated a great attendance but were fooled. Weather good but they didn't go for this picture. This is not a small town picture. Our advice, if you have to play it, don't give it too much playing time. Running time, 91 minutes. Played March 6-8.—J. Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

WINGS OF THE NAVY: George Brent, Olivia de Havilland, John Payne, Frank McHugh—Too many air pictures. My people are sick of them. The picture is undoubtedly good and of great value in these times but we are getting too many of them. Business only fair. Played March 24-25.—J. O. Guthrie, Karolyn Theatre, New London, Ohio. Rural and small town patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane, Jeffrey Lynn, Fay Bainter, May Robson, Roland Young—A delightful comedy that pleased 95%. Played Vitaphone's "Lincoln in the White House" with this and it was a fine feature short.—B. C. Brown, Vernon and Temple Theatres, Viroqua, Wis. General patronage.

YES, MY DARLING DAUGHTER: Jeffrey Lynn, Priscilla Lane, Fay Bainter, Roland Young, May Robson—One of the most thoroughly enjoyable pictures we have had this year. We advertised it not for children because of the recent publicity. This stimulated business. Those who were a little disappointed because it wasn't as risque as they expected, enjoyed it so much that they didn't mind. It is delightful entertainment. The cast is superb, as is dialogue and direction. Recording fair. Running time, 86 minutes. Played March 19-21.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

Short Features

Columbia

FOOTBALL GIANTS: Special Sport Thrills—Running it out of season made me fearful, but it was well taken. The slow motion showed a lot of things that the fan seldom sees and it brought some extra business the second night. Running time, 9 minutes.—Sam Kimball, Cornish Theatre, Cornish, Me. Small town and rural patronage.

MUTTS TO YOU: 3 Stooges—Didn't seem to get the usual volume of laughs, yet it was far from sour. Running time, 18 minutes.—Sam Kimball, Cornish Theatre, Cornish, Me. Small town and rural patronage.

NIGHT IN A MUSIC HALL, A: Music Hall Vanities—A very good little musical that for once did not have a tap dancer so it was different. Very good. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREEN SNAPSHOTS: No. 5—The star at Catalina and it was excellent. Always enjoyable is this series and this was no different. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

BRAVEST OF THE BRAVE, THE: Historical Mysteries—Another Historical. Just so-so.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GRID RULES: Pete Smith Specialties—For football fans OK.—Harland Rankin, Plaze Theatre, Tilbury, Ontario, Canada. General patronage.

HEROES AT LEISURE: Pete Smith Specialties—Very interesting and educational reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOT ON ICE: Pete Smith Specialties—Not worth running. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

JAIPUR, THE PINK CITY: FitzPatrick Travel Talks—We wish that Jimmie FitzPatrick would make a full length travel some time. He has what it takes to make a good show. This one is excellent. No better than the balance and no worse. The tops of any program. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MEN IN FRIGHT: Our Gang—A very clever Gang comedy. Alfalfa as usual stole the show. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MIRACLE MONEY: Crime Doesn't Pay Series—These "Crime Doesn't Pay" are really good. This one exposes cancer rackets.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MIRACLE OF SALT LAKE: MGM Miniatures—Rather interesting short. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NEWS OF THE DAY: Have run three of four issues of this news and does not come up to other news that I have run. To date I am very much disappointed.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

PETUNIA NATURAL PARK: Captain and the Kids—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

CHAMPAGNE MUSIC OF LAWRENCE WELK: Headliners—Very good orchestra reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CUSTOMERS WANTED: Popeye the Sailor—Average Popeye cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LAND OF INCA MEMORIES: Color Crusies—Good travel reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PARAMOUNT NEWS: No. 42—Very good reel of principal events of 1938.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PARAMOUNT PICTORIAL: No. 6—Good short dealing with Stan Shaw and his Milkman's Matinee on the air.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SONG IS BORN, A: Headliners—One of the better Headliners which went over exceptionally well.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

RKO Radio

DONALD'S BETTER SELF: Walt Disney Cartoons—Who don't like Donald Duck? Running time, eight minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

(*Reports continued on following page*)

DISTRIBUTORS—EXHIBITORS

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(Continued from preceding page)

FARMYARD SYMPHONY: Walt Disney Cartoons—Very good Silly Symphony.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

FERDINAND THE BULL: Walt Disney Cartoons—Did some extra business on it. Running time, eight minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

FERDINAND THE BULL: Walt Disney Cartoons—We consider this just an ordinary cartoon. Have shown better. This has been getting a great deal of publicity. Running time, eight minutes.—J. Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

HARRIS IN THE SPRING: Phil Harris and his Orchestra, Ruth Robbins—My patrons enjoyed this short. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

MARCH OF TIME, THE: No. 4—Our American neighbors. Not as good as the previous but always well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MICKEY'S TRAILER: Walt Disney Cartoons—Very good short subject. Running time, 8 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

MOTH AND THE FLAME, THE: Walt Disney Cartoons—Good single reel. Running time, 8 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

MOTHER GOOSE GOES HOLLYWOOD: Walt Disney Cartoons—One of the funniest and cleverest cartoons we have ever played. Played this with "Jesse James" and it made it rather inconvenient when most of the entire audience stayed to see it twice.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

RHYTHM IN A NIGHT COURT: Nu-Atlas Productions—Only fair. Very bad print. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

ROMANCING ALONG: Phil Harris—Good enough two-reel musical comedy but it isn't as good as the rest of this series has been. I'm afraid it will be some time before they make another as good as "Sea Melody" with Ted Fio Rito. Running time, 18 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

WYNKEN, BLYNKEN AND NOD: Walt Disney Cartoons—One of the better ones. Running time, eight minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

Universal

CHEESE NAPPERS: Oswald Cartoons—A good cartoon. Running time, eight minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

LITTLE BLUE BLACKBIRD: Lantz Cartunes—Lots of laughs in this one. Running time, 10 minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

Twentieth Century-Fox

HOUSEWIFE HERMAN: Terry-Toons—Only fair color cartoon. Twentieth Century-Fox's features are OK but their shorts are about the poorest we play. They sure have lots of room for improvement.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

HOUSEWIFE HERMAN: Terry-Toons—A very clever cartoon in color. Not the best we have had but good enough to be satisfactory. Running time, eight minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

OWL AND THE PUSSYCAT, THE: Terry-Toons—Good cartoon in colors.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TRAILING ANIMAL STORIES: Adventures of the Newsreel Cameraman—Play it by all means. A real short.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WHAT EVERY BOY SHOULD KNOW: Lew Lehr—Keep Lew in the newsreels. Too much of him doesn't seem to go so good.—Sam Kimball, Cornish Theatre, Cornish, Me. Small town and rural patronage.

Vitaphone

CAMPUS CINDERELLA: Johnnie Davis, Penny Singleton—Very good color two-reeler. Johnnie Davis is popular with my audience. Running time, 19 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

CLEANING UP: Cross and Dunn—The best Brevity we have had this year. This short really has some talent and it is presented with a new idea or two. Recording just fair. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

FOUR SHOWMEN JOIN CORPS OF REPORTERS

From British Columbia and three states come new contributors to "What the Picture Did for Me". They are:

Fred H. Stephens, Community Theatre, Bralorne, B. C., Canada.

W. C. Lewellen, Uptown Theatre, Pueblo, Colorado.

Castle Theatre, Brackettville, Texas.

J. Edelstein Amusement Company, Homer Theatre, Hibbing, Minnesota.

In two instances the exhibitors have reported before, but in each case the latest report was a year ago.

DECLARATION OF INDEPENDENCE, THE: John Litel—Our patrons liked it. Running time, 19 minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

IDENTIFIED: Floyd Gibbons' "Your True Adventure" Series—This series seems to be well liked. This one is gripping entertainment but not too much so. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

IDENTIFIED: Floyd Gibbons' "Your True Adventure" Series—Very good. Everybody seems to enjoy the Floyd Gibbons' "True Adventures". Running time, 12 minutes.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

JERRY LIVINGSTON AND HIS ORCHESTRA: Melody Masters—Just another not so hot band act. Running time, 10 minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

JIMMY DORSEY AND HIS ORCHESTRA: Melody Masters—Lord deliver us from any more of these bands. All the same, only this one is worse. A drum solo. Ouch! Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

JOHNNY SMITH AND POKER HUNTAS: Merrie Melodies—Very clever. Got several laughs. Running time, 8 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—A good short for the swing fans, replete with good singing and dancing. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

LEON NAVARA AND HIS ORCHESTRA: Melody Masters—The usual Melody Master this year. A so-so orchestra, a dancing couple and a singer. Just a filler, not any entertainment in this. Recording fair. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

LINCOLN IN THE WHITE HOUSE: Historical Technicolor Featurettes—Played this with "Yes, My Darling Daughter" and it was a fine feature short.—B. C. Brown, Vernon and Temple Theatres, Viroqua, Wis. General patronage.

PORKY IN EGYPT: Looney Tunes—Rather silly. Not so hot. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RAY KINNEY AND HIS HAWAIIANS: Melody Masters—A lovely short. The best of this type we have had for some time. A treat and a relief from the Swing Cats. Recording only fair. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

ROAMING CAMERA, THE, NO. 1: Color Parade—Shelve it. When a company makes a short with half of it on styles of women's hair, the entire reel is spoilt so far as exhibition is concerned. Nothing to it. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SWING TIME IN THE MOVIES: Fritz Feld—Another good color two-reeler. It's easy to see they really spend some money on these shorts. Some of the scenes in this are really outstanding.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

TABLE MANNERS: Vitaphone Varieties—This short on table tennis is entertaining. It seemed to please, would be an addition to any program. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

TWO SHADOWS: Broadway Brevities—Seems to be just a filler. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

VITAPHONE INTERLUDE: Vitaphone Varieties—Three fairly good acts of vodvil. The dog act made quite a hit here. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

YOU'RE AN EDUCATION: Merrie Melodies—A clever little cartoon that went over with a bang. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Warner Promotions

Sid Rose, Warner Brothers' Chicago salesman. has been promoted to branch manager of the company's Omaha exchange, replacing Earl Perkins, who joins the Warner exchange in Minneapolis. William Shartin, Minneapolis, has been promoted branch manager of the Warner Seattle exchange. He replaces Al Oxtoby, resigned.

Circuits Book "Sonata"

The entire Fox circuit, consisting of Fox West Coast, Fox Intermountain, Fox Midwest and Fox Wisconsin, have contracted for "Moonlight Sonata," being distributed by Select Attractions. The Minnesota Amusement Company, Paramount subsidiary, has also contracted for the picture in all its houses in Wisconsin, Minnesota and the Dakotas.

Cinema Acquires Property

The properties of International Cinema Laboratories have been purchased by Cinema Laboratories, Inc., with the operating personnel of the former to remain the same. Both concerns are in Hollywood.

Hacker Opens Office

Sam Hacker, formerly with Republic, has opened an office in New York for the export of motion pictures. He recently resigned as assistant to Morris Goodman, Republic foreign head.

Chakeres Acquires Three

Chakeres Theatres, Inc., has acquired the 1,000-seat Virginia and the recently built Louvee, with 600 seats, at Wellston, Ohio, from the Guilfoyle Amusement Company there, and also the 750-seat Bell's Opera House at Hillsboro, formerly operated by Donald Evans.

Carolina Exhibitors Meet June 4

The Theatre Owners of North and South Carolina will hold their summer convention at the Ocean Park Hotel, Myrtle Beach, South Carolina, on June 4th, 5th and 6th, according to Mrs. Walter Griffith, secretary.

Imports of French pictures by Mexican distributors for 1938 totalled 64, the highest number ever to have been brought into Mexico from France.

Herschel Stuart has been appointed a booker and buyer for Fox (Skouras) theatres with headquarters in Salt Lake City. He will cover the National Theatre affiliates of Utah, Montana and Idaho. Mr. Stuart has been stationed in Denver.

Jacobs Succeeds Weiner

J. H. Jacobs, former salesman in the Minneapolis exchange, has been appointed branch manager of Columbia's Omaha office to succeed I. M. Weiner, resigned.

PROPORTIONAL QUOTA PROPOSED IN BRITAIN, COST CLAUSE FOR SHORTS

Backers of Plan for Fractional Quota Certificates Say It Would Increase Production of Secondary Features

by AUBREY FLANAGAN
in London

Their last hope of an increase in the quota schedule gone, British producers, or select coteries, are likely to concentrate upon the Films Council with suggestions of a different caliber and quality, suggestions timed at lifting them out of the doldrums into which they have fallen in the first year of the new Act.

Fractional Quotas

Most interesting of these new ideas and one likely to be presented to the Council at an early date, provisional upon reasonable support from the trade, is that of a proportional quota, that is, the awarding of fractional quota certificates for films costing less than the stipulated minimum. Second to this in significance is the suggestion, also likely to be made before the Films Council, for the setting up of a cost clause for shorts.

The proportional quota plan, which has the backing of smaller independent producers, is sponsored by a member of the Films Council, and a trade representative at that, John Grierson, of the British documentary. Trade interest probably has been more intelligent than widespread, but already there has been sufficient sympathetic support to lift it to the prominence of serious consideration as a practical scheme. Apart from the natural sympathy the idea has evoked in producer circles, not only renters but exhibitors have accepted it as a partial solution to present difficulties.

Would Stimulate Production

The plan is aimed at increasing the volume of production, even if of lesser cost films, at stimulating the production of British second features, and at giving an impetus to the documentary producers by making feature length documentaries a practical proposition.

In essence the principle is that films costing ten shillings, or less than a pound sterling a foot, should count as half, or proportionately, for renters' quota purposes.

Sponsors believe that it would have the effect of stimulating that voluntary production which American producer-renters here contend has been the only brand of production to decline, a view supported in the House of Lords during the recent debate.

Smaller Investments

On the financial terrain it is contended that the City, which of recent months has been unwilling to face the increased financial risk involved in a £15,000 ($75,000)—or more—production, would look with a friendly eye upon investments within the £7,500 category.

American producer-renters have expressed no opinion upon this scheme, but its sponsors contend that it is to their advantage, that support would be logical because the granting by the Board of Trade of new quota ratings on a fractional basis would be a precedent which would allow them to increase the multiple quota rating at the other end. In other words, they say, if the Act could be adjusted to allow also for less than single quota ratings, then there would be an arguing point for it to be adjusted to permit quadruple and quintuple quota pictures.

REPORTS GOVERNMENT FROWN ON "DICTATORS"

by AUBREY FLANAGAN

It is an accepted fact in informed circles in London that the proposed picture by Charles Chaplin, entitled "The Dictators" and devoted to satirical treatment of the heads of dictator nations, will not be produced.

The Government has given the matter its official attention.

Last week official disapproval was expressed over a musical review song number which lampooned Adolph Hitler. The song was withdrawn.

It is assumed that if Chaplin's "The Dictators" is known to be headed for official opposition in the United Kingdom it will not be produced.

—

Murray Silverstone, executive director of United Artists, reiterated this week in New York that Chaplin is going ahead with the production for release in the fall.

For Second Features

Exhibitor support, entirely unofficial at this stage, is based upon the belief that such a plan would provide a new fund of second feature subjects of which there is presently a dearth.

Such renters as have looked with friendly eyes upon such a proposal, suggest it would provide an opportunity for them to acquire pictures on a much wider range.

Producers in the past have been known to boost their expenses artificially in order to get within the minimum cost clause. A fractional quota would, it is contended, make such "wangling" unnecessary.

Returns on British second features made at £15,000 do not, sometimes, top £10,000. The adjustment of the quota on fractional lines would, it is suggested, make the process economic.

Labour Backing Doubted

Little support is likely to be forthcoming for the proposal, however, from the labour groups; direct opposition can be foreshadowed. It is the labour belief that the fractional quota scheme would stimulate further the production of quota quickies, instead of the better type of film. They believe that the expenditure of a reasonable and not excessive amount of money is necessary for the production of quality films.

Nor are they convinced that the scheme would increase the volume of production, taking the point of view that as long as the quota schedules remain at their present level, and, they contend, their insufficient level, quota production will never exceed the minimum necessary for the distributors to fulfil their requirements. It would, they suspect, mean that ten half quota pictures would be produced, where five full quota pictures were produced before, but that the low quality of these would mean no more employment than hitherto, if not indeed less. Until there is an increase in the quota schedules they see no hope of betterment for studio staffs and technicians generally.

Meanwhile, the conflict between the two branches of shorts producers has intensfied and the gap has widened. Efforts to achieve a united front between the realist shorts producers and the self-termed entertainments shorts producers have so far been abortive. The first-named will probably press the case for a cost clause. The other group, with a recently cemented organization, will continue to oppose it, contending that the test should not be production costs, but box office returns, avowing that there is no evidence that the two are synonymous, that they are in fact too often opposed.

The Association of Shorts Film Producers, at the head of which is H. Bruce Woolfe, and which includes the serious documentary producers in its ranks, would prefer a quality clause, but considering this impracticable, argue for a cost clause. That this cost clause would undoubtedly obliterate a considerable percentage of the quota shorts acquired by English and American renters, and shown with no negligible commercial success, is a verifiable fact.

First with Demands

The realists, as they might be termed loosely, were first into the field with the demand for a cost clause, contending that the terms of the Act made it impracticable for them to produce worthy short films on an economic basis. They contended that the Films Act has strangled the production of quality shorts and encouraged the quickie, protested that the market was flooded with cheap quickies made for a few pounds apiece—often no more than photographs of paintings with a commentary and musical background—insisted that American renters were fulfilling their commissions by buying shorts that were nothing more than trash.

Against this the "Entertainments Shorts Producers" pointed to a dozen films made by three of their number currently running in the West End, chided their competitors with the suggestion that many of their pictures were no more than veiled propaganda, subsidized and sponsored by advertisers and kindred organizations.

Seat Control Move

Swansea, port and industrial center in the South Wales mining area, has followed the lead of London and set up municipal seat control.

Provincial exhibitors in the Irish Free State have formed a new protective association with the title of Provincial Exhibitors Association.

The Royal Naval Film Corporation, inaugurated some time ago to distribute films for the entertainment of navy men at sea, actively got under way this week when it staged a film show in a hangar of the *Ark Royal,* giant aeroplane carrier of the British fleet. Films are distributed gratuitously and are shown on apparatus purchased from GB Equipments.

Provincial Cinema Theatres, for the year ended January 31st last, declared a profit of $2,581,750, the highest total in the history of the company. In three successive years profits have exceeded half a million pounds. A dividend of 15 per cent, together with a further payment equivalent to 7½ per cent will be paid, making 22½ per cent in all, which is the same as was approved last year.

Swing It Baby!

with National Screen Trailers

because--

They combine in one two-minute message all the emotions and reactions that you get from the picture itself.

BECAUSE their effectiveness is only equalled by their low cost per ticket sold.

BECAUSE they are made by the type of advertising men you'd have on your payroll if you could afford them.

BECAUSE they are sold to a one hundred percent audience while the audience is in a mood to listen AND BUY!

Swing it toward the box-office with National Screen Trailers—

NATIONAL Screen SERVICE

Prize Baby of the Industry!

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly *in* MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

SABOTAGE, IT IS

Stopping off en route to New York, the Hollywood producer who tells the story had occasion to make the rounds of the theatres in the midwest city he was visiting. The biggest and most modern house playing a double bill of strong hit pictures, he noted, held about one-third capacity. Little appeared to be done in the way of exploitation, to which the producer referred in casual conversation with the manager. In answer, that worthy made the startling reply that he saw no reason to break his neck for a "lousy sixty bucks a week."

* * *

Whether or not the aforesaid $60 is a "lousy" salary in that situation is not the immediate question. The point to emphasize is, underpaid or otherwise, the squawking theatreman gains nothing by just going through the motions on the job to express his personal feelings. In that frame of mind he is injuring his own chances for survival and, more importantly by the same token, the standing of those managers who choose to regard their work as a highly-held profession. And, mark you, the majority of theatremen do look upon their work with the professional respect it deserves

Your Chairman would be the last to deny there are situations where managers are inadequately rewarded for what they accomplish. But where these instances show a change for the better, the improvement may be traced to the continuing efforts of showmen loyal to their profession in their eagerness to do a good job, regardless of working conditions.

That would seem to be more progressive than the policy of the misguided theatreman who sabotages the boxoffice by lying down on his assignment.

▽ ▽ ▽

CHICAGO HONORS BURHORN

Those South Chicago folks who have been waiting to signify their high regard for John Burhorn finally got their opportunity last week at a testimonial dinner in honor of the Quigley Silver Grand Award winner. Mayor Kelly of Chicago and a host of other prominents were on hand to speak up in praise of the manager of the subsequent-run Gayety Theatre, situated in a steel-mill district. It was quite a time.

Officially, of course, Burhorn works for Alex Manta and Jack Rose, of Indiana-Illinois Theatres. And while he does a whale of a job for his bosses, he also manages to accomplish an awful lot, unofficially, in advancing the general welfare of his locale through civic cooperation and varied promotional tieins.

In turning out so enthusiastically, John's friends and admirers were obviously acknowledging appreciation of his efforts in their behalf. To the observing, the gathering might also have indicated how much a manager can accomplish for his theatre by doing so much for his community.

▽ ▽ ▽

A TIEUP THAT "TIES"

Home-office exploitation for short subjects, lately become more important, adds to its prestige now with the nationwide promotion consummated on behalf of Twentieth Century-Fox's "Fashion Forecast". Sprung from an idea by Movietone News head, Truman Talley, and worked out by his aid, Dan Doherty, with the assistance of the Charles McCarthy ad forces, the pressbook lists hundreds of leading stores handling the styles shown in the picture, with the listed establishments reported properly stocked-up and ready-to-go.

To say that this comprehensive promotion for a short becomes something to applaud is not going far out of line. Neither is it aiming wide of the mark to venture that a similar pattern of cooperation might do a more effective job for suggested national tieups that prove far from "national" and somehow fail to "tie".

▽ ▽ ▽

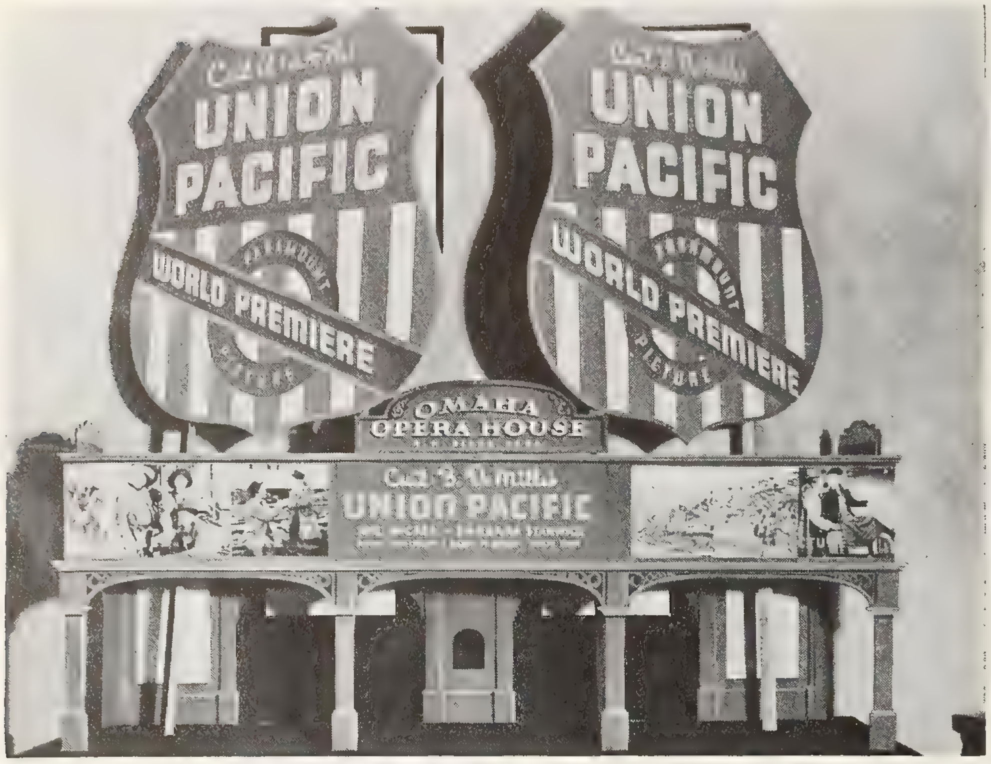
Famous Players Canadian Corporation in the annual financial statement discloses increased earnings for 1938. For the information of those not so informed, FPC is the circuit that pays all managers a percentage on grosses for extra business done during the 52 weeks of every year.

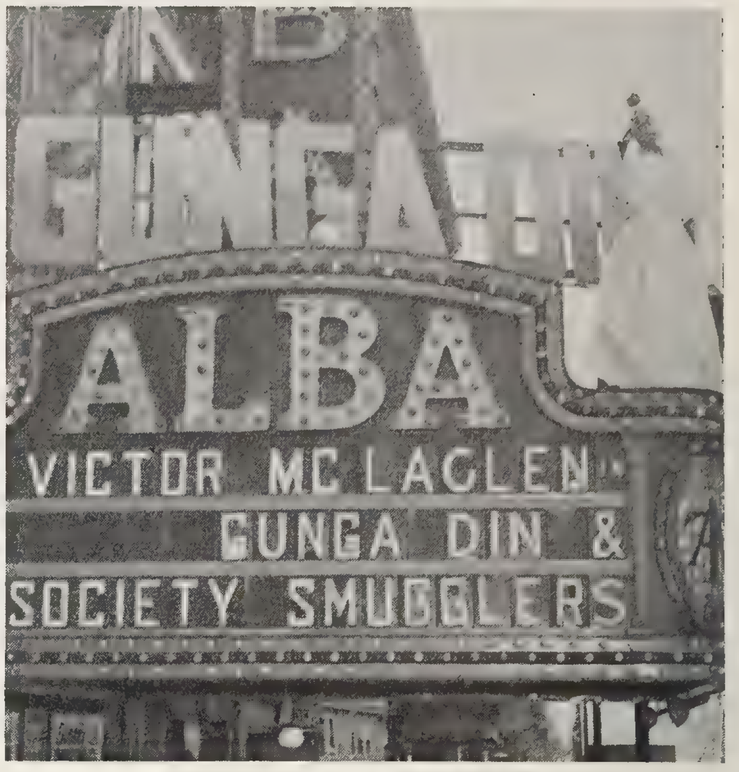
▽ ▽ ▽

As we go to press, come the glad tidings that Ray Bell of Washington and Frank Weatherford of Fort Worth have been awarded the all-expense trips to France given by Metro-Goldwyn-Mayer to theatremen in the recently completed national contest on behalf of "Marie Antoinette".

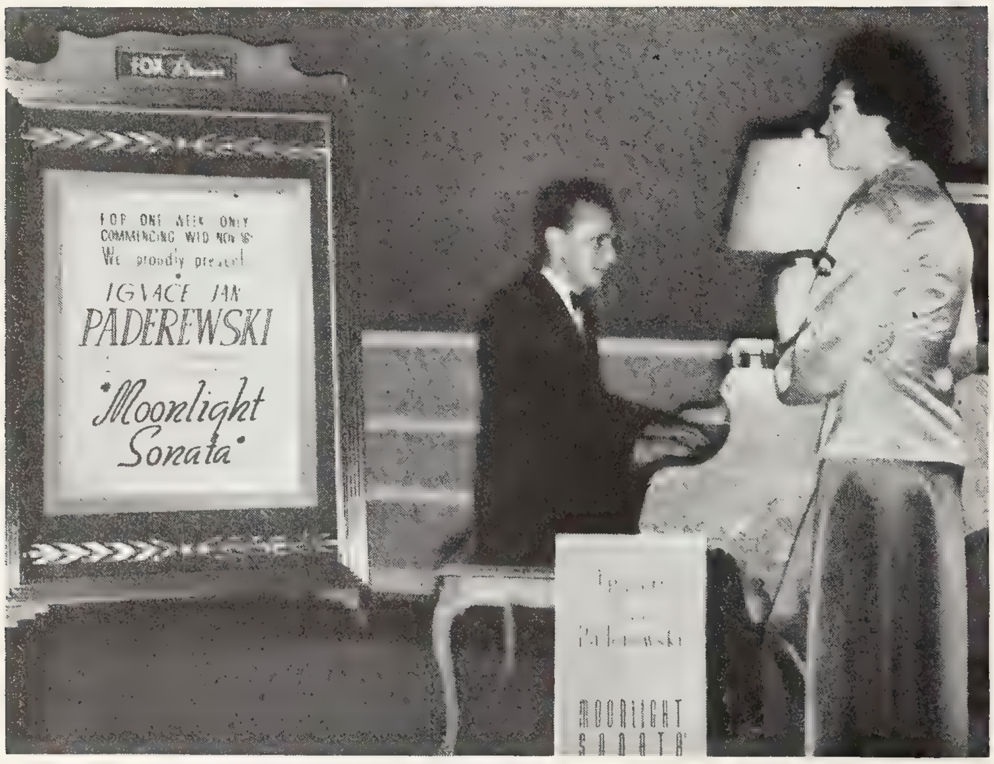
A-Mike Vogel

Round Table in Pictures



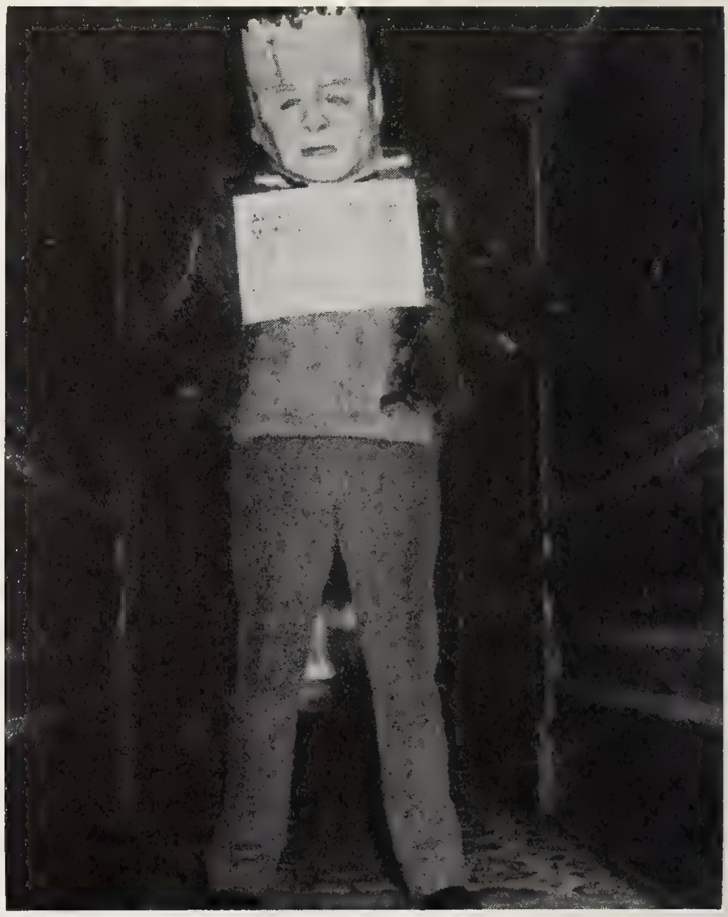


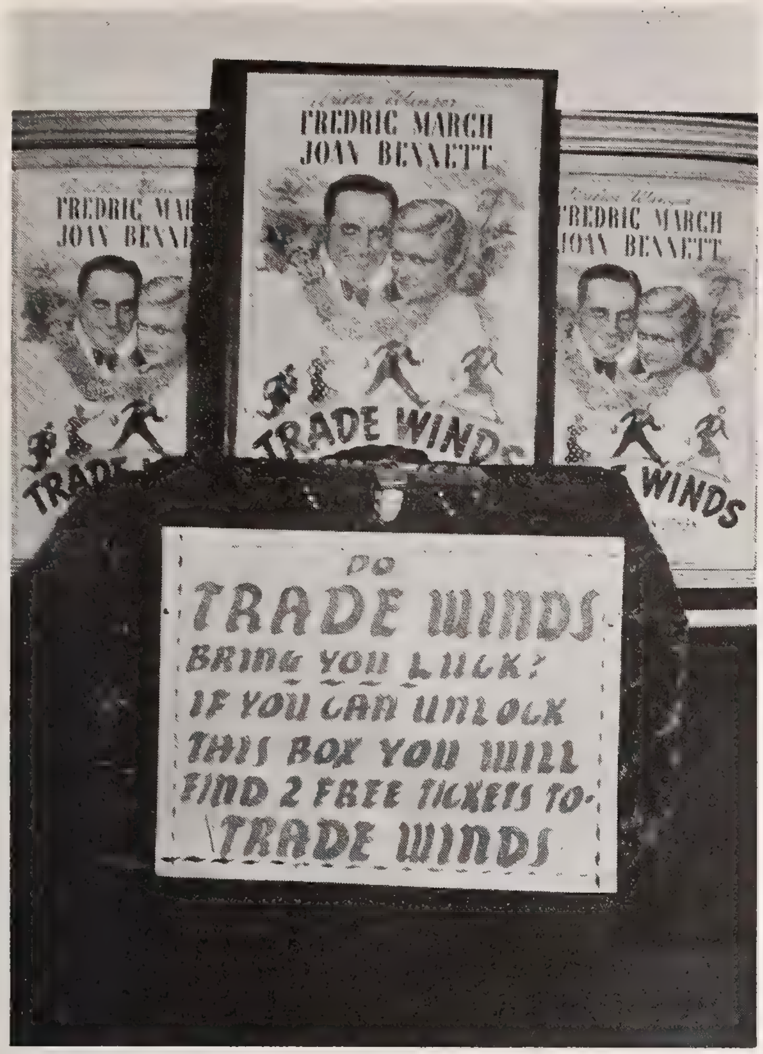
Above, left, is shown miniature model of the front of the original Omaha Theatre, in Omaha, Neb., for the world premiere of "Union Pacific" in that city on April 28. Opening will be ushered in with a four-day historical festival called "Golden Spike Days." . . . Reproduced above is marquee stunt used by Louie Fishkin, manager of the Alba Theatre, Brooklyn, for his date on "Gunga Din." Lad dressed as waterboy blew bugle at intervals during day and also covered busy street intersections with back banner.



Before leaving the Fox Bruin, Westwood, Cal., for the Fox Paramount, Hollywood, Dave Martin planted lobby stunt shown above for his engagement of "Moonlight Sonata." Al Libby, his assistant, who is himself a pianist of no little note, was stationed at keyboard accompanying girl who sang tunes from picture. Piano, lamps and hauling charges were promoted, two 250-watt spots with blue gelatin providing illumination.

For a week ahead and week during run of "Son of Frankenstein," the monster illustrated at right chilled patrons of the Fox Tower in Kansas City, Mo. Manager H. A. Rodick had his artist build a papier mache head and secured a localite to wear it with a shaggy sheepskin coat. Ballyhoo man stalked through the theatre and downtown business districts.

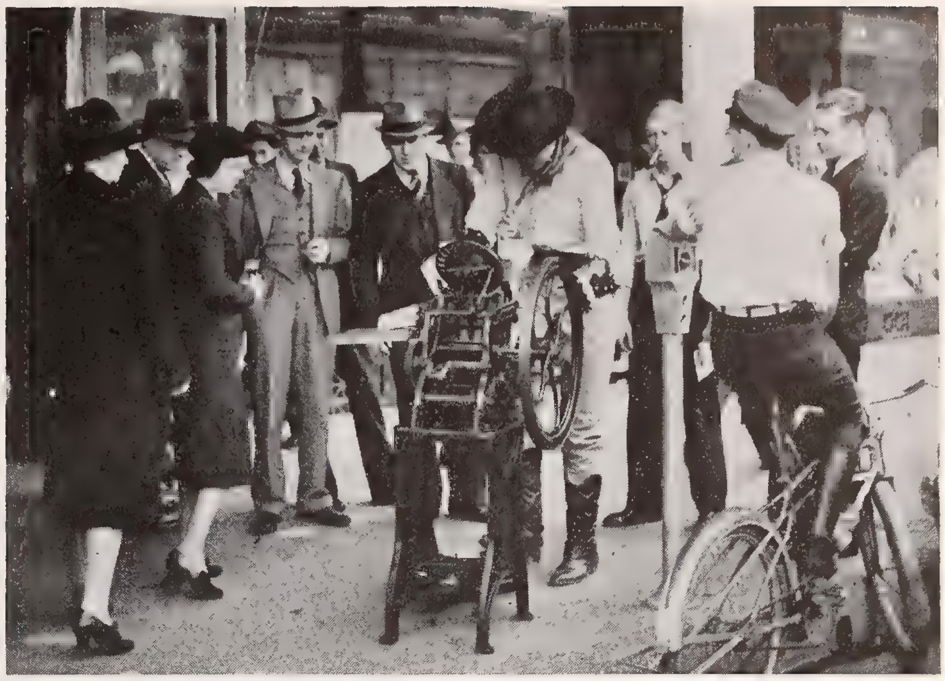




With a padlock and a couple of thousand keys left from a stunt put over a year ago, Bill Johnson at the Opera House, Millinocket, Maine, promoted a metal chest, put in a couple of tickets to "Trade Winds," chained and padlocked the whole thing and planted it in his lobby ahead of date. Keys were distributed to patrons by usher who briefly explained the stunt and the "try your luck" angle. Lucky keys were dropped back into available box every few minutes so that there were frequent winners during peak hours. Johnson reports the stunt as being one of the best crowd-stoppers recently pulled.

Reported by Sanford Morris of Warner's Forum Theatre in Los Angeles was stunt used for opening of "Little Tough Guy." Staff properly bannered and bandaged as illustrated at right wore copy reading "damage was done by the little tough guy." Group was also used for street ballyhoo.

With Lulu Belle and Skyland Scotty a popular team with the rural residents of Elkhart, Ind., City Manager Sid Holland booked them for a personal appearance current with the showing of their picture, "Shine on Harvest Moon," at the Elco Theatre. Couple dressed in costume covered surrounding towns, stopped at farmhouses, country stores and all local gatherings singing and playing tunes from picture.



Much of the action of MGM's "Let Freedom Ring" centers about a mysterious printing plant in the hills where the phantom "Wasp" grinds out inflammatory literature. Francis Deering, of Loew's State, Houston, procured an old-fashioned printing press illustrated above, employed a ballyhoo man to act as printer and knocked off circulars advertising the picture which were distributed to passersby.

SHOWMEN'S LOBBY LAUGHS

HEAD USHER: "Henry, you substitute for Sidney. We've got one more feature to go. . . . Now get out there and fight."

State Holiday Proclaimed For "Man of Conquest"

Perry Spencer, director of publicity for Republic Pictures in the south, prevailed upon Gov. Prentice Cooper of Tennessee to proclaim a "Sam Houston" state holiday recently. This was in memory of the former Governor of Tennessee and founder of the State of Texas, Sam Houston. The proclamation preceded the planned dedication exercises that will take place during the opening of "Man of Conquest" in Nashville. Newspapers gave the occasion plenty of space and Maryville, Tenn., where the statesman lived the best part of his life, decorated the town and had a public barbecue.

Also inaugurated by Spencer is a new service, whereby exhibitors playing "The Lone Ranger Rides Again" are furnished several thousand copies of Ranger comic tabloids gratis, being mailed direct for kid matinees. Arrangements have also been made by Perry to furnish free "Lone Ranger" ice cream cones to the exhibiters.

"LET'S HEAR FROM YOU"

Charninsky Promotes Merchant For "Lone Ranger" Broadcast

Eph Charninsky down at the Harlandale, San Antonio, to exploit his "Lone Ranger" serial tied up local baker to sponsor a Ranger Club in the three Interstate houses there, plugging the stunt thrice weekly over their broadcasts. Merchant also promoted to defray cost of display set pieces in each theatre, special trailers and in addition furnished Charninsky with four sets of Lone Ranger outfits for each theatre for the fifteen-week period covering the serial's run. Club meetings open each week with a plug for the baker and then go into the theme song "Hi Yo Silver."

Leader Holds Quiz On "Flying G-Men"

Capitalizing on the nationally advertised movie quiz, Walter Cohen, Leader, Baltimore, held a similar contest on the Columbia serial, "Flying G-Men." An electric-model airplane was awarded to the person answering most accurately the 15 questions printed weekly in the theatre's program. One question was chosen from each chapter, thus extending the contest for the entire run of the picture.

Besides program and special herald publicity, an attractive display in patriotic colors and with informative signs was set up in the lobby, the model airplane forming the central motif. A trailer announcing the contest weeks in advance was used, after which on those days of the run, the appropriate question was shown after the chapter. Cohen reports the combined effort tended to boost mid-week kiddie attendance.

"LET'S HEAR FROM YOU"

Model Plane Tieup Ushers In "Tailspin"

Public school students in San Francisco staged a model airplane contest under the auspices of Fox West Coast Theatres chain as advance promotion for "Tail Spin". Two weeks in advance of opening at the Fox Theatre contest was held in the rotunda of the City Hall with Ruth Nichols and Margo Bain Tanner, famous flyers, as judges in the event.

Immediately after the contest, the two flyers took off to continue their aerial tour of the country ballyhooing the film. They carried invitations from 1939 Golden Gate International Exposition to eight mayors in Seattle, Salt Lake City, St. Louis, Chicago, Detroit, Cleveland, Pittsburgh and Newark.

Syracuse Dailies Plug Promotions For 'Love Affair'

Considered one of the most comprehensive newspaper campaigns put over recently in that area was that on "Love Affair" at Keith's, Syracuse, and reported here by Gus Lampe. Outstanding in the tieins, according to the Schine Theatres district chief, was a hookup with the *Journal* wherein prominent radio star called the "Girl with the Radio Mind," through the columns of the paper, answered questions on love forwarded by readers. Letters and answers were run daily, some 2,000 being published in the five days of the tiein. This was in addition to the wide publicity given the promotion in which theatre, picture and stars were emphasized, as was letter to the drama editor from Lampe stressing picture's merits.

Wedding Anniversaries Celebrated

Second newspaper promotion, this in the *Post-Standard*, invited all couples in the county celebrating silver or golden anniversaries during the month of March to participate in the activities sponsored by the theatre in honor of these occasions. An anniversary banquet to all who qualified was put on at leading hotel at no charge to the theatre and flowers supplied by leading florist. Paper used star cuts in picture publicity as a buildup and day after the banquet broke with six column picture of the celebrants and story of the evening's festivities. Day after opening same paper gave the date editorial mention, calling attention to the directorial skill employed by Leo McCarey, all of which the Round Tabler reports setting a new mark for theatre participation by this newspaper.

Crystal Gazer Employed

Street stunts, too, were employed to good effect, among which was a boy dressed in Arabian costume, making the main streets carrying a crystal ball. Boy would stop on corners and while he gazed into the crystal mumbling abracadabra, crowds would collect, when cards carrying picture plug were distributed. For attention at the theatre, Lampe planted a park bench bannered with copy inviting sweethearts to rest themselves while waiting for opening of box office.

Prominent stores gave large display windows and elaborate cosmetic booth in main department store was promoted and decorated with photos and picture copy. Twelve important local programs over WSYR and WFBL were promoted variously.

"LET'S HEAR FROM YOU"

Issues Ingenious Program

Effective, is the monthly program issued by William Briemann, manager of the Ambassador Theatre, in Baltimore, Maryland. Printed on reverse side of tinted star photos, theatreman lists his coming attractions with casts, playdates, etc., bottom of each program carrying thumbnail biography of star whose photo is carried on reverse side. Bill says by using the star photos, he is assured of the program being retained in the homes of his patrons.

'Twins' Campaign Started by Loew's For April and May

The importance of consistent exploitation and advertising to build business in April and May is being recognized by Loew Theatres in New York wherein the strength of the double bills in many situations is being plugged by varied copy incorporating the use of a pair of twins—"The Loew Twins," the tag line being "A blessed event for moviegoers." Sponsored and approved by C. C. Moskowitz and carried through by Oscar A. Doob's department in cooperation with the district heads and managers concerned, the idea has taken on immediately in a wide campaign featured by buildup copy and photos of the twins, selected especially for their heart appeal.

The "blessed event" idea is being sold in a teaser campaign wherein trailers, lobby material, billposting, telephone calls and radio gags are being widely employed. The theatremen are concerned with the possibilities in inaugurating the campaign from this angle to the extent that cashiers are ending telephone conversations with "Loew's is expecting twins soon" and "Loew's twins will arrive any day now." Calling cards carrying out the same idea are being used.

Tentatively scheduled is a "Congress of Twins" wherein twins from all over New York will be invited to gather at a designated spot. It is expected that the newspapers and newsreels will go strongly for this in addition to similar ideas aimed for page-one publicity. Loew-men in the field have worked out a number of plans such as promotion of cigars to be handed to patrons with a line, "Have a smoke on Loew's twins, who arrive soon," etc. Tieins are being made to locate oldest and youngest twins and merchants are being approached to feature twin sales.

"LET'S HEAR FROM YOU"

Civic Cooperation Given Ft. Worth "Castle" Premiere

The fact that Vernon Castle had headquartered in Ft. Worth, Texas, while serving as an aviator instructor during the World War, was utilized fully by Frank Starz, Interstate Circuit advertising director, and Manager Frank Weatherford for the campaign on "Story of Vernon and Irene Castle" at the Worth, premiere of which coincided with that of the New York Music Hall. Publicity breaks of all kinds were secured and featured by a reproduction in the *Star-Telegram* of the page of the February 15, 1918 issue which carried the crash story which ended Castle's life.

Official cooperation was given the date by the proclamation from the Mayor and assistance of the Chamber of Commerce, which requested all merchants to carry advertising on the picture. Planes were used to shower the streets with rosebuds and opening ceremonies were broadcast by Elliott Roosevelt. Streets were colorfully decorated, leading stores tied in with styles on the picture, KTAT and KFJZ were further employed to broadcast the date and special heralds were distributed in all the schools.

"MONEY-BACK" TENDER BY GRIFFITH THEATRES

As a guarantee of entertainment for the dates on better pictures, Griffith Theatres in Texas, Oklahoma and New Mexico are offering "money-back" to dissatisfied patrons. Idea is being featured in all advertising, over signature of individual manager. Cashiers are supplied with printed receipts for customers to sign. Percentage of requests is reported very small, with theatres benefiting from word-of-mouth publicity received.

Furniture Tieup To Sell "Dark Victory" Nationally

Just completed by Warners' publicity department with Robert W. Irwin Co., furniture manufacturer, is tieup whereby "Dark Victory" contests in 150 cities will be run coincidental with the national release date on the picture, April 8th.

Contest will be based upon essays concerning the influence of motion pictures upon interior decoration. Local Irwin dealers will get behind the campaign with newspaper advertising, window displays, throwaways and other selling aids.

At the coast, department store is tying in through the model house which is being built in Westwood Village. Each room will be furnished as the rooms which appear in the picture. A "Dark Victory" room will also be displayed in the store.

Schine's Theatres Offer All-Expense Journeys to "Fair"

One of the most extensive World's Fair Tour promotions reported to date has been effective in Mt. Vernon, Ohio, where Kroger Babb, in charge of advertising and publicity for Schine's theatres; Managers Jim Platt of the Vernon, and Ron Sturgess of the Vine have contracted 25 leading retail firms to underwrite the cost of a series of 10 weeks of giveaways for all-expense trips to the New York World's Fair.

The 25 merchants, leaders in the city's representative merchandising groups, are participating in the promotion on a weekly fee basis. The merchants will distribute 500,000 coupons at the ratio of one to each 25-cent unit of a purchase.

Customers receiving coupons deposit same at the theatres on Thursday nights when the tours are awarded, with merchants presiding as judges on the stage. The extensive advance campaign included the distribution of an elaborate 12-page circular, screen trailers, lobby displays, window cards, one-sheets, three-sheets and heralds.

That the World's Fair tieins are doing business for the participating theatres is indicated in Babb's report wherein the Round Tabler stresses the desirability of the tiein as "one sweet boxoffice bet." Business has been S.R.O. as a result, he reports.

Lovely
Yes, but
she's not
ZENOBIA

WHO IS ZENOBIA? THE GIRL WITH $500. IN CASH FOR YOU!

Hurry...don't wait...send in your entry blank today as scores of showmen have already done! Get your share of the prize money for the best campaigns on Hal Roach's best picture!

Over a hundred entries already received. Theatre managers everywhere are making preliminary plans. Pressbooks are in exchanges. Get yours!

$500 IN PRIZES

1st prize . . .	$250.
2nd prize . . .	75.
3rd prize . . .	50.
4th prize . . .	25.
5th prize . . .	25.
6th prize . . .	25.
7th prize . . .	25.
8th prize . . .	25.

Mail this entry blank TODAY to ZENOBIA Contest, United Artists, 729-7th Ave., N-Y.C.

Manager--
Theatre--
Town---
Check here if you wish to enter your campaign also for the Quigley Award ☐

Contest starts immediately. All entries must be postmarked not later than midnight, June 1st, 1939. In case of ties, duplicate awards will be given.

HAL ROACH *presents*
"ZENOBIA"
with
OLIVER HARDY • HARRY LANGDON
BILLIE BURKE • ALICE BRADY
James ELLISON • Jean PARKER • June LANG • Stepin FETCHIT
The Hall Johnson Choir
Directed by GORDON DOUGLAS

SUBMIT YOUR COMPLETE CAMPAIGN TO ZENOBIA CONTEST UNITED ARTISTS CORPORATION, 729 SEVENTH AVENUE, NEW YORK CITY

Exploitation Briefs Here & There

For "The Young in Heart," Assistant Robert F. Black, Madison, Mansfield, Ohio, secured cooperation of local high school principal which brought announcements over school public address system, recommending that each student should see the picture.

Another school tieup was effected with history teachers, students taking the special current affairs test on Time's issue of "The Refugee." Three winners from each class were judged by teachers and presented with passes. Student body saw the reel before test and another test was given after.

▽

Ten days ahead of opening of "Dawn Patrol" at the Ritz Theatre, Lyndhurst, N. J., George Daransoll tied up with the Aero Club, members decorating theatre's inner and outer lobbies with large variety of different types of planes, ranging from a 14-inch wing-spread model to eight-foot wing-spread gas models. In addition, club donated model airplane kits which were given away via a lucky number drawing, and plane which flew over city dropped heralds plugging the attraction.

▽

Special window display was secured by Bill Brown, Durfee Theatre, Fall River, Mass., on "Gunga Din" consisting of uniforms of the original Black Watch Scotch soldiers with complete regalia the men used in that regiment with tunics, medals, etc., etc., all promoted through cooperation of the British War Veterans. Special posters were made in the shape of India soldier hats with stills and playdates, beauty parlor featured a Joan Fontaine coiffure, toy soldier and gun window was promoted in five and ten and local book stores featured window displays in which picture and playdates were prominently included.

▽

Lobby display created for "The Citadel" by Dick Moss, Fox Carmel, Hollywood, included doctor's instrument cabinet, sterilizer and stand and illuminated sign with title which topped off the display. Entire staff wore interne and nurses uniforms ahead and during run and card in lobby read "If I were mayor, I would make it a law to see" etc., etc. All medical fraternities were circularized, newspaper coverage included contest on "Why I should like to be a doctor" and fake dollar bills were placed on sidewalks with attached message reading "There's a million dollars worth of entertainment waiting for you."

▽

Through tieup effected with the society editor of the Detroit Evening Times, Bob Corbin, of the Michigan Theatre put on a preview of "Cafe Society" for a group of young society members. As a result, half a column of society editor's column was devoted to picture, prevue, playdates, etc., etc.

▽

Eye-attractor for "Devil's Island" was used by Leo Haney, Bucklen Theatre, Elkhart, Indiana, in the form of a dummy suspended from a scaffold which was planted atop marquee ahead of opening and then brought into lobby during run.

Grundy Addresses Exhibitor Meet

Featured at a recent meeting of the Associated Theatre Owners of Indiana in Muncie where the visiting theatremen were guests of Theatrical Managers, Inc., with Leonard S. Sowar, city manager, in charge, Manager Melvin B. Grundy, of the Rivoli, spoke on theatre advertising and exploitation. A round table discussion was held after Grundy's talk.

Recent exploitations put over by Mel include a street bally for "Angels With Dirty Faces" in which four boys were sent out on streets with back banners reading "We're not the Dead End Kids, we're all just 'Angels With Dirty Faces,' now playing at the" etc., etc. Classified ad contest was held, tieup made for kid show whereby enlarged colored photos of Cagney and O'Brien were distributed and special heralds paid for by merchant's ad on reverse side were handed out.

A "Show Your Colors" contest was planted in cooperating paper in connection with Grundy's "Men With Wings" date, cash and promoted prizes going to kids submitting best coloring jobs on scene still run in paper. Local Gas Model Club aided, furnishing large model planes for lobby display and stationed representative in lobby week ahead taking registrations for petition to bring original Wright plane back to America. Also in connection with this, airport flew streamer from plane over city with copy on picture.

Back a while, Mel effected tieup with local dance school as part of his "Great Waltz" competition, school advertising the contest. Extra publicity was garnered by playing up the angle that the local Red Cross would receive the proceeds from the finals. Double spread was promoted in addition to prizes from leading merchants for winners.

"LET'S HEAR FROM YOU"

Junior Aviators Club Tied to "Tailspin"

The girls in the "Tail Spin" hegira were greeted at the Cleveland airport by members of the Cleveland Press Junior Aviators club as a feature in the campaign arranged by Manager Ed Miller and publicist Manny Pearlstein for the date at Warner's Hippodrome. All kids wore "Tail Spin" caps which they retained and wore for the balance of the week. Contest was also planted in the cooperating paper, prizes going to those best coloring air scenes from the picture.

On "Son of Frankenstein" specially imprinted teaser copy cards were distributed five days in advance reading "learn the meaning of a new thrill. Call Mr. Frankenstein," theatre phone number followed. Display of mystery books were featured in various stores and an extensive radio tieup with the advertising agency conducting a quizbee program over WHK was arranged for.

Radio played an important part in "Jesse James" date, plugs garnered on WGAR, and WHK. Extensive tieup with the Cleveland Public Library System started seven days ahead, displays planted in 32 branches jumbo cards were posted about town as were window cards and announcements in hotel lobbies.

Display Ads On Next Page

In keeping with the usual procedure of this department, the ads reproduced on the following page and detailed below are representative of various sales approaches forwarded by their creators for the information of the membership.

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(1) Recognizing the virtues of a novel advertising approach to sell his reissue date on "Trader Horn," Glenn T. Fannin, publicity director, Cactus, Lubbock, Tex., struck on the idea of a one-column full with plenty of "see" copy for the day ahead of opening.

▽

(2) Selected from among a smart collection of ads puts together by the showmanship-backfield of Walter Shuttee, Pat Patchen and Hank Harold, on behalf of the Standard Theatres, of Oklahoma City, these 115 lines on two columns, for "Finn" at the Criterion illustrates an evident circuit advertising policy of de-emphasizing "reverses" to attract quick attention.

▽

(3) Realizing that a definite quote from the Congressional Record by Rep. Hamilton Fish on "Grand Illusion," was an unusual angle for an advertisement, George Kraska used the congressman's endorsement, topped by the authentic Record masthead, for the date of the Fine Arts, Boston. Reported by Herman C. Weinberg, World Pictures publicity head, the display ran 48 lines on two columns.

▽

(4) Especially on pictures that might need more ingenuity in selling, Bill Exton uses his highly-developed conversational type layout, this time for "Lady Vanishes" at the Kenosha, Kenosha, Wis. In effect, the 132 lines on two columns was a personal-endorsement by Exton, so set up that the copy almost guaranteed full reader-attention.

▽

(5) The open-letter ad idea can be addressed directly to readers only so often, which Vic Morelli kept in mind in composing these 125 lines on two columns, type ad for "Up the River" at the Bristol, Bristol, Conn. Starting off with praise of his local paper in addressing the advertising manager, the picture plug was cleverly sold.

▽

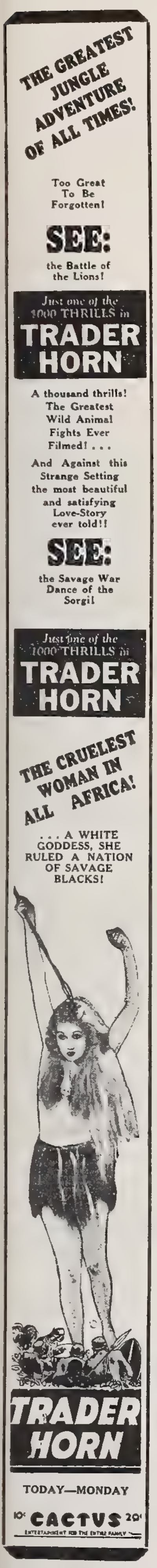
(6 and 8) Since the laugh angle of the picture was regarded as the strongest slant to sell for the Chicago RKO Palace date on "Can't Cheat," Tom Gorman, ad head, used these two unique comedy layouts to top his newspaper campaign. The three-column advance ran 75 lines, and opening morning ad, 212 lines on two columns.

▽

(7) To point up the high emotional content of the story and to dominate the amusement page, Charles Pincus concentrated on a wood-cut treatment in 84 lines on 6 columns, on the day ahead of "Stagecoach" at the Centre, Salt Lake City. Cast and copy panels, right and left, with the title in strong reverse, further emphasized the main illustration.

REPRESENTATIVE NEWSPAPER ADS

1



THE GREATEST JUNGLE ADVENTURE OF ALL TIMES!

Too Great To Be Forgotten!

SEE:

the Battle of the Lions!

Just one of the 1000 THRILLS in

TRADER HORN

A thousand thrills! The Greatest Wild Animal Fights Ever Filmed! . . .

And Against this Strange Setting the most beautiful and satisfying Love-Story ever told!!

SEE:

the Savage War Dance of the Sorgil

Just one of the 1000 THRILLS in

TRADER HORN

THE CRUELEST WOMAN IN ALL AFRICA!

. . . A WHITE GODDESS, SHE RULED A NATION OF SAVAGE BLACKS!

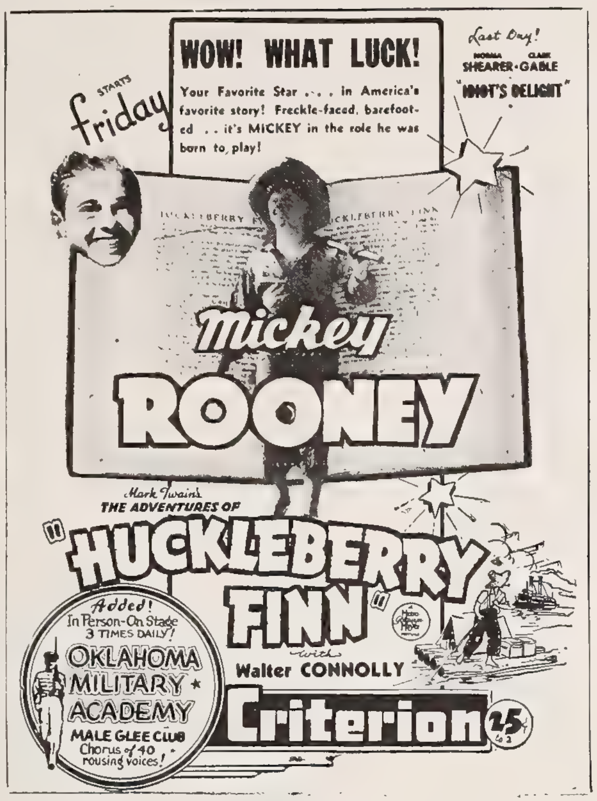
TRADER HORN

TODAY—MONDAY

10¢ CACTUS 20¢

ENTERTAINMENT FOR THE ENTIRE FAMILY

2



STARTS friday

WOW! WHAT LUCK!

Your Favorite Star . . . in America's favorite story! Freckle-faced, barefooted . . it's MICKEY in the role he was born to play!

Last Day! NORMA SHEARER · CLARK GABLE "IDIOT'S DELIGHT"

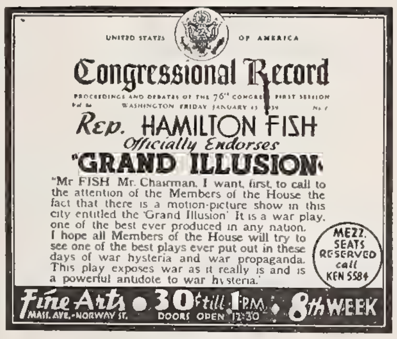
Mickey ROONEY

Mark Twain's THE ADVENTURES OF "HUCKLEBERRY FINN" with Walter CONNOLLY

Added! In Person-On Stage 3 TIMES DAILY! OKLAHOMA MILITARY ACADEMY MALE GLEE CLUB Chorus of 40 rousing voices!

Criterion 25¢ to 2

3



UNITED STATES OF AMERICA

Congressional Record

PROCEEDINGS AND DEBATES OF THE 76th CONGRESS FIRST SESSION

WASHINGTON FRIDAY JANUARY 13 1939

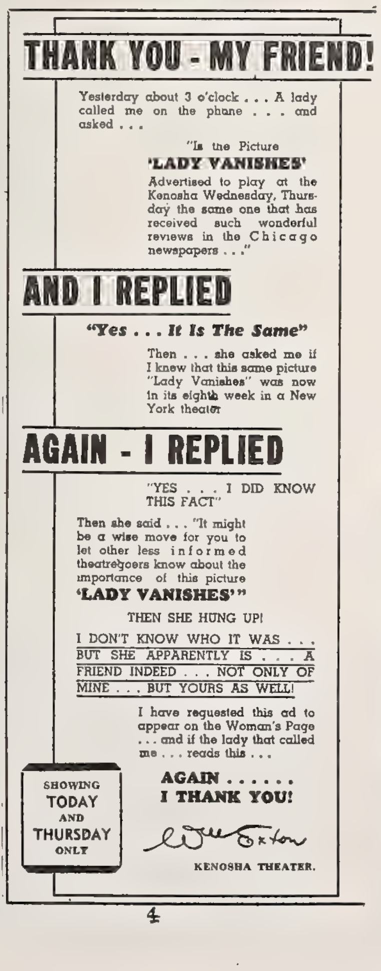
REP. HAMILTON FISH Officially Endorses "GRAND ILLUSION"

"Mr FISH Mr. Chairman, I want, first, to call to the attention of the Members of the House the fact that there is a motion-picture show in this city entitled the 'Grand Illusion' It is a war play, one of the best ever produced in any nation. I hope all Members of the House will try to see one of the best plays ever put out in these days of war hysteria and war propaganda. This play exposes war as it really is and is a powerful antidote to war hysteria."

MEZZ. SEATS RESERVED call KEN 5584

Fine Arts MASS. AVE.-NORWAY ST. • 30¢ till 1 P.M. DOORS OPEN 12:30 • 8th WEEK

4



THANK YOU - MY FRIEND!

Yesterday about 3 o'clock . . . A lady called me on the phone . . . and asked . . .

"Is the Picture **'LADY VANISHES'** Advertised to play at the Kenosha Wednesday, Thursday the same one that has received such wonderful reviews in the Chicago newspapers . . ."

AND I REPLIED

"Yes . . . It Is The Same"

Then . . . she asked me if I knew that this same picture "Lady Vanishes" was now in its eighth week in a New York theater

AGAIN - I REPLIED

"YES . . . I DID KNOW THIS FACT"

Then she said . . . "It might be a wise move for you to let other less informed theatregoers know about the importance of this picture **'LADY VANISHES'"**

THEN SHE HUNG UP!

I DON'T KNOW WHO IT WAS . . . BUT SHE APPARENTLY IS . . . A FRIEND INDEED . . . NOT ONLY OF MINE . . . BUT YOURS AS WELL!

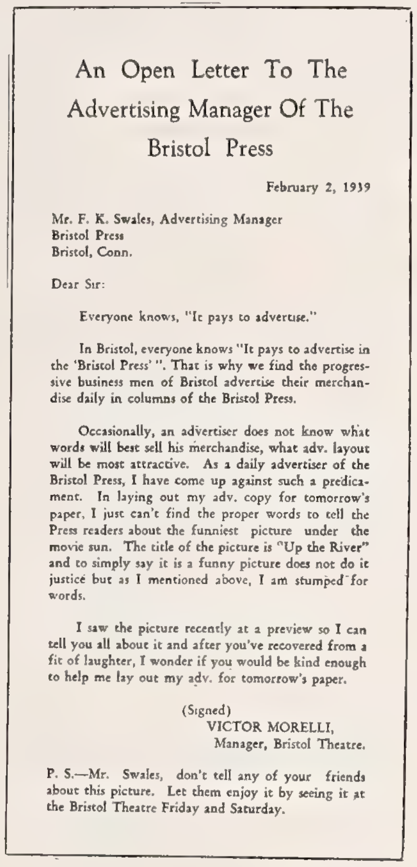
I have requested this ad to appear on the Woman's Page . . . and if the lady that called me . . . reads this . . .

**AGAIN . . . . . .
I THANK YOU!**

KENOSHA THEATER.

SHOWING TODAY AND THURSDAY ONLY

5



An Open Letter To The Advertising Manager Of The Bristol Press

February 2, 1939

Mr. F. K. Swales, Advertising Manager
Bristol Press
Bristol, Conn.

Dear Sir:

Everyone knows, "It pays to advertise."

In Bristol, everyone knows "It pays to advertise in the 'Bristol Press' ". That is why we find the progressive business men of Bristol advertise their merchandise daily in columns of the Bristol Press.

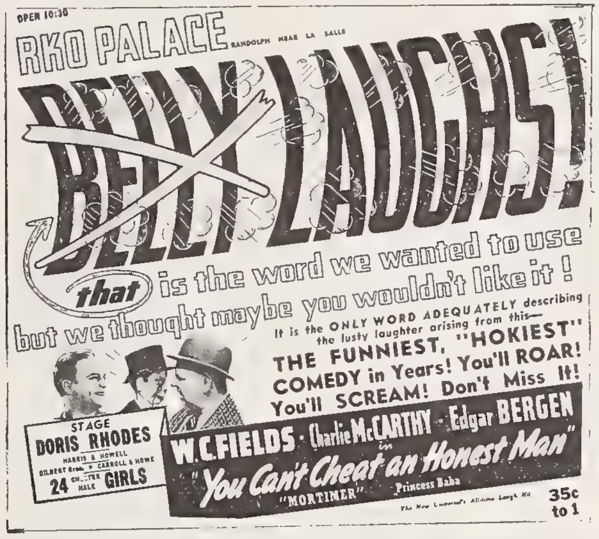
Occasionally, an advertiser does not know what words will best sell his merchandise, what adv. layout will be most attractive. As a daily advertiser of the Bristol Press, I have come up against such a predicament. In laying out my adv. copy for tomorrow's paper, I just can't find the proper words to tell the Press readers about the funniest picture under the movie sun. The title of the picture is "Up the River" and to simply say it is a funny picture does not do it justice but as I mentioned above, I am stumped for words.

I saw the picture recently at a preview so I can tell you all about it and after you've recovered from a fit of laughter, I wonder if you would be kind enough to help me lay out my adv. for tomorrow's paper.

(Signed)
VICTOR MORELLI,
Manager, Bristol Theatre.

P. S.—Mr. Swales, don't tell any of your friends about this picture. Let them enjoy it by seeing it at the Bristol Theatre Friday and Saturday.

6



OPEN 10:30

RKO PALACE RANDOLPH NEAR LA SALLE

~~BELLY~~ LAUGHS!

that is the word we wanted to use but we thought maybe you wouldn't like it!

It is the ONLY WORD ADEQUATELY describing the lusty laughter arising from this—

THE FUNNIEST, "HOKIEST" COMEDY in Years! You'll ROAR! You'll SCREAM! Don't Miss It!

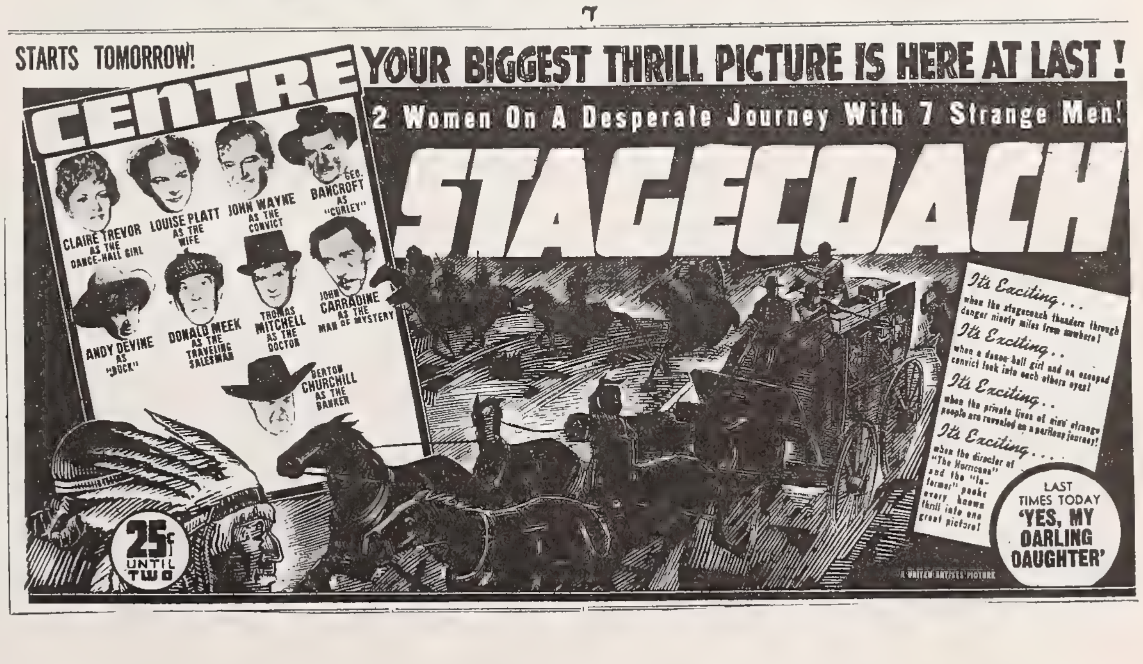
W. C. FIELDS · Charlie McCARTHY · Edgar BERGEN in "You Can't Cheat an Honest Man" "MORTIMER" Princess Baba

The New Universal's All-time Laugh Hit

35c to 1

STAGE DORIS RHODES HARRIS & HOWELL GILBERT Bros. · CARROLL & HOWE 24 CHESTER HALE GIRLS

7



STARTS TOMORROW!

CENTRE

YOUR BIGGEST THRILL PICTURE IS HERE AT LAST!

2 Women On A Desperate Journey With 7 Strange Men!

STAGECOACH

CLAIRE TREVOR AS THE DANCE-HALL GIRL · LOUISE PLATT AS THE WIFE · JOHN WAYNE AS THE CONVICT · GEO. BANCROFT AS "CURLEY" · ANDY DEVINE AS "BUCK" · DONALD MEEK AS THE TRAVELING SALESMAN · THOMAS MITCHELL AS THE DOCTOR · JOHN CARRADINE AS THE MAN OF MYSTERY · BERTON CHURCHILL AS THE BANKER

It's Exciting . . . when the stagecoach thunders through danger ninety miles from nowhere!

It's Exciting . . when a dance-hall girl and an escaped convict look into each others eyes!

It's Exciting . . when the private lives of nine strange people are revealed on a perilous journey!

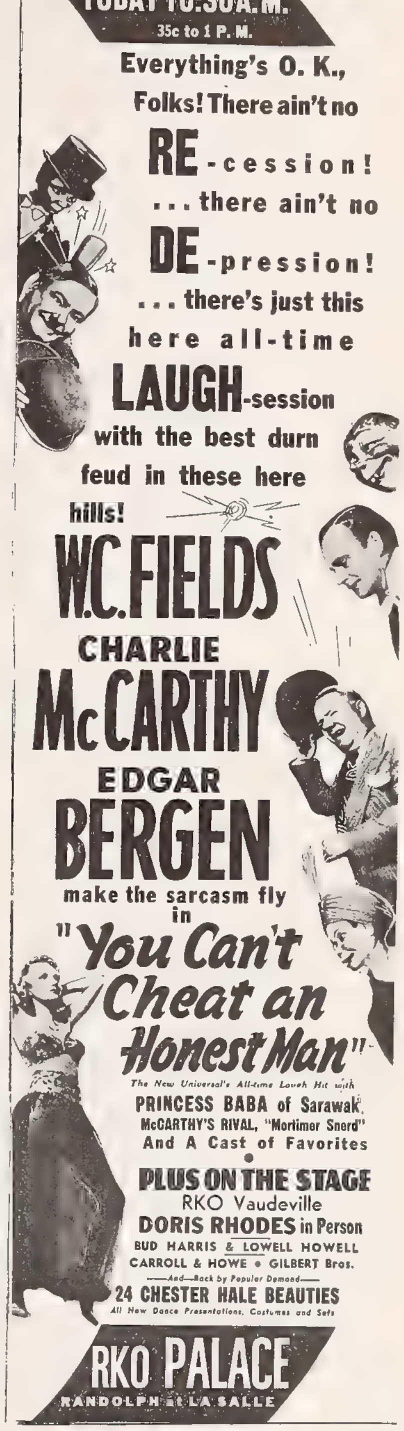
It's Exciting . . . when the director of "The Hurricane" and the "Informer" packs every known thrill into one great picture!

25¢ UNTIL TWO

LAST TIMES TODAY 'YES, MY DARLING DAUGHTER'

A UNITED ARTISTS PICTURE

8



TODAY 10:30 A. M.
35c to 1 P. M.

Everything's O. K., Folks! There ain't no RE-cession! . . . there ain't no DE-pression! . . . there's just this here all-time LAUGH-session with the best durn feud in these here hills!

W. C. FIELDS
CHARLIE McCARTHY
EDGAR BERGEN

make the sarcasm fly in "You Can't Cheat an Honest Man"

The New Universal's All-time Laugh Hit with
PRINCESS BABA of Sarawak,
McCARTHY'S RIVAL, "Mortimer Snerd"
And A Cast of Favorites

PLUS ON THE STAGE
RKO Vaudeville
DORIS RHODES in Person
BUD HARRIS & LOWELL HOWELL
CARROLL & HOWE • GILBERT Bros.
—And—Back by Popular Demand—
24 CHESTER HALE BEAUTIES
All New Dance Presentations, Costumes and Sets

RKO PALACE
RANDOLPH at LA SALLE

SMART TIEINS CREATED FOR "MANAGERS' WEEK"

Publix - Great Lakes Theatres in Danville Combine to Put Over Citywide Celebrations

The week of March 5th to 11th, during the Lenten period when the grosses are normally off, was turned into one of the most satisfactory weeks in Danville, Ill., according to E. E. Crabtree, Publix-Great States city manager, who forwards details of a "Managers' Week" which took place at the Fischer, Palace and Lincoln theatres. Originated in the circuit's Chicago office, the theatremen were allowed a wide hand in booking their programs and executing the exploitations which were started two weeks ahead by a conference with local newspaper publisher who was impressed by the importance of the event to extend generous cooperation beyond the widest expectation of the theatremen.

Opening gun was an announcement story with thumbnail cuts of all participating managers, plus photos of local businessmen formerly in showbusiness, who testified to the value of their experiences in this field. At this time, Crabtree started to plug "Special Patron's Ticket," containing a number of coupons good only for the shows of the week they advertised and sold at reduced rates, a trifle less than regular matinee admission prices. A limited number of these were sold outside of the theatres.

Page Co-op Ads Featured

Other advertising included full page co-op ad, space sold by the theatremen, carrying photos of managers and theatres and copy having to do with the programs. Remainder of the page contained co-op advertising, the entire venture being unusual enough locally to bring forth wide praise. Continued publicity was in keeping, all advertising carrying "Managers' Week" slugs.

At all theatres special lobbies called attention to the occasion, especially to posters containing lucky numbers with patrons asked to compare the winning figures to those on stubs of their "Special Patron's Ticket." Individual events during the week were similarly publicized, the managers' seal adopted for that period attached to all theatre advertising.

Camera Club Tiein Clicks

Chosen from the many promotions for Fortnight appointment was a camera club tiein wherein photos taken by members of the club during the year were displayed in attractive style in the Fischer Theatre lobby. As patrons purchased a ticket, each received a slip announcing that as part of the "Managers' Week" program, they could win cash prize of $10. The slip went on to explain that all they had to do was look at the pictures, vote for the one they thought best, complete the jingle contained on the slip and drop the entry into the ballot box or mail to the theatre. The jingles of those voting for the most popular photo were judged and the best received the cash prize. Additional cash prize was given to the photographer whose picture won the voting contest.

Civic co-operation included assistance of the Chamber of Commerce which wrote to all members urging their attendance to make the week a successful one. To start the week off, midnight show was held the night before and at the end of the week a Saturday morning free show for children was sponsored by local ice cream company. Further extra inducements were offered with special women's matinees on a two for one basis and in each theatre at designated hours, reduced prices in the early afternoon.

Heralds of all kinds were used by the thousands and largely paid for by outside advertising. These were distributed at the theatres and throughout the town. All rural routes were covered by imprinted postcards. Stickers were also planted on windows in leading stores.

Crabtree fully credits co-operation of Managers Everroad of the Palace and Knapp at the Lincoln, who worked with him.

"LET'S HEAR FROM YOU"

Vennett Sponsors "Employees Week"

Along the lines of the campaign reported by Crabtree, above, but confined to the Opera House in Bath, Maine, and the house staff is the "Employees Week" staged by Manager Frank A. Vennett, in which management is turned to the personnel, who select programs for the work and select various employees to be in charge of the theatre on different days. Put on recently, the event ran a full seven days with full cooperation from the local papers.

Campaign started with a series of stories and photos under the head, "Familiar faces at Opera House," each day featuring one member of the staff from the manager down, and stressing the duties of the particular employee on that day. Top publicity break was a front-page shot of the entire staff with a three-column buildup story. In addition, Vennett promoted generous free display advertising and arranged for further ads at reduced rates for the occasion.

Special Gifts Promoted

Among the exploitations that returned extra publicity was a special showing for local newsboys, distribution of promoted gifts and heralds inserted in the local newspapers going to the regular subscribers. Of special interest on the distaff side was the offer of promoted Mojud hosiery given out on the day when the cashier served as hostess and further publicized by a co-op paid for by the women's shop which contributed the prizes.

Vennett reports these highlights of the week regularly emphasized in putting on this annual event. In addition to its selling value the campaign brings institutional and good will in satisfying proportions. The newspapers, Vennett finds, are especially cooperative and have been so in the situations where he has been putting on this prestige builder over a period of 25 years.

Emerson Details Tri-States Doings In Nebraska Area

Various exploitation activities in the Tri-States Nebraska area as reported currently by Ted Emerson, circuit ad head in that sector, feature, among other effective promotions, a public wedding staged by Harry Schiller, at the Capitol, in Grand Island, with approximately $1,200 in merchandise obtained from local merchants. Gifts included a complete outfit for both bride and groom, complete floral decorations for the stage and flowers for the bridal party, traveling luggage, traveling wardrobe, etc. A local minister officiated and the ceremony was performed with the same dignity as it would have had at a church or home wedding.

On behalf of "There Goes My Heart," Schiller with his assistant, Earl Engstrom, put on a local home talent show called "The Heart Shop." Practically all of the costumes, scenery and talent were furnished by the local high school and townspeople. Consisting of a 30-minute dance, song and patter revue, the setting was a heart shop where hearts were mended or replaced. The characters were a shopkeeper, heart doctor, nurse, pages and old maids. Five three-year-old cupids opened the show. The musical background which ran continuously through the show was furnished by the local high school orchestra and even the speaking parts were set to music.

Kemp Stages "Tom Thumb" Show

Amateur shows are also stressed by Wallie Kemp, manager of the Grand, at Grand Island, who has been putting on a "Tom Thumb" show every Saturday night. The orchestra and master of ceremonies as well as Mr. and Mrs. Tom Thumb are all under 14 years of age and most of the talent is obtained from a local dance school for youngsters.

For "Going Places," Kemp promoted four horses from a merry-go-round wintering in Grand Island and these were mounted in the lobby with the backs of the horses toward the entrance. Dummy displays representing Dick Powell, Anita Louise and Walter Catlett were mounted on the horses backwards and the doorman dressed in a jocky uniform sat on the fourth horse while taking tickets. Week ahead, entire staff wore imprinted sashes. For his street bally Kemp had a boy in jockey outfit ride backwards on a horse up and down the streets, horse blanket carrying title and playdates.

Butler Features Special Herald

An unusual twist on a herald was used by Warren Butler, manager of the Princess, in Sioux City, Iowa, to see "Devil's Island." Five thousand of these were put out through the laboring sections and tenement settlements day ahead of opening. The herald had burnt edges to give appearance of age and travel and carried the scare head "Tomorrow the lid's off 'Devil's Island.' Fugitive termer talks. 100-year hush-up on prison without a heart. Exposed at last," and then went into the copy on the picture following through on the same slant.

personalities

IRVING STEIN
and SAM FEIR have taken over the Hastings Theatre, Hastings-on-Hudson, N. Y.

▽

IRVING LEVINE
has been transferred from the Harbor Theatre, Brooklyn, to the Trent, New Rochelle.

▽

W. B. URLING
of Alpine Southern Theatres is opening his new Alpine Theatre at Hundred, West Va. FRANK SLAVIK will be the manager.

▽

NORMAN LINZ
manager of the RKO Capitol, Hamilton, Ohio, has been transferred to the Paramount, succeeding M. J. KAVANAGH, resigned. JAMES PRENDERGAST, manager of the Grand, replaces Linz and ROY FERNDON moves from manager of the Family to the Grand. EUGENE WORKS, assistant at the Family, has been promoted to manager of that house.

▽

ROBERT ARMSTRONG
formerly in charge of advertising and publicity for the Jensen-Von Herberg chain in Seattle, Wash., has been named head of the advertising and publicity division of the Regent-State Corporation at Springfield, Ohio.

▽

GUY HEVIER
was appointed manager of the Walter Reade Community Theatre, Toms River, N. J. Other Reade changes include GLENN REDDEN, formerly at the Community, promoted to the Savoy, Asbury Park, succeeding JOHN McNULTY, promoted to the Community in Morristown, N. J., while JAY WREN was moved to the home office in charge of publicity and to assist in general theatre work.

▽

BILL YARBOROUGH
is skipper of the new Fulton in Hopeville, Ga., recently leased to F. C. COLEMAN of the East Point Amusement Co.

▽

BILLIE PRATT
assistant manager of the Fox Theatre, in Atlanta, Ga., has been promoted to manager of the Paramount there, succeeding TOMMY READ, now manager of the Fox. Both houses are operated by Lucas and Jenkins.

▽

PAUL BINSTOCK
has resigned as manager of the Marboro Theatre, Brooklyn, to join Warners as manager of the Lyric Theatre, Hartford, Conn., replacing WILLIAM FLANNAGAN, who has been transferred to the Lenox there.

▽

FRANK COST
has been appointed manager of the new Shore Theatre, Cleveland. He is succeeded at the Garden Theatre by THOMAS J. WHYTE, who was transferred from the Capitol. URBAN ANDERSON goes into the Capitol from the Dennison Square where his successor has not yet been named.

▽

BEN FRIEDMAN
is now managing the Riviera Theatre in Brooklyn, N. Y.

Birthday Greetings

Wallace H. Akin
James Anderson
Eli H. Arkin
J. Noble Arnold
Robert W. Baier
Herman Berlin, Jr.
William A. Berns
Henry Bettendorf
Ben Bloomfield
S. W. Blumenstock
J. F. Bradshaw
Lige Brien
Peter Broadhead
Emerson Carter
T. C. Clement
Loren S. Cooper
William E. Cooper
Laurence J. Dandeneau
James D. Denny
Ira E. Epstein
Walter Fleck
Andrew Gibson
Charles H. Gibson
Sam A. Gilman
Irving M. Ginsberg
Harry Greenman
William J. Hamborsky
Ray S. Hanson
Bill Headstream
Howard Hilderbrandt
Archie B. Holt
Ray A. Holtz
Victor E. Hudson
Jack Johannson
Raymond L. Jones
J. J. Kalix
J. A. Klink
H. Arthur Leatherman
Bernard S. Lewis
Leslie C. McEachern
J. E. McKinstry
John S. MacNeill
F. H. Macomber
James R. Martin
Harold P. Midgley
Clarence F. Millett
Alberto Monroy
Arthur R. Morton
R. L. Nichols
G. B. Odlum
B. J. Ostrow
El Perruzzi
Leon Pickle
Oliver B. Prickett
Dick A. Raub
Herb Righthand
Joe Treul Roland
James M. Sanderson
Frank Schellinger
Roger Scherer
Howard B. Schuessler
E. E. Seibel
George D. Seymour
Frank Shaffer
Max S. Silverwatch
Benjamin J. Smart
Martin G. Smith
Robert W. Sullivan
James H. Tobin, Jr.
Hazel Van Allen
Jack Van Borssum
Donald J. Visager
Al J. Wagner
David Weinstein

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name......................................

Position......................................

Theatre......................................

Address......................................

City......................................

State......................................

Circuit......................................

Absolutely No Dues or Fees!

LLOYD C. MILLS
manager of the Centre, London, Ontario has been appointed manager of the Elgin, Ottawa, succeeding J. J. PAUL, who has gone to the Royal, Welland, Ontario.

▽

GEORGE F. LAW
has resigned as chief booker for Hanson Theatres Corp., in Ontario.

▽

ALFRED L. BALOW
has been named manager of the Minor Amusement Company's Falls and River Theatres, Chippewa Falls, Wis., succeeding FRED MINOR who has been transferred to the home office in Racine Lake, Wis.

▽

AL RAYNER
is the new booker for the Indiana-Illinois Circuit, Chicago, following transfer of MEL BLEIDEN, former shorts booker to manage the Capitol in Hammond, Ind.

▽

WILLIAM S. SHARTIN
former manager of Warner exchange in Minneapolis has taken over management of the Seattle branch.

▽

WILLIAM SHERMAN
formerly of New York is new office manager and head booker for Universal in Indianapolis, succeeding P. J. FORTUNE, who is now on the sales staff.

▽

HENRY MILLER
manager of the Family, East Liberty, Pa., has been transferred to the Strand, Youngstown, Ohio.

▽

BEN WESTLUND
former press agent for Sally Rand, is now publicity and advertising manager of the Golden Gates Theatre, San Francisco.

▽

HARRY McDONALD
manager of the RKO Albee, Providence, R. I., has been named New England division manager of RKO Theatres, succeeding CHARLES KOERNER, who has left Boston to take over his new post as manager of RKO's West Coast theatre division.

▽

FORREST SWINGER
formerly manager of the Tower Theatre in Oklahoma City, Okla., has returned to the Standard Theatre staff as manager of the Plaza.

▽

PAUL BROWN
doorman at Standard's Midwest in Oklahoma City, has been promoted to assistant of the Liberty, succeeding BEN LANGDON, resigned.

▽

DAN REDDEN
has been appointed manager of the Hamrick-Evergreen Paramount in Seattle, succeeding WILLIAM HAMRICK, resigned. CLYDE STROUT, assistant of the Orpheum, has succeeded Redden as manager at the Coliseum.

▽

JOE WHEELER
has severed his connections with the Madrid and Erie Theatres at Port Clinton, Ohio, to return to Circleville as manager of the Grand Theatre for Chakeres.

IN COURTS

$191,865 in Fees for Loew's Case Counsel

Fees totaling $191,865 have been allowed to attorneys for Loew's stockholders who had brought suit against Loew's and its officers and directors by Louis A. Valente, New York supreme court justice, in a judgement signed by him. The judgement provides for payment by Loew's to Emil K. Ellis of $64,025; Abraham L. Pomerantz, $20,000; Joseph Nemerov, $28,500; Harry Bijur, $17,079; Garey and Garey, $11,886; Milton L. Milvy, $6,000; Maurice Rose, $7,000, and Menden and Mann, $7,375.

The fees will be payable out of $543,000 which Justice Valente, after trial, ordered Louis B. Mayer, Nicholas M. Schenck, J. Robert Rubin, Arthur M. Loew and the estate of Irving Thalberg to repay to Loew's for overpayment on contracts.

Twentieth Century-Fox Sued on Song

A song plagiarism suit has been filed in United States district court in New York against Twentieth Century-Fox, Leo Feist, Inc., Mack Gordon and Harry Revel by Robert Brooker Wyatt. He charges plagiarism of "In a Bassinet," in the Gordon-Revel song, "This May Be the Night," in the film, "My Lucky Star."

$3,500 Judgment Won

A judgement for $3,500 against Educational Pictures, Inc., was entered in New York supreme court this week in favor of Lillian Tasker, as assignee of Albert G. McCarthy, Jr. The claim, which was upheld after arbitration, is for legal services rendered to Educational Pictures in 1936.

To Take Depositions

A stipulation has been filed in the United States district court in New York which provides for depositions to be taken in Los Angeles on behalf of Paramount, defendant in a suit by Zelma B. Tilden, who charges plagiarism of her play, "Captain What-the-Devil" in the film "The Buccaneer."

Oklahoma Ruling Stands

The Oklahoma supreme court has ruled that its previous decision in the case of Oscar Berry, owner of the Fox theatre at Ardmore versus Albert George Johnson must stand. The suit, carried through the lower courts, sought damages for a booth accident. In its original opinion the court ruled the theatre not liable as action was brought under provisions for compensation and damages resulting from a "workshop" injury. The court held a theatre booth could not properly be considered a workshop.

Television Trio Sentenced

Three New York men were sentenced to federal prison by a Los Angeles court this week for a $250,000 television mail fraud scheme. Charles Sherwin was sentenced to five years; Joseph P. Sheridan to 18 months and William M. Fidroeff to a year. They are former officials of the Ray-O-Television Manufacturing Company and were accused of representing to investors that their plant on Long Island was ready to turn out home-use television sets in quantity. A fourth man, Harry W. Arnold, former automobile executive, was released on probation.

RKO has been named defendant in an injunction suit filed by Harry Gould in Los Angeles, charging that the film "Gunga Din" was pirated from an original story he submitted to the company in 1934.

IN NEWSREELS

MOVIETONE NEWS—No. 58, Vol. 21.—Surrender of Madrid....French President welcomed by King George....General Gamelin reviews troops of the Maginot Line....Hitler returns to Berlin from Czechoslovakia....Harry M. Warner greets Jan Masaryk in Hollywood....New subway cars in New York....Fire in Florida's Everglades....Three sets of quadruplets meet in Texas....Paint tall smokestack in Sydney....Society take to hounds in Virginia....Miami University football team trains....Carnera weds in Italy....Fishing.

MOVIETONE NEWS—No. 59, Vol. 21.—President Lebrun of France visits opera in London....King Emmanuel opens Fascist Grand Council....Launch new submarine....Harvest the daffodils in Puyallop Valley....California Clipper makes flight across Pacific....Grand National steeplechase at Aintree held....Guldahl wins Masters Tournament....Surfboard riding in Australia....Lew Lehr.

NEWS OF THE DAY—No. 256, Vol. 10.—Fire sweeps Everglades....President Lebrun welcomed in London....Surrender of Madrid....Spring fever in Philadelphia zoo....Easter style parade stresses glamour.... Swim stars stage boxing bout underway.... Miami football team uses cocoanuts instead of footballs for practice session.

NEWS OF THE DAY—No. 257, Vol. 10.—Lebruns end London visit....Italian king extends olive branch....Roosevelt hailed at Tuskegee....Pistol expert shows skill....Gable-Lombard co-star in matrimony....Novel recipe for Easter bonnets....Aintree steeplechase.

PARAMOUNT NEWS—No. 69.—Stamp collection auction....Legal lottery in Puerto Rico....Brides share 1824 will....Oil controversy....Passion play....Ski championships....Davey O'Brien turns professional....Sailing competitions.

PARAMOUNT NEWS—No. 70.—West coast annual Daffodil festival held....Tourists view Washington cherry blossoms....Clark Gable and Carole Lombard return to Hollywood from elopement....Citrus farmers in Florida import rainmaker....Hitler's nephew arrives in New York....16 die as cars plunge through broken bridge....Polish events key in Anglo-French unity....Sports.

RKO PATHE NEWS—No. 73, Vol. 10.—British fleet stages maneuvers....Senator Borah condemns foreign alliances....French convert ocean liners into hospitals....High school starts flying class....Record fishing catch in Sydney....Dog obeys orders by remote control....Ellsworth reaches Australia from antarctic....Midocean balloons chart winds.

RKO PATHE NEWS—No. 74, Vol. 10.—President Lebrun of France feted in London....Clark Gable and Carole Lombard back in Hollywood....Hungarians reach Polish border....Italian king addresses new council....Grand National steeplechase in England won by Workman.

UNIVERSAL NEWSREEL—No. 758, Vol. 11.—Jan Masaryk greeted in Hollywood by Harry Warner....New Italian envoy visits White House....New York subway cars go streamlined....Children style show held....Army planes off for Peru....Referee loses ring battle....Ski champs in downhill meet....Miami football team trains....Underwater boxing bout held....Daring aquaplane feats tried.

UNIVERSAL NEWSREEL—No. 759, Vol. 11.—Hacha gives in to Nazi threats....16 dead in bridge washout....Fire sweeps city block....President dedicates hospital....Expert pistol shooting shown....Cherry trees in bloom....Cardinal Mundelein returns....King opens Italian Congress....Dog show....boxing....Aintree steeplechase.

Anderson Appointed

Harold Anderson, formerly assistant manager of Ross Federal in Chicago, has been appointed Omaha branch manager to succeed Norman Brennan, who has resigned. Stewart Martin of Boston is taking over the Chicago assistant managership vacated by Mr. Anderson. William Warner of Baltimore has been appointed assistant branch manager in Philadelphia.

Postpone Oklahoma Hearing

The hearing on a motion of defendants to dismiss and dissolve the restraining order of the district court in Oklahoma City was stricken from the docket this week and will be reset in the suit of Stage Employees Local No. 112 versus Standard Theatres, Inc., asking reinstatement of two maintenance men by Standard. The men were discharged December 3, 1938, but Joe Campbell, business agent for the union, claims that Byron F. Moore, then general manager for Standard, signed a contract in October which provided that two additional men be employed at $42.50 a week to be used as swing men to be called from any theatre.

OBITUARIES

David P. Howells Dies in Hollywood

David P. Howells, 56, Bishop of the Wilshire ward of the Mormon Church, died in Hollywood March 29th. Although in recent years Bishop Howells had devoted himself almost entirely to the Mormon church, in his earlier years he was identified with the film industry. He distributed American films in the Far East, purchased the Far Eastern rights of the old World Film Corporation and established the program of the old Metro company in the Far East, Australia and New Zealand.

When First National was organized he obtained rights to its product and his company was among the most extensive of the independent international distributors. He liquidated the company in 1925 and returned to Salt Lake City, and since has divided his time between Utah and Californa.

Edward Rose Dies

Edward Everett Rose, 77, playwright, who adapted for the stage many popular novels of the last generation, died April 2nd in Community Hospital at Fremont, Wis. His adaptations included "Penrod," "Cappy Ricks," "A Gentleman from Indiana" and "David Harum."

Harry English

Harry English, 78, actor, who appeared in many plays and in vaudeville, died April 3rd in the Englewood Hospital, in Englewood, N. J. In 1934 Mr. English was appointed office manager on the west coast for the National Vaudeville Artists.

Altec Deals Signed

Altec this week signed contracts to service Minnesota Amusement Company theatres in Minnesota, North and South Dakota and Wisconsin, and the Casey and Wheeler circuit in Connecticut, New York and New Jersey. Altec also completed an arrangement with National Theatre Supply whereby Altec will act as their agent in stocking and distributing replacement parts for all types of Four Star Simplex sound systems.

Photographers' Ball

New York's Mayor Fiorello La Guardia will be among the spectators who see New York's ex-mayor, James J. Walker, act as one of the masters of ceremonies at the 10th annual press photographers' ball to be held next Friday, April 14th, at the Hotel Astor in New York. Many stars and more than 3,500 guests are expected.

Mecca Acquires "Tralee'

Mecca Film Laboratories, New York, has acquired sole and exclusive ownership of the Irish-made film "Rose of Tralee" for the United States, according to Harry Glickman, president. The rights cover both 35mm. and 16mm.

Mills Joins Newsom

A. K. Mills, formerly of the March of Time and later with *Life* magazine, is now on the staff of Earl Newsom and Company, publicity agents.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Col-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel..................Col
Adventures in Sahara, Mel................Col
Adventure of Giacomo Casanova, Mel..Amerital
Adventures of Huckleberry Finn, The, 923 Com-Mel. ....MGM
Adventures of James Arden, 321, Mel......WB
Affairs of Annabel, 902, Com............RKO
Alexander's Ragtime Band, 903, Mus..20th-Fox
Alf's Button Afloat, Com..............Foreign
Algiers, Mel. ....UA
Alla en la Rancho Grande, Mus.......Foreign
All This and Heaven Too, Mel...........WB
Almost a Gentleman, 920, Mel...........RKO
Angels Make Music, Mel................UA
Always in Trouble, 914, Com.........20th-Fox
Ambush, 3820, Mel......................Para
Angels With Dirty Faces, 351, Mel........FN
Annabel Takes a Tour, 908, Com.........RKO
Annie Laurie, Mel...................Foreign
Arkansas Traveler, 3806, Com...........Para
Arrest Bulldog Drummond, 3812, Mel.....Para
Arizona Cowboy, West...................Col
Arizona Legion, 982, West..............RKO
Arizona Wildcat, 929, Com..........20th-Fox
Army Girl, 7002, Mel....................Rep
Artists and Models Abroad, 3817, Com....Para

B

Back Door to Heaven, Mel.............Para
Ballerina, Mel......................Foreign
Barefoot Boy, 3810, Mel...............Mono
Battle of City Hall, Mel.................WB
Beachcomber, The, Mel..................Para
Beau Geste, Mel........................Para
Beauty for the Asking, 915, Com.........RKO
Big Town Czar, Mel.....................Univ
Bizarre Bizarre, Com................Foreign
Billy the Kid Returns, 851, West.........Rep
Black Bandit, 3051, West................Univ
Blackwell's Island, Mel.................WB
Blind Alley, Mel........................Col
Blockheads, 844, Com...................MGM
"Blondie," Com..........................Col
Blondie Meets the Boss, Com.............Col
Booloo, Mel............................Para
Bouquets from Nicholas, Com........Foreign
Boy Friend, 943, Com...............20th-Fox
Boy's Reformatory, Mel.................Mono
Boy Slaves, 911, Mel...................RKO
Boy Trouble, Mel.......................Para
Boys Town, 902, Mel....................MGM
Breaking the Ice, 845, Mus..............RKO
Bridal Suite, Com.-Mel.................MGM
Broadway Musketeers, 368, Mel............FN
Broadway Serenade, 931, Mus............MGM
Bronze Buckaroo, Mel................St. Rts.
Brother Orchid, Mel......................WB
Brother Rat, 355, Com....................FN
Burn 'Em Up O'Connor, 919, Com-Mel..MGM
Bulldog Drummond in Africa, 3747, Mel..Para
Bulldog Drummonds Secret Police, Mel...Para

C

Cabira, Mel.........................Foreign
Cafe Society, Mel.......................Para
California Frontiers, West...............Col
Calling Dr. Kildare, 932, Mel...........MGM
Campus Confessions, 3802, Com...........Para
Cancion del Alma, Mel...............Foreign
Captain Fury, Mel........................UA
Captain Scorpiob, Com...............Foreign
Carefree, 837, Mus-Com..................RKO
Cat and the Canary, The, Mel..........Para
Charlie Chan in Honolulu, 928, Mel...20th-Fox
Charlie Chan in Reno, Mel..........20th-Fox
Chalked Out, Mel.........................FN
Champ, The, Mel........................MGM
Champs Elysees, Com-Mel.............Foreign
Chasing Danger, 941, Mel...........20th-Fox
Chicago Ben, Mel.........................GB
Christmas Carol, 917, Com-Mel..........MGM
Cipher Bureau, 312, Mel..................GN
Citadel, The, 909, Mel..................MGM
Climbing High, 8072, Com.................GB
Code of the Cactus, West............St. Rts.
Code of the Fearless, West..........St. Rts.
Code of the Secret Service, Mel..........WB
Code of the Streets, Mel................Univ
Colorado Trail, The, West...............Col
Comet Over Broadway, 370, Mel..........WB
Convicted, Mel..........................Col
Convict's Code, 3822, Mel..............Mono
Convicts at Large, Mel..............St. Rts.
Confessions of a Nazi Spy, Mel..........WB
Coral Rocks, The, Mel...............Foreign
Cowboy and the Lady, Com................UA
Crashing Through, 327, West.............GN
Crime Over London, Mel...................GB
Crime Ring, Mel.........................RKO
Crime Takes a Holiday, Mel..............Col
Crossroads, Mel.....................Foreign
Crowd Roars, The, 846, Com-Mel........MGM

D

Dangerous Cargo, Mel..............20th-Fox
Dangerous Fingers ....Mono
Dark Eyes, Mel......................Foreign
Dark Sands, Mel.....................Foreign
Dark Victory, Mel.......................WB
Dawn Patrol, 3033, Mel..................WB
Delinquest Parents, Mel.............St. Rts.
Desperate Adventure, 7013, Com-Mel......Rep
Devil's Island, 313, Mel.................WB
Disbarred, 3818, Mel...................Para
Divorce of Lady X, Com. (C).............UA
Dock on the Havel, Mel..............Foreign
Dodge City, Mel.........................WB
Down in "Arkansaw," 805, Mus...........Rep
Down on the Farm, 920, Com.........20th-Fox
Dramatic School, 915, Mel..............MGM
Drifting Westward, 3853, West..........Mono
Drums, Mel. (C)..........................UA
Duke of West Point, Mel.................UA
Duke Steps Out, Mel.................St. Rts.
Durango Valley Raiders, 7128, West.......Rep
Dybbuk, The, Mel....................Foreign

E

Each Dawn I Die, Mel....................WB
East Side of Heaven, Mus-Com..........Univ
Edge of the World, Mel..............Foreign
Empire of the West, West................GN
Empty World, Mel........................GB
Everybody's Baby, 931, Com.........20th-Fox
Everything Happens to Ann, Com-Mel.....GN
Exile Express, 301, Mel..................GN
Exposed, 3032, Mel.....................Univ

F

Family Next Door, Com..................Univ
Family Reunion, Mel......................WB
Fast and Loose, 924, Mel...............MGM
Federal Man Hunt, 820, Mel..............Rep
Federal Offense, Mel...................Para
Feud of the Range, West.............St. Rts.
Fighting Thoroughbreds, 821, West........Rep
First Offenders, Mel.....................Col
Fisherman's Wharf, 844, Mus............RKO
Five Came Back, Mel....................RKO
Five of a Kind, 919, Mel...........20th-Fox
Fixer Dugan 922.........................RKO
Flight at Midnight, Mel..................Rep
Flight Into Darkness, Mel............Foreign
Flight to Fame, Mel......................Col
Flirting with Fate, 914, Com-Mel.......MGM
Flying Irishman, 919, Mel..............RKO
Foggy Quay, Mel.....................Foreign
Forged Passport, 823, Mel...............Rep
For Love or Money, Mel.................Univ
40 Little Mothers, Mel..............Foreign
Four Daughters, 352, Mel.................FN
Four Feathers, Mel.......................UA
Four Girls in White, 921, Mel..........MGM
Four's A Crowd, 306, Com................WB
Freshman Year, 3025, Com-Mel..........Univ
Frog, The, Mel...........................GB
Frontier Pony Express, West.............Rep
Frontier Scout, 325, West................GN
Frontiersman, 3856, West................Para
Frontiers of '49, West...................Col
Fugitives for a Night, 903, Com.........RKO

G

Gambling Ship, 3023, Mel...............Univ
Gang, The, Mel......................St. Rts.
Gang Bullets, 3818, Mel................Mono
Gang's All Here, The, Com-Mel......Foreign
Gang Smashers, Mel..................St. Rts.
Gangster's Boy, 3801, Mel..............Mono
Gantry the Great, Mel...................WB
Garden of the Moon, 358, Mus-Com........FN
G-Dog, Mel. ....RKO
Geronimo, Mel..........................Para.
Ghost Town Riders, 3054, West..........Univ
Girl Downstairs, The, 916, Com-Mel.....MGM
Girl from Mexico, Com-Mel..............RKO
Girl Must Live, Com......................GB
Girl Refuge, The, Mel...............Foreign
Girls on Probation, 369, Mel.............FN
Girls' School, Mel.......................Col
Give Me a Sailor, 3749, Com.............Para
Gladiator, The, Com......................Col
Glory of the Faith, Mel.............Foreign
Going Places, 359, Com-Mel..............FN
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, Com-Mel..........MGM
Good Girls Go to Paris, Com-Mel.........Col
Gorilla, The, 944, Com-Mel.........20th-Fox
Gracie Allen Murder Case, Com-Mel......Para
Grand Illusion, Mel..........Foreign (World)
Grand Jury's Secrets, Mel...............Para
Great Man Votes, 913, Com..............RKO
Great Waltz, The, 908, Mus.............MGM
Guilty Trails, 3052, West...............Univ
Gunga Din, 912, Mel....................RKO
Gun Packer, 3851, West.................Mono
Gunsmoke Trail, West...................Mono

H

Hard to Get, 310, Com-Mel...............WB
Hardys Ride High, 934, Com-Mel.........WB
Harlem Rides the Range, West........St. Rts.
Hatred, Mel. ....Foreign
Headin' for Texas, West. ....Rep
Heart of the North, 362, Mel. (C)......FN
Heart of Paris, Mel.................Foreign
Hell Bound, Mel.....................St. Rts.
Hell's Kitchen, Mel......................WB
Herbst Manover, Com.................Foreign
Heritage of the Desert, Mel.............Para
Hero for a Day, Mel......................WB
Heroes of the Desert, 7118, West.........Rep
Heroes of the Hills, West...............Rept
Hey! Hey! U. S. A., Com.............Foreign
Higgins Family, 7014, Com...............Rep
His Exciting Night, 3036, Com..........Univ
Hold That Co-ed, 907, Com..........20th-Fox
Home on the Prairie, 842, West..........Rep
Homicide Bureau, Mel....................Col
Honolulu, 922, Mus-Com.................MGM
Honor of the West, 3055, West..........Univ
Hotel Imperial, Mel.....................Para
Hound of the Baskervilles, 936, Mel..20th-Fox
House of Fear, The, Mel................Univ
Human Beast, The, Mel..............Foreign

I

I Am a Criminal, 3812, Mel.............Mono
I Am the Law, Mel........................Col
Ice Follies of 1939, 925, Com-Mel.......MGM
I Demand Payment, Mel...............St. Rts.
Idiot's Delight, 920, Com-Mel..........MGM
If I Were King, 3810, Mel...............Para
Illegal Traffic, 3809, Mel...............Para
I'm From Missouri, Com.................Para
I'm From the City, 834, Com............RKO
In Early Arizona, West...................Col
In Old Mexico, 3855, West..............Para
In Old Montana, West................St. Rts.
Inside Story, 934, Mel.............20th-Fox
Inspector Hornleigh, 945, Mel......20th-Fox
International Crime, Mel.................GN
Invitation to Happiness, Com-Mel........Para
Island of Lost Men, Mel.................Para
I Stand Accused, 806, Mel...............Rep
I Take This Woman, Com-Mel.............MGM
It Could Happen to You, Mel.......20th-Fox
It's a Wonderul World, Mel.............MGM
It's in the Air, Mel.................Foreign
Itto, Mel. ....Foreign
I've Got a Horse, Mel...............Foreign
I Was Made a Convict, 824, Mel..........Rep

J

Jesse James, 921, Mel. (C)..........20th-Fox
Jones Family in Hollywood, Mel......20th-Fox
Juarez, Mel. ....WB
Just Around the Corner, 915, Mus-Com. 20th-Fox
Juvenile Court, Mel......................Col

K

Keep Smiling, 902, Com.............20th-Fox
Kentucky, 923, Mel. (C)............20th-Fox
Kid from Kokomo, The, Mel..............WB
Kid from Texas, Mel....................MGM
King of Chinatown, Mel..................Para
King of Alcatraz, 3804, Mel.............Para
King of the Turf, Mel....................UA
King of he Underworld, 317, Mel.........WB
Knight and the Lady, Mel................WB
Kreutzer Sonata, Mel................Foreign

L

Lady and the Mob, The, Com.............Col
Lady's from Kentucky, The..............Para
Lady Objects, The, Mel..................Col
Lady Vanishes, 8011, Mel.................GB
Last Express, 3028, Mel.................Univ
Last Warning, The, 3027, West..........Univ
La Vierge Folle, Mel................Foreign
Law Comes to Texas, The, West..........Col
Lawless Valley, 981, West...............RKO
Law of the Texan, West..................Col
Law West of Tombstone, 909, West.......RKO
Let Freedom Ring, 926, Mus.............MGM
Let Us Live, Mel.........................Col
Liebe Im ¾ Takt, Com................Foreign
Lightning Carson Rides Again, West...Victory
Listen Darling, 904, Mel................MGM
Little Adventuress, The, Mel.............Col
Little Flower of Jesus, Mel..........Foreign

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Little Mother, Mel......................RKO
Little Princess, The, 932, Mel. (C)...20th-Fox
Little Orphan Annie, 3814, Mel..........Para
Little Tough Guys in Society, 3011, Mel..Univ
Lone Star Pioneers, West.................Col
Lone Wolf Spy Hunt, Mel.................Col
Long Shot, The, 313, Mel.................GN
Lost Patrol, 991, Mel...................RKO
Love Affair, 916, Mel....................RKO
Lucky Night, 933, Com.................MGM

M

Made for Each Other, Mel...............UA
Mad Miss Manton, 906, Com...........RKO
Magnificent Fraud, The.................Para
Mamele, Com.......................Foreign
Man About Town, Com..................Para
Man from Music Mountain, 7104, West...Rep
Man from Wyoming, 3864, West........Mono
Man in the Iron Mask, Mel..............UA
Man's Country, 3742, West.............Mono
Man of Conquest, Mel...................Rep
Man to Remember, 905, Mel.............RKO
Man with 100 Faces, 8008, Mel..........GB
Marie Antoinette, 845, Mel............MGM
Mars Attacks the World, 3042, Mel......Univ
Marseillaise, Mel.....................Foreign
Marusia, Mus........................Foreign
Meet the Girls, 910, Mel...........20th-Fox
Meet the Mayor, Com................St. Rts.
Men With Wings, 3808, Mel. (C)........Para
Mexicali Kid, 3741, West...............Mono
Mexicali Rose, 843, West................Rep
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Mind of Mr. Reeder, The, Mel......Foreign
Mis Dos Amores, Mus..................Para
Missing Daughters, Mel.................Col.
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Mr. Doodle Kicks Off, 904, Com.........RKO
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Mr. Moto Takes a Vacation, Mel......20-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong, Detective, 3804, Mel.........Mono
Mothers of Today, Mel..................Apex
Murder in Soho, Mel................Foreign
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My Song of Love, Mel................Foreign
My Son Is a Criminal, Mel..............Col
Mysterious Miss X, 809, Mel.............Rep
Mysterious Mr. Moto, 912, Mel......20th-Fox
Mysterious Rider, 3807, West............Para
Mystery of Mr. Wong, The, 3806, Mel...Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel...............Mono
My Wife's Relatives, 810, Com.-Mel......Rep

N

Nancy Drew, Detective, 318, Mel.........WB
Nancy Drew, Reporter, 372, Mel..........WB
Nancy Drew, Trouble Shooter, Mel.......WB
Naughty But Nice, Com.-Mel............WB
Navy Secrets, 3805, Mel.................Mono
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Newsboys' Home, 3015, Mel.............Univ
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Next Time I Marry, 910, Com...........RKO
Night Hawk, 817, Mel...................Rep
Night in Ghost Town, A, West..........RKO
Night on the Danube, Com.-Mel.......Foreign
90 Degrees South, Mel...............Foreign
North of Shanghai, Mel..................Col
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O

Off the Record, 314, Com.-Mel...........WB
Oklahoma Kid, Mel......................WB
Old Bones of the River, Com.........Foreign
Old Maid, The, Mel.....................WB
One Hundred to One, Mel.............MGM
One Third of a Nation, Mel.............Para
One Wild Night, Mel...............20th-Fox
Only Angels Have Wings, Mel...........Col
On Trial, Mel..........................WB
Orage, Mel...........................Foreign
Orphans of the Street, 819, Mel..........Rep
Outside These Walls, Mel................Col
Outlaw's Paradise, West.............St. Rts.
Outsider, The, Mel...................Foreign
Out West with the Hardys, 913, Com-Mel
MGM
Overland Express, 862, West.............Col
Overland Stage Raiders, West............Rep
Overland with Kit Carson, West..........Col
Over the Moon, Mel. (C).................UA

P

Pacific Liner, 914, Mel.................RKO
Painted Desert, 883, West..............RKO
Pals of the Saddle, 861, West............Rep
Panama Lady, 925, Mel..............RKO
Panama Patrol, 314, Mel.................GN
Pardon Our Nerve, 931, Mel.........20th-Fox
Paris Honeymoon, 3821, Mus.-Com.......Para
Paroled from the Big House, Mel....St. Rts.
Peck's Bad Boy at the Circus, 908, Com..RKO
Personal Secretary, 3034, Mel...........Univ
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Phantom Gold, West.....................Col
Phantom Stage, 3056, West..............Univ
Pirates of the Skies, 3033, Mel..........Univ
Port of Hate, Mel..................St. Rts.
Power to Kill, Mel......................Col
Prairie Justice, 3053, West.............Univ
Prairie Moon, 7107, West................Rep
Prairie Nights, West....................Col
Pride of The Navy, 822, Mel.............Rep
Prison Nurse, Mel......................Rep
Prison Train, Mel..................St. Rts.
Prisen Without Bars, Mel................UA
Pygmalion, 980, Com.-Mel..............MGM

Q

Q Planes, Mel..........................Col

R

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Racketeers on the Range, West..........RKO
Radio Troubadour, Mus.................Para
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Red River Range, 864, West.............Rep
Religious Racketeer, Mel.............St. Rts.
Renegade Ranger, The, 884, West.......RKO
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Renfrew of the Royal Mounted Saves a
Lady, 328, West........................GN
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Risky Business, 3029, Mel...............Univ
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Roaring Nineties, The, Mel...............WB
Rolling Westward, 3863, West..........Mono
Romance of the Redwoods, Mel............Col
Room Service, 901, Com.................RKO
Rose Marie, 643, Mus..................MGM
Rose of Tralee, Mel...................Foreign
Rose of Washington Square, Mus.-Com..20-Fox
Rothschild, Mel......................Foreign
Rough Riders Round-up, 853, West.......Rep
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S

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Safety in Numbers, 906, Com.........20th-Fox
Saint Strikes Back, 918, Mel............RKO
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Sergeant Madden, 927, Mel.............MGM
Service De Luxe, 3013, Com.............Univ
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Sharpshooters, 916, Mel.............20th-Fox
Shine On Harvest Moon, 852, West......Rep
Shining Hour, The, 912, Mel...........MGM
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Sing, You, Sinners, 3801, Mus.........Para
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Sin of Lena Rivers, Mel.............St. Rts.
Sisters, The, 302, Mel....................WB
Six-Gun Rhythm, W1-19, West...........GN
Six-Gun Trail, West..................St. Rts.
Six Shootin' Sheriff, West................GN
Sixty Glorious Years, Mel (C)..........RKO
Slalom, Mel..........................Foreign
Smashing the Rackets, 832, Mel.........RKO
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Smiling Along, 300, Com............20th-Fox
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Spawn of the North, 3750, Mel..........Para
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Stagecoach, Mel.........................UA
Stand Up and Fight, 918, Com.-Mel.....MGM
Stanley and Livingstone, Mel........20th-Fox
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Starlight Over Texas, 3859, West........Mono
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938, Mel..........................20th-Fox
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838, Mus............................RKO
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Sunset Trail, 3857, West................Para
Susannah of the Mounties, Com.-Mel..20th-Fox
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Sweetheart of Sigma Chi, 3827, Mus.....Mono
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T

Tail Spin, 925, Mel.................20th-Fox
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Tenth Avenue Kid, 7025, Mel.............Rep
Terror of Tiny Town, Mel.................Col
Texans, The, 3748, Mel..................Para
Texas Stampede, West....................Col
Texas Wildcats, West................St. Rts.
Thanks for Everything, 917, Mus.-Com..20-Fox
Thanks for the Memory, 3811, Com.......Para
That Certain Age, 2007, Mus.-Com.......Univ
There Goes My Heart, Com.............UA
There's That Woman Again, Com........Col
They Asked for It, Mel................Univ
They Drive by Night, Mel............Foreign
They Made Me a Spy, 921, Mel.........RKO
They Made Me a Criminal, 307, Mel.....WB
This Man Is News, Mel.............Foreign
39 Steps, 8009, Mel......................GB
Three Loves Has Nancy, 901, Com.-Mel..MGM
Three Musketeers, 927, Mus.-Com....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com.
Univ
Three Texas Steers, West.................Rep
Thundering West, The, West.............Col
Time Out for Murder, 908, Mel......20th-Fox
Titans of the Deep, 326, Mel............GN
Tom Sawyer, Detective, 3816, Mel.......Para
Too Hot to Handle, 903, Com.-Mel......MGM
Topa Topa, Mel.....................St. Rts.
Topper Takes a Trip, Com...............UA
Torchy Blane Runs for Mayor, Mel......WB
Torchy Gets Her Man, Mel..............WB
Torchy Blane in Chinatown, 371, Mel.....WB
Touchdown Army, 3805, Com.............Para
Tough Kid, 3819, Mel..................Mono
Trade Winds, Com.-Mel..................UA
Trapped in the Sky, Mel.................Col
Trigger Pals, W1-13, West...............GN
Trigger Smith, 3854, West..............Mono
Trouble Brewing, Com................Foreign
Trouble in Sundown, 893, West..........RKO
12 Crowded Hours, 917, Mel.............RKO
Two Gun Justice, West..................Mono
Two Gun Troubador, West............St. Rts.

U

Undercover Agent, Mel.................Mono
Under the Big Top, 3811, Mel..........Mono
Union Pacific, Mel......................Para
Unmarried ....Para
Up the River, 924, Com.............20th-Fox
Utah Trail, The, 229, West..............GN

V

Vacation from Love, 905, Com...........MGM
Valley of the Giants, 305, Mel. (C)......WB

W

Wanted by the Police, 3817, Mel........Mono
Wanted by Scotland Yard, 3829, Mel....Mono
Ware Case, Mel......................Foreign
Waterfront, Mel.........................WB
Water Rustlers, W1-1, West.............GN
We Are Not Alone, Mel.................WB
Wedad, Mel..........................Foreign
Western Jamboree, 841, West.............Rep
West of Cheyenne, West.................Col
West of the Sante Fe, West.............Col
What a Man! Com...................Foreign
When the Husband Travels, Mus.-Com..Foreign
Where the Buffalo Roam, 3860, West....Mono
While New York Sleeps, 922, Mel....20th-Fox
Whispering Enemies, Mel................Col
Wife, Husband and Friend, 930, Com..20-Fox
Wild Horse Canyon, 3852, West.........Mono
Wings of the Navy, 309, Mel.............WB
Winner Take All, 939, Mus.-Com.....20th-Fox
Witch Night, Mel...................Foreign
With a Smile, Mus.-Com.............Foreign
Within the Law, 928, Mel..............MGM
Wizard of Oz, Mus. (C)...............MGM
Wolf Call, Mel........................Mono
Woman Doctor, 808, Mel.................Rep
Women in the Wind, Mel.................WB
Wuthering Heights, Mel..................UA

Y

Yes, Madam?, Com..................Foreign
Yes, My Darling Daughter, 357, Com.....WB
You Can't Cheat an Honest Man, 3005,
Com. ....Univ
You Can't Take It With You, Com........Col
Young Dr. Kildare, 907, Com.-Mel......MGM
Young in Heart, Com.-Mel................UA
Youth Takes a Fling, 3012, Com.........Univ

Z

Zaza, 3819, Mel........................Para
Zenobia, Com...........................UA

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classifications. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15'38†	58	Dec. 24,'38
Blondie (G)	Penny Singleton -Arthur Lake - Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74	Feb. 25,'39
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sep. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Laura De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neill-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	63	Mar. 11,'39
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Lone Wolf Spy Hunt (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
My Son is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†		
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39†		
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'38†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57	
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett - Iris Meredith	Oct. 3,'38†	57	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54; Mar. 4,'39, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Cowboy*	Chas. Starrett - Iris Meredith - Sons of the Pioneers			
Blind Alley	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner			
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	61	
Golden Boy	Barbara Stanwyck-A. Menjou			
Good Girls Go to Paris	J. Blondell - M. Douglas - W. Connolly			
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg	Apr. 16,'39†		
Missing Daughters	R. Arlen-R. Hudson-M. Marsh			
Mr. Smith Goes to Washington*	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette			
Oklahoma Trail	Charles Starrett-Iris Meredith	Apr. 27,'39†		
Only Angels Have Wings	Carey Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	Apr. 30,'39†		
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler			
Power to Kill, The*	Jack Holt-Gertrude Michael			
Q Planes (G)	Laurence Olivier-Valerie Hobson		82	Mar. 11,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille		*60	Feb. 18,'39

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Strange Boarders (A) 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	Nov. 26,'38
(Exploitation: Jan. 28,'39, p. 58.)				
Thirty-Nine Steps, The (reissue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	79	Dec. 17,'38
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Crashing Through 327	James Newill	Jan. 20,'39†		
Exile Express 301	Anna Sten-Alan Marshal	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	61	Sept. 17,'38
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Renfrew of the Royal Mounted Saves a Lady 328	James Newill	Feb. 10,'39†		
Ride 'Em Cowgirl (G) W1-2	Dorothy Page	Jan. 20,'39†	52	Jan. 21,'39
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Trigger Pals (G) W1-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38	55	
(See "In the Cutting Room," July 2,'38.)				
Water Rustlers W1-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	54	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empire of the West	George Houston			
Everything Happens to Ann	Heather Angel-John King			
(See "In the Cutting Room," Mar. 25,'39.)				
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters		*70	Feb. 25,'39
Singing Cowgirl, The W1-3	Dorothy Page			
Six-Gun Rhythm (G) W1-19	Tex Fletcher-Joan Barclay		*55	Feb. 18,'39

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connelly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
(Exploitation: Mr. 18,'39, p. 72; Apr. 1,'39, p. 73.)				
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'38, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Broadway Serenade 931	Jeanette MacDonald-Lew Ayres-Ian Hunter	Apr. 7,'39†	113	
(See "In the Cutting Room," Dec. 31,'38.)				
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	70	Jan. 14,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62.)				
Crowd Roars, The (G) 846	Robert Taylor - M. O'Sullivan - Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernard Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82	Mar. 11,'39
Idiot's Delight (A) 920	Norma Shearer - Clark Gable-Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore-E. Arnold-G. Kibbee-V. McLaglen	Feb. 24,'39†	87	Feb. 18,'39
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Marie Antoinette (A) 845	Norma Shearer-Tyrone Power-J. Barrymore-Robert Morley-Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53; Mar. 11,'39, p. 58.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney-Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76.)				
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Sergeant Madden (G) 927	Wallace Beery-Marian Martin-Alan Curtis-Laraine Day	Mar. 24,'39†	83	Mar. 18,'39
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†	78	Apr. 1,'39
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12, '38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47; Mar. 25,'39, p. 80; Apr. 1,'39, p. 72.)				
Stand Up and Fight (G) 918	Robt. Taylor-Wallace Beery-Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeannette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)				
Three Loves Has Nancy (A) 901	Janet Gaynor-R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 10,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63; Jan. 21,'39, p. 53.)				
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Within the Law (G) 928	Ruth Hussey-Paul Kelly-John King-Lynne Carver	Mar. 17,'39†	65	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridal Suite	R. Young-Annabella-W. Connolly	May 26,'39†		
(See "Maiden Voyage," "In the Cutting Room," Mar. 4,'39.)				
Calling Dr. Kildare 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich			Oct. 17,'31
Goodbye, Mr. Chips	Robert Donat-Greer Garson	June 2,'39†		
Hardys Ride High, The, 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39†		
(See "In the Cutting Room," Feb. 11,'39.)				
It's a Wonderful World	James Stewart-Claudette Colbert	May 19,'39†		
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39†	*70	Apr. 1,'39
Lucky Night 933	Robert Taylor-Myrna Loy	May 5,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone		133	Nov. 9,'35
One Hundred to One Shot	Melvyn Douglas-Louise Platt	May 12,'39†		
(See "In the Cutting Room," Mar. 25,'39.)				
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy		103	Jan. 18,'36
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy		115	July 4,'36
6,000 Enemies	Walter Pidgeon-Rita Johnson	June 9,'39†		
Tarzan	J. Weissmuller-M. O'Sullivan	June 16,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Wizard of Oz	Judy Garland-Frank Morgan-R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran-Claire Windsor-Marcie Mae Jones.-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Convict's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62	Feb. 11,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66	Mar. 18,'39
Mystery Plane 3809 (G)	John Trent-Marjorie Reynolds	Mar. 8,'39†	*60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate")				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60	Feb. 18,'39
Rolling Westward (G) 3863	Tex Ritter	Mar. 1,'39†	55	Apr. 1,'39
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	56	Sept. 24,'38
Star Reporter 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62	
(See "In the Cutting Room," Jan. 28,'39.)				
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable-Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'38
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†		
Undercover Agent	Russell Gleason-Shirley Deane	Apr. 5,'39†	64	
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12, '38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boys' Reformatory	Frankie Darro-Grant Withers	May 1,'39†		
Man from Wyoming 3864	Tex Ritter	May 5,'39†		
Prison Born				
Riders of the Rio Grande 3855	Jack Randall	Apr. 30,'39†		
Streets of New York	Jackie Cooper-Marjorie Reynolds-Dick Purcell	Apr. 12,'39†	73	
(See "In the Cutting Room," Mar. 18,'39.)				
Wanted by Scotland Yard 3829	James Stevenson-Betty Lynne	Apr. 19,'39†	65	
Wolf Call	Movita-John Carroll	May 8,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Beachcomber, The (A)	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble	Charles Ruggles-Mary Boland	Feb. 17,'39†	74	Feb. 4,'39
Bulldog Drummond in Africa (G) 3747	J. Howard-H. Angel-H. B. Warner	Aug. 5,'38	60	July 30,'38
Cafe Society (G)	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57.)				
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Give Me a Sailor (G) 3749	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
I'm from Missouri (G)	Bob Burns-Gladys George	Apr. 7,'39†	*77	Mar. 25,'39
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
King of Chinatown (G)	Anna May Wong-A. Tamiroff	Mar. 17,'39†	*75	Mar. 18,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G) 3808	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66; Feb. 4,'39, p. 84; Feb. 18,'39, pp. 68, 71; Mar. 11,'39, p. 55.)				
Midnight (G)	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	*90	Mar. 18,'39
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
One Third of a Nation (A)	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39†	70	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	87	Jan. 28,'39
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Silver on the Sage (G)	Wm. Boyd-Geo. Hayes	Mar. 31,'39	*65	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Sing, You, Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore - Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Sudden Money (G)	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†	*60	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'38, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven	Patricia Ellis-Wallace Ford	Apr. 21,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor			
Bulldog Drummond's Secret Police	John Howard-Heather Angel	Apr. 14,'39†		
Cat and the Canary, The*	Bob Hope-Paulette Goddard			
Federal Offense	L. Nolan-J. C. Naish-H. Angel	June 9,'39†		
(See "In the Cutting Room," Feb. 4,'39.)				
Geronimo	P. Foster-A. Devine-E. Drew			
Gracie Allen Murder Case	Gracie Allen-Warren William.. Kent Taylor-Ellen Drew	June 16,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Grand Jury's Secrets	John Howard-Gail Patrick	June 23,'39†		
Heritage of the Desert (G)	Evelyn Venable-Donald Woods	June 23,'39†	*75	Mar. 18,'39
Hotel Imperial	Isa Miranda-Ray Milland	May 19,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Invitation to Happiness	Irene Dunne-Fred MacMurray	July 7,'39†		
Island of Lost Men	Anna May Wong-Anthony Quinn	June 30,39†		
Lady's from Kentucky, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39†		
Magnificent Fraud, The	A. Tamiroff-L. Nolan	July 21,'39†		
Man About Town	J. Benny-D. Lamour-E. Arnold	June 2,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Million Dollar Legs*	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan			
Mr. and Mrs. Bulldog Drummond	John Howard-Heather Angel			
Never Say Die (G)	Bob Hope-Martha Raye	Apr. 14,'39†	*85	Mar. 11,'39
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug. 4,'39†		
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Some Like It Hot	Gene Krupa & Orch.-Shirley Ross-Bob Hope-Una Merkel	May 12, '39†		
Stolen Life (A)	Elisabeth Bergner - Michael Regrave	May 26,'39†	92	Feb. 18,'39
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39†		
(See "In the Cutting Room," Dec. 17,'38; exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73.)				
Unmarried	Buck Jones-Helen Twelvetrees	May 26,'39†		
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come On, Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
(Exploitation: Mar. 4,'39, p. 68.)				
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Federal Man Hunt (G) 820	Robt. Livingstone-June Travis	Dec. 26,'38†	64	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot- J. Lang	Feb. 24,'39†	61	Feb. 11,'39
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65	Feb. 25,'39
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39†	58	Apr. 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65	Mar. 4,'39
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street (G) 819	Robt. Livingston-June Storey-Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers-Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58	Mar. 25,'39
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All the Tomorrows	Frieda Inescort-Otto Kruger			
Blue Montana Skies	G. Autry-S. Burnette-J. Storey	Apr. 28,'39†		
Flight at Midnight	Col. Roscoe Turner			
Frontier Pony Express	Roy Rogers-Mary Hart	Apr. 19,'39†		
Headin' for Texas	Roy Rogers-Mary Hart			
Man of Conquest	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May 15,'39†		
(See "In the Cutting Room," Jan. 28,'39.)				
Night Riders, The	Three Mesquiteers-Ruth Rogers	Apr. 12,'39†		
Street of Missing Men	Charles Bickford-Nana Bryant	Apr. 25,'39†		
Three Texas Steers	Three Mesquiteers-Carole Landis	May 5,'39†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39†	65	Mar. 25,'39
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68	Jan. 28,'39
Boy Slaves 911 (G)	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan-Paul Kelly-Robert Armstrong	Mar. 24,'39†	*75	Mar. 4,'39
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. [illegible],'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	107	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73	Feb. 3,'34
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39†	89	Mar. 18,'39
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mr. Doodle Kicks Off (G) 904	J. Penner - J. Travis - R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	75	Dec. 31,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	59	Aug. 6,38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	65	Dec. 10,'38
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
(Exploitation: Mar. 18,'39, p. 72.)				
Renegade Ranger, The (G) 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	Feb. 25,'39
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39†	64	Feb. 18,'39
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb 17,'39†	90	Apr. 6,'35
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64	Feb. 18,'39

Coming Attractions

Five Came Back*	C. Morris-W. Barrie-L. Ball			
Fixer Dugan 922	Lee Tracy-Peggy Shannon	Apr. 21,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
G-Dog 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39†		
Girl from Mexico	Lupe Velez-Leon Errol			
Little Mother	G. Rogers-D. Niven-C. Coburn			
(See "In the Cutting Room," Apr. 1,'39.)				
Panama Lady 925	Lucille Ball-Allan Lane	May 19,'39†		
(See "Second Shot," "In the Cutting Room," Apr. 1,'39.)				
Racketeers of the Range*	George O'Brien - Marjorie Reynolds - Ray Whitley			
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Sorority House 924	Anne Shirley-James Ellison	May 12,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Story of Vernon and Irene Castle, The (G) 838	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39†	69	Mar. 25,'39

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept: 3;'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47; Jan. 7,'39, p. 52.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooke	Jan. 13,'39†	68	Dec. 24,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Everybody's Baby (A) 931	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-C. Trevor-Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51; Jan. 7,'39, p. 53.)				
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
Hound of the Baskervilles (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80	Apr. 1,'39
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	61	Oct. 22,'38
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	*106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76.)				
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'39, pp. 80, 85.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93	Feb. 25,'39
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Jan. 20,'39†	71	
(See "In the Cutting Room," Dec. 24,'38.)				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
(Exploitation: Feb. 4,'39, p. 83.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Marguire-Roger Livesey	Jan. 20,'39†	83	Oct. 22,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73	Feb. 11,'39
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80	Feb. 18,'39

Coming Attractions

Boy Friend 943	Jane Withers-Robert Kellard-Arleen Whelan	May 19,'39†		
Charlie Chan in Reno	S. Toler-P. Brooks-R. Cortez			
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39†	*60	Jan. 14,'39
Gorilla, The 944	Ritz Bros. - Anita Louise - Bela Lugosi-Patsy Kelly	May 26,'39†		
Inspector Hornleigh 945	Gordon Harker-Alastair Simm	Apr. 21,'39†		
It Could Happen to You*	Gloria Stuart-Stuart Erwin			
Jones Family in Hollywood	Jed Prouty-Spring Byington			
Mr. Moto Takes a Vacation (G)	Pete Lorre - Virginia Field - John King-Joseph Schildkraut		68	Nov. 19,'38
News is Made at Night	Preston Foster-Lynn Bari			
Return of the Cisco Kid 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†		
(See "In the Cutting Room," Apr. 1,'39.)				
Rose of Washington Square 942	T. Power-A. Faye-A. Jolson	May 12,'39†		
(See "In the Cutting Room," Mar. 25,'39.)				
Second Fiddle	S. Henie-T. Power-R. Vallee			
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Story of Alexander Graham Bell, The 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†		
(See "Alexander Graham Bell," "In the Cutting Room," Mar. 4,'39.) (Exploitation: Apr. 1,'39, p. 74.)				
Susannah of the Mounties	Shirley Temple-Randolph Scott			
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62	Feb. 25,'39
Young Mr. Lincoln	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale-Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54: Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Drums (G)	Raymond Massey - Sabu - Roger Livesey-Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum": exploitation: Nov. 5,'38, p. 50: Nov. 19,'38, p. 94; No. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54; Jan. 7,'39, p. 53; Jan. 14,'39, p. 64.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-D. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94	Feb. 4,'39
Prison Without Bars	Corrine Luchaire-Edna Best	Mar. 10,'39†	79	
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39
(Exploitation: Mar.. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75.)				
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly-Alan Mowbray-Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	*105	Apr. 1,'39
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Make Music	Jascha Heifetz - Margot Stevenson - Joel McCrea			
Captain Fury	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 5,'39†		
(See "In the Cutting Room," Mar. 4,'39.)				
Four Feathers	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson			
Man in the Iron Mask	Louis Hayward-Joan Bennett-Warren William - Joseph Schildkraut - Alan Hale			
(See "In the Cutting Room," Mar. 25,'39.)				
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	Gary Cooper-Andrea Leeds			
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	*73	Mar. 18,'39

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
East Side of Heaven	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	88	
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Family Next Door	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61	
(See "In the Cutting Room," Mar. 25,'39.)				
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trails 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†		
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	58	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys' Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½	Mar. 11,'39
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshal	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennet-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86	Oct. 29,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70	Mar. 4,'39
Son of Frankenstein, The G) 3004	Basil Rathbone - Boris Karloff-Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
(Exploitation: Mar. 4,'39, p. 69.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melyvn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitaoitn: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39†	87	Mar. 25,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy" - Frank Jenks	Feb. 17,'39†	79	Feb. 18, '39
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†		
(See "In the Cutting Room," Apr. 1,'39.)				
Code of the Streets (G)	Frankie Thomas - Harry Carey - "Little Tough Guys"	May 5,'39†	69	Feb. 4,'39
(See "In the Cutting Room," Mar. 25,'39.)				
Ex Champ*	Victor McLaglen-Tom Brown - Nan Grey-Constance Moore	June 3,'39†		
For Love or Money	June Lang-Robert Kent	Apr. 28,'39†		
House of Fear, The	Irene Hervey-William Gargan	June 30,'39†		
Sun Never Sets, The	B. Rathbone-D. Fairbanks, Jr.	May 26,'39†		
They Asked for It*	Michael Whalen - Joy Hodges - William Lundigan	May 19,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, pp. 66; Mar. 11,'39, p. 58.)				
Broadway Musketeers (G) 368	Margt Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65, 66; Jan. 28,'39, p. 60.)				
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, p. 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54; Jan. 21,'39, p. 53; Mar. 25,'39, p. 82.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Champan-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Secret Service of the Air (G)	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61	Mar. 11,'39
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
You Can't Get Away with Murder (G)	Humphrey Bogart-Gale Page	May 20,'39†	*80	Jan. 21,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Blackwell's Island (G)	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71	Mar. 11,'39
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104	
(See "In the Cutting Room," Dec. 31,'38; exploitation: Mar. 25,'39, p. 82.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Oklahoma Kid (G)	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75.)				
On Trial (G)	John Litel-Margaret Lindsay	Apr. 1,'39†	61	Mar. 25,'39
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G) 307	John Garfield-Ann Sheridan "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Torchy Gets Her Man (G)	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 6; Feb. 25,'39, p. 69.)				
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
Battle of City Hall	Ronald Reagan-Ann Sheridan-"Dead End Kids"-B. Granville			
Brother Orchid	Edward G. Robinson - Wayne Morris-Gale Page			
Code of the Secret Service	R. Reagan-R. Towne-J. Litel			
Confessions of a Nazi Spy	Edw. G. Robinson - Francis Lederer-Lya Lys			
Dark Victory (G)	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan-Humphrey Bogart	Apr. 22,'39†	*106	Mar. 11,'39
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
(See "In the Cutting Room," Apr. 1,'39.)				
Enemy Agent	Boris Karloff-Margaret Lindsay			
Family Reunion	Lane Sisters—John Garfield-F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran			
Gantry, the Great	Edith Fellows-James McCallion			
Give Me a Child	Geraldine Fitzgerald - Jeffrey Lynn-Gale Page-Gladys George			
Hell's Kitchen	Marg't Lindsay-Ronald Reagan-"Crime School Kids"			
(See "In the Cutting Room," Mar. 18,'39.)				
I Am Not Afraid	Chas. Grapewin-Jane Bryan			
(See "Hero for a Day," "In the Cutting Room," Mar. 18,'38.)				
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
(See "In the Cutting Room," Feb. 4,'39.)				
Kid from Kokomo, The	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Knight and the Lady, The	Bette Davis-Errol Flynn			
Nancy Drew, Trouble Shooter	B. Granville-F. Thomas-J. Litel			
Naughty But Nice	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Old Maid, The	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stevenson			
Roaring Crowd, The	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
(See "In the Cutting Room," Mar. 4,'39.)				
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins	Apr. 29,'39†		
Torchy Blane Runs for Mayor (G)	Glenda Farrell-Barton MacLane		*60	Apr. 1,'39
We Are Not Alone	Miriam Hopkins			
Waterfront	G. Dickson-D. Morgan-M. Wilson			
Women in the Wind (G)	K. Francis-W. Gargan-V. Jory	Apr. 15,'39†	*65	Feb. 4,'39

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Lure of the Wasteland (G)	Grant Withers			*55	Mar. 18,'39
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Alla en el Rancho Grande (G)	Tito Guizar	Atlas	Dec. 2,'38	86	Nov. 7,'36
Annie Laurie	Will Fyffe	World	April 15,'39		
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85	Apr. 1,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72	Mar. 11,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Cancion del Alma	Vilma Vidal	Atlas	Oct. 7,'38	88	
Coral Rocks, The (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78	Apr. 1,'39
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87	Apr. 1,'39
Hey! Hey! U.S.A. (G)	Will Hay	G. F. D		92	Oct. 22,'38
Hombres de Mar	Vilma Vidal	Atlas	Nov. 4,'38	87	
Human Beast, The (A)	Simone Simon	Paris Film		110	Apr. 1,'39
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Itto	Native Cast	World	Feb. 30,'39		
It's in the Air (G)	George Formby	A. B. F. D		87	Oct. 8,'38
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mamele	Molly Picon	Sphinx	Jan. ..'39	102	
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Meinyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mi Candidato (G)	Esther Fernandez	Atlas	Oct. 28,'38	77	June 4,'38
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Outsider, The (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85	Mar. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothschild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Spain in Arms (A)		Film Facts		80	Mar. 18,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
Trouble Brewing (G)	George Formby	Assoc. British		87	Mar. 11,'39
Ware Case, The (A)	Clive Brook	A. B. F. D		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co		110	Nov. 26,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. ..'39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier		Feb. 4,'39	79	Feb. 18,'39
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[*Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.*]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Boom Goes the Groom 9431	Mar. 24,'39†	17½
Ducking They Did Go, A 9406	Apr. 7,'39†	16½
Flat Foot Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charley Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	17
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430	Mar. 10,'39†	15½
Star Is Shorn, A 9432	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39†	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405	Feb. 24,'39†	17
Yes, We Have No Bananza 9407 (3 Stooges)	May 19,'39†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Happy Tots 9508	Mar. 31,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38	8
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (reissue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors (2-18-39) 9506	Jan. 26,'39†	8
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 10 (10-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38†	10
No. 3 9653 (Seasons' Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657	Mar. 24,'39†	1 rl.
No. 8 9658	Apr. 21,'39†	1 rl.

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	
No. 3 9473	Apr. 21,'39	

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	1 rl.
30. Golf Chumps 9705	Apr. 6,'39†	1 rl.

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Earl Bird (10-1-38) 9751	Sept. 16,'38†	6½
Happy Birthday (2-18-39) 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	6½
Scrappy's Sideshow 9754	Mar. 3,'39†	1 rl.

SCREEN SNAPSHOTS

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39) 9854	Dec. 15,'38†	10
No. 5 9855	Jan. 10,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	1 rl.

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
King Vulture (1-21-38) 9803	Jan. 8,'39†	11
Navy Champion 9805	Mar. 17,'39†	1 rl.
Odd Sports 9804	Feb. 10,'39†	1 rl.
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 9903	Apr. 7,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 El-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 El-2	Jan. 20,'39†	9

TREASURE CHEST

(Color Cartoons)

Title	Rel. Date	Min.
Baby Checkers El-14		
Monkey Business El-15		

[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel. Date	Min.
Eliza Runs Again 8526	July 29,'38	6½
Milk for Baby 8524	July 8,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½

TREASURE CHEST

Title	Rel. Date	Min.
We Live in Two Worlds (8-20-38) 8609	July 22,'38	11

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (Color)	Jan. 14,'39	9
Pygmy Hunt, The W-687	Aug. 6,'38	8
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39†	9
Mama's New Hat W-882	Feb. 11,'39†	9
Seal Skinners W-881 (Sepia)	Jan. 28,'39†	8
Wanted: No Master W-884	Mar. 18,'39†	8

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20
No. 20—The Wrong Way Out (1-21-39) P-811	Dec. 24,'38†	17
No. 21—Money to Loan (3-25-39) P-812	Mar. 11,'39†	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan. 21,'39†	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Glimpses of Australia T-859	Apr. 15,'39†	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey T-858	Mar. 18,'39†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Singapore and Jahore (2-4-39) T-855	Aug. 31,'38†	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
Angel of Mercy		1 rl.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Great Heart, The (2-4-39) M-875	Dec. 31,'38†	11
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39†	9
Love on Tap M-877 (Sepia)	Mar. 18,'39†	11
Miracle of Salt Lake (12-31-38) M-874	Nov. 12,'38†	11
Streamline Swing (11-12-38) M-872 (In Sepia)	Sept. 10,'38†	9
They Live Again (2-18-39) M-873	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloyd	July 9,'38	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39†	17
It's in the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downs	July 30,'38	10
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19
Somewhat Secret R-804	Mar. 29,'39†	21

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Duel Personalities C-937	Mar. 11,'39†	10
Football Romeo (1-21-39) C-933	Nov. 12,'38†	10
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38†	9
Tiny Troubles (3-25-39) C-936	Feb. 18,'39†	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—(11-12-38) K-921	Oct. 15,'38†	10
No. 2—K-922 (3-4-39) K-922 (New Roadways)	Jan. 28,'39†	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11
No. 4—K-924 (Story of Dr. Jenner)	Mar. 11,'39†	10

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39†	8
Follow the Arrow (8-20-38) S-712	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fisticuffs (10-1-38)	Aug. 27,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Marine Circus S-906 (Color)	Mar. 11,'39†	9
(12-31-38) S-902	Nov. 19,'38†	10
Penny's Picnic (1-14-39) S-903 (Color)	Dec. 17,'38†	10
Weather Wizards S-907	Apr. 8,39†	

ROBERT BENCHLEY

Title	Rel. Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Hour for Lunch, An F-955	Mar. 18,'39†	9
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet (2-4-39) F-954	Jan. 28,'39†	8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Musical Mountaineers T8-8	Mar. 24,'39†	1 rl.
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'38†	7
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'36†	1 rl.
Sacred Crows, The T8-9	Apr. 21,'39†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Automobile T8-7	Mar. 31,'39†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair (9-3-38) C8-1	Aug. 26,'38	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Always Kickin' (2-25'39) C8-3	Jan. 27,'39†	7
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry C8-4	Mar. 17,'39†	1 rl.

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39†	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10
Music Through the Years (2-25-39) A8-7 Jan Garber and Orch.	Feb. 3,'39†	11
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan. 6,'39†	10
Queens of the Air (7-23-38) A7-14 Vincent Lopez and Orch.	July 8,'38	11
Three Kings and a Queen A8-9	Apr. 7,'39†	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Circus Co-ed (3-11-39) V8-8	Mar. 10,'39†	10
Fisherman's Pluck V8-9	Apr. 14,'39†	1 rl.
Mildewed Melodramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38†	10
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16
That's Africa (3-4-39) V8-7	Feb. 10,'39†	10

PARAMOUNT PICTORIAL
(New Series)

Title	Rel. Date	Min.
No. 1—(8-20-38) P8-1	Aug. 5,'38†	10
No. 2—(9-3-38) P8-2	Sept. 2,'38†	10
No. 3—(9-24-38) P8-3	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—(12-3-38) P8-5	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 7—(2-11-39) P8-7	Feb. 3,'39†	1 rl.
No. 8—(3-11-39) P8-8	Mar. 3,'39†	10
No. 9—P8-9	Mar. 31,'39†	1 rl.

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wonderful Lamp EE8-1 (special)	Apr. 7,'39†	1 rl.
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right (1-21-39) E8-5	Dec. 30,'38†	7
Customers Wanted (2-18-39) E8-6	Jan. 27,'39†	7
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
Leave Well Enough Alone	Feb. 24,'39†	10
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Wotta Nite Mare T8-8	Mar. 24,'39†	1 rl.

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(In Color)
(New Series)

Title	Rel. Date	Min.
No. 1—(10-15-38) J8-1	Sept. 2,'38†	10
No. 2—J8-2	Nov. 4,'39†	1 rl.
No. 3—J8-3	Jan. 6,'39†	1 rl.
No. 4—J8-4	Mar. 10,'39†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39†	10
No. 61—The Sporting Irish (3-4-39) R8-9	Mar. 17,'39†	10
No. 62—Good Skates R8-10	Apr. 14,'39†	1 rl.

UNUSUAL OCCUPATIONS
(In Color)
(New Series)

Title	Rel. Date	Min.
No. 1—(8-27-38) L8-1	Aug. 5,'38†	10
No. 2—(10-22-38) L8-2	Oct. 7,'38†	11
No. 3—(2-4-39) L8-3	Dec. 2,'38†	11
No. 4—(1-28-39) L8-4	Feb. 3,'39†	10
No. 5—L8-5	Apr. 14,'39†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93,704	Mar. 10,'39	20
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18

HEADLINERS

Title	Rel. Date	Min.
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	16

1938-39

Title	Rel. Date	Min.
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Clock Wise (4-1-39) 93,404	Mar. 24,'39†	18
Maid to Order 93,403	Jan. 27,'39†	18

MARCH OF TIME
1937-38

Title	Rel. Date	Min.
No. 13—Man at the Wheel Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19

1938-39

Title	Rel. Date	Min.
No. 1—Prelude to Conquest—Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters—The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,103	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39†	18
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39†	19
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39†	18

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39†	9
Readin', Ritin', and Rhythm 94,207 Lucky Millinder and Orch.	Feb. 17,'39†	10
Samovar Serenade 94,208 Luba Malina	Mar. 17,'34†	1 rl.
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	1 rl.

PATHE NEWS

Relesaed twice a week

PATHE PARADE

Title	Rel. Date	Min.
No. 7—Expose of Spiritualism—Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Plumb Crazy 93,202	Feb. 3,'39†	16
Dog-Gone 93,208	Apr. 21,'39†	16

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Prairie Pappas 93,502	Dec. 16,'38†	18
Ranch House Romeo (4-1-39) 93,503	Apr. 7,'39†	17
Western Welcome, A 93,501	Sept. 9,'38†	18

REELISMS

Title	Rel. Date	Min.
Air Waves (3-17-39) 94,607	Mar. 10,'39†	10
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Gold 94,606	Feb. 10,'39†	1 rl.
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Pilot Boat 94,605	Jan. 20,'39†	9
Trans-America 94,602	Oct. 14,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Blue Grass (12-17-38) 94,304	Dec. 2,'38†	10
Bow Strings 94,306	Jan. 27,'39†	9
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
On the Wing 94,305	Dec. 30,'38†	10
Snow Falls (3-18-39) 94,307	Feb. 24,'39†	1 rl.
Sporting Wings (4-1-39) 94,308	Mar. 24,'39†	9

SMART SET

Title	Rel. Date	Min.
Hunting Trouble (8-13-38) 83,303 Jed Prouty	Aug. 12,'38	10

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104 (Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59, 60.)	Nov. 25,'38†	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39†	8
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Athletic Oddities 9204	Nov. 11,'38†	1 rl.
Daily Diet of Danger, A 9203	Dec. 9,'38†	1 rl.
Filming Big Thrills 9202	Sept. 30,'38†	1 rl.
Recording Modern Science 9201	Aug. 19,'38†	1 rl.

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 1 (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecast, No. 2 (12-31-38) 9602	Dec. 23,'38†	10
Fashion Forecast, No. 3 9603	Mar. 31,'39†	1 rl.

LEW LEHR

Title	Rel. Date	Min.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
What Every Inventor Should Know 9403	Jan. 20,'39†	1 rl.

MAGIC CARPET SERIES
(Lowell Thomas)

Title	Rel. Date	Min.
Good Neighbors 9106	Apr. 28,'39†	1 rl.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39†	11
Mystic Siam 9105	Mar. 17,'39†	1 rl.
Viking Trail (12-31-38) 9104	Feb. 17,'39†	11

TERRY-TOONS

Title	Rel. Date	Min.
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Cuckoo Bird, The 9511	Apr. 7,'39†	1 rl.
Frozen Feet 9509	Feb. 24,'39†	1 rl.
Gandy Goose in G Man Jitters 9510	Mar. 10,'39†	1 rl.
Gandy the Goose in the Frame Up 9507	Dec. 30,'38†	1 rl.
Gandy Goose in Doomsday 9524 (color)	Dec. 16,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522 (color)	Oct. 7,'38†	7
Goose Flies High, The 9502	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523 (color)	Nov. 18,'38†	6½
New Comer, The, 950	Oct. 21,'38†	1 rl.
Nutty Network, The 9527 (color)	Mar. 24,'39†	1 rl.
One Gun Gary in Nick of Time 9508	Jan. 27,'39†	1 rl.
Owl and the Pussycat, The 9525 (color)	Jan. 13,'39†	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	8
String Bean Jack 9521 (color)	Aug. 26,'38†	1 rl.
Their Last Bean 9512	Apr. 21,'39†	1 rl.
Three Bears, The 9526 (color)	Feb. 10,'39†	1 rl.
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Hunting Dogs 9303	Mar. 3,'39†	1 rl.
Inside Baseball 9304	Apr. 14,'39†	1 rl.
Shooting for Par 9302	Jan. 6,'39†	1 rl.
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The (1-28-39)		1 rl.
Fox Hunting (1-21-39)		1 rl.
Jerusalem (1-14-39)		1 rl.
Petra (1-14-39)		1 rl.
Rome Symphony (12-31-38)		1 rl.
Ruins of Palymra		1 rl.
Wanderers of the Desert (1-7-39)		1 rl.

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 53—3351	Aug. 22,'38†	9
No. 54—(11-19-38) 3352	Sept. 12,'38†	9½
No. 55—(12-3-38) 3353	Oct. 3,'38†	9
No. 56—(11-26-38) 3354	Nov. 14,'38†	10
No. 57—3355	Nov. 28,'38†	1 rl.
No. 58—(2-11-39) 3356	Dec. 26,'38†	9
No. 59—(2-25-39) 3357	Jan. 30,'39†	9
No. 60—(3-11-39) 3358	Feb. 20,'39†	9½
No. 61—3359	Mar. 13,'39†	9
No. 62—3360	Apr. 10,'39†	1 rl
No. 63—3361	May 15,'39†	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
LANTZ CARTUNES		
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Birth of a Toothpick 3250	Feb. 27,'39†	7½
Cat and the Bell, The 3241	Oct. 3,'38†	7
Crack Pot Cruise 3253	Apr. 10,'39†	6½
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38†	7
Little Tough Mice 3251	Mar. 13,'39†	7
Magic Beans (3-11-39) 3239	Feb. 13,'39†	7½
One Armed Bandit 3252	Mar. 27,'39†	7
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39†	7
MENTONE MUSICAL COMEDIES		
Bank Notes (3-11-39) 3228	Mar. 15,'39†	19
Gus Van		
Beauty Shoppe (8-27-38) 3222	Sept. 28,'38†	19½
Imogene Coca		
Cafe Boheme (4-1-39) 3229	Apr. 12,'39†	17
Ray Smeck & Islanders		
Down on the Barn (2-26-38) 2167	Feb. 23,'38	17
Billy Jones-Ernie Hare		
York and King		
Music and Models (12-3-38) 3225	Dec. 14,'38†	18
Jack Arthur		
Nautical Knights (1-28-39) 3226	Jan. 11,'39†	19
Arthur & Morton Havel		
Patio Serenade (11-12-38) 3224	Nov. 16,'38†	17
Tito Coral-Armida		
Rhythm Cafe 3221	Sept. 7,'38†	20
Virginia Verrill		
Side Show Fakir 3223	Oct. 12,'38†	20
Clyde Hager-Charioteers		
Stars and Stripes (7-2-38) 2172	Feb. 15,'39	2 rls.
Ed. East-Ralph Dumke		
Wild and Bully (2-18-39) 3227	Feb. 15,'39	19
J. Harold Murray		
OSWALD CARTOONS		
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
STRANGER THAN FICTION SERIES		
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39†	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39†	9
No. 61—Novelty 3372	Apr. 3,'39†	1 rl.
No. 62—Novelty 3373	May 1,'39†	1 rl.

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Up In Lights 3018	Aug. 13,'38	2 rls.
Pat Rooney		
There Goes the Bride 3030	Aug. 27,'38	2 rls.
Fifi D'Orsay		
Zero Girl 4009	Sept. 5,'38†	2 rls.
Evelyn Chandler		
Campus Cinderella 4001	Sept. 17,'38†	18
Johnnie Davis		
Murder with Reservations 4010	Sept. 24,'38†	2 rls.
George Campo		
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013	Oct. 29,'38†	2 rls.
Hal LeRoy		
Cleaning Up (10-29-38) 4014	Nov. 12,'38†	20
Cross and Dunn		
Star Dust (12-3-38) 4015	Dec. 12,'38†	22
Benny Davis		
Boarder Trouble 4016	Dec. 17,'38†	2 rls.
Joe and Asbestos		
Swing Time in the Movies (1-7-39) 4003	Jan. 7,'39†	20
Fritz Feld (color)		
Hats and Dogs 4017	Dec. 31,'38†	20
Wini Shaw		
Sophmore Swing (2-4-39) 4021	Jan. 21,'39†	20
Harvest Moon Dancers		
Sundae Serenade 4020	Feb. 25,'39†	2 rls.
Projection Room 4022	Mar. 4,'39†	2 rls.
Small Town Idol (A) (3-11-39)	Feb. 11,'39†	20
Home Cheap Home 4023	Mar. 18,'39†	2 rls.
Henry Armetta		
A Fat Chance 4024	Mar. 25,'39†	2 rls.
Johnny Perkins		
COLOR PARADE		
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10
Points on Pointers 4606	Jan. 28,'39†	1 rl.
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb. 25,'39†	10
The Roaming Camera 4608	Mar. 25,'39†	1 rl.
COLORTOUR ADVENTURE (In Color)		
Hermit Kingdom 3513	Aug. 27,'38	1 rl.
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Trapped Underground 3318	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12
High Peril (3-4-39) 4306	Feb. 18,'39†	12
A Minute from Death 4307	Mar. 4,'39†	1 rl.
Chained 4308	Apr. 1,'39†	1 rl.
HISTORICAL TECHNICOLOR FEATURETTES		
Declaration of Independence The (10-15-38) 4002	Nov. 28,'38	19
John Litel (color)		
Lincoln in the White House (1-14-39) 4004	Feb. 11,'39†	20
Frank McGlynn (color)		
(Exploitation: Feb. 25,'39, p. 68.)		
Sons of Liberty (3-25-39)	May 20,'39†	20
LOONEY TUNES		
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
No. 62—Porky the Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.
No. 65—Porky's Tire Trouble 4808	Feb. 18,'39†	1 rl.
No. 66—Porky's Movie Mystery (3-4-39) 4809	Mar. 11,'39†	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39†	1 rl.
No. 68—Porky and Teabiscuit 4811	Apr. 1,'39†	7
MELODY MASTERS		
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music With a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39†	1 rl.
Russ Morgan and Orch. (3-4-39) 4710	Feb. 25,'39†	10
Dave Apollon and Orch. 4711	Apr. 22,'39†	1 rl.
Clyde McCoy and Orch. 4712	Mar. 18,'39†	1 rl.
Artie Shaw and Orch. 4712	Apr. 29,'39†	1 rl.
MERRIE MELODIES (In Color)		
No. 62——The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-in Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're an Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Det. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39†	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39†	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39†	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39†	1 rl.
No. 78—Presto Chango 4514	Mar. 25,'39†	1 rl.
No. 79—Bars and Stripes Forever 4514	Apr. 8,'39†	1 rl.
No. 80—Daffy Duck and Dinosaur 4516	Apr. 22,'39†	1 rl.
PICTORIAL REVUES		
No. 2—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.
TECHNICOLOR SPECIALS		
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
The Master's Touch 4403	Feb. 18,'39†	1 rl.
SPECIAL		
Nine Million, The (2-18-39)		9
VITAPHONE VARIETIES		
Swing Cat's Jamboree (7-9-38) 3912	Aug. 6,'38	8
Louis Prima and Orch.		
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904	Dec. 10,'38†	10
Luis Zingone		
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10
"Gadgeteers" 4906	Feb. 18,'39†	1 rl.
Tax Trouble 4907	Mar. 18,'39†	1 rl.
Grouch Club		
The Crawford "at Home" 4909	Apr. 15,'39†	1 rl.

OTHER PRODUCT

Title	Rel. Date	Min.
A. B. F. D.		
Legend of Norfolk, A (12-31-38)		
BRITISH NATIONAL		
Warning, The 4-1-39)		35
DEVLIN		
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Old Towns of Normandy Makassar (8-6-38)	Aug. 15,'38†	10
Rio de Janiero (8-13-38)	Aug. 15,'38†	10
Venice (8-13-38)	Aug. 15,'38†	10
G.P.O. FILM UNIT		
North Sea (7-9-38)		
LENAUER		
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11
REGAL		
Youth Marches On (9-24-38)	Sept. 24,'38	20
SACK (with Negro Cast)		
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 1,'38†	10
Welcome Home	Sept. 15,'38†	9
SANDERS FILM		
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10
SCREEN MEMORIES		
Memory Lingers On, The (8-13-38)		9
WORLD		
Andante et Rondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brillante		
WPA		
Shock Troops of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Rate	Min.
Flying G-Men (2-18-39)	Jan. 28,'39†	
James Craig-Lorna Gray		
Mandrake, the Magician	May 6,'39†	
Warren Hull-Doris Weston		
Overland with Kit Carson	Aug. 12,'39†	
Bill Elliott		
Spider's Web, The (11-5-38) 9120	Oct. 22,'38†	19
Warren Hull-Iris Meredith		(each)
(15 episodes)		

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle	June 10,'39†	
Dick Tracy Returns (8-6-38) 7201	Aug. 20,'38	18
Ralph Byrd-Lynn Roberts		(each)
(15 episodes)		
Hawk of the Wilderness (12-10-38) 7301	Dec. 3,'38†	2 rls.
H. Brix-J. Martin-Malo		(each) (1st episode 29 min.)
Lone Ranger Rides Again	Feb. 25,'39†	2 rls.
Robert Livingston-Chief Thunder Cloud		(each) (1st episode 30 min.)
(15 episodes)		
(Exploitation: Mar. 11,'39, p. 55.)		

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92	Apr. 11,'39†	
Larry Crabbe		
Oregon Trail, The	July 4,39†	
Johnn Mack Brown-Louise Stanley		
Red Barry (10-8-38) 3681-3793	Oct. 18,'38†	20
Buster Crabbe-Frances Robinson		(each)
Scouts to the Rescue (12-31-38) 3781-92	Jan. 17,'39†	
Jackie Cooper-Vandell Darr		
(Exploitation: Jan. 14,'39, p. 65.)		

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BE SMART, THRIFTY, COOL. BUY S. O. S. direct shot blowers. Equipped with variable speed drive, Fafnir bearings. From $39.50. Write S. O. S. CINEMA SUPPLY CORP., New York.

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NEW YORK

WIDE ACCLAIM FOR ALL THREE

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EASTMAN *Plus-X* . . .
Super-XX . . . Background-X

Paramount
for
1939-40
by
THEATRE MEN
for
THEATRE MEN

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

ION PICTURE HERALD

Industry Goes into Action For South American Market

Electrics Clear Way for Film-Sound in Television

200 More Features to be Set at Four Conventions

Year Licenses for Radio; Films Can't Censor Scripts

Duke Tobacco Interests in Millionaire Newsreel Chain

20th-Fox Statement on Policy and Product

VOL. 135, NO. 2 APRIL 15, 1939

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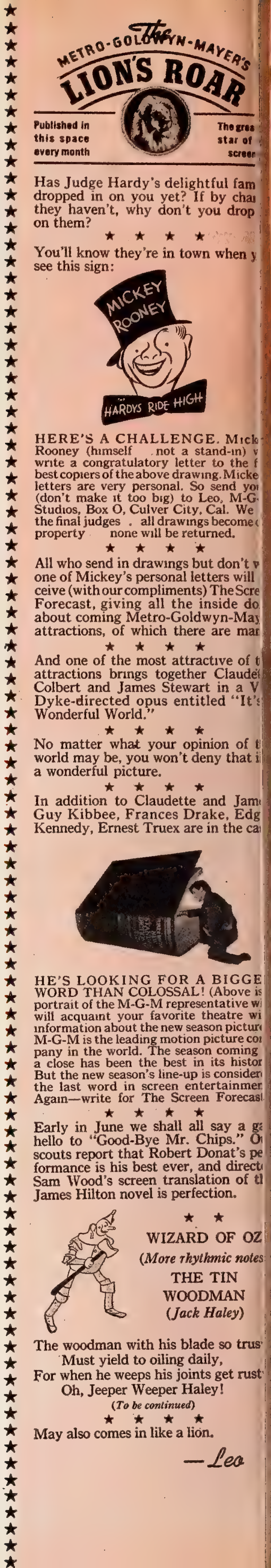
"EVERY MONTH I CHAT WITH ALL YOUR CUSTOMERS!"

Here's the next issue of M-G-M's popular LION'S ROAR column. It is typical of the breezy message which appears in a special preferred position monthly in leading national magazines. The informal copy, different from any other film advertising, has won it a huge following throughout America.



The
METRO-GOLDWYN-MAYER'S
LION'S ROAR

Published in
this space
every month

The grea
star of
screen

Has Judge Hardy's delightful fam
dropped in on you yet? If by cha
they haven't, why don't you drop
on them?

* * * *

You'll know they're in town when y
see this sign:

MICKEY ROONEY
THE HARDYS RIDE HIGH

HERE'S A CHALLENGE. Mick
Rooney (himself . not a stand-in) v
write a congratulatory letter to the f
best copiers of the above drawing. Micke
letters are very personal. So send yo
(don't make it too big) to Leo, M-G-
Studios, Box O, Culver City, Cal. We
the final judges . all drawings become
property none will be returned.

* * * *

All who send in drawings but don't v
one of Mickey's personal letters will
ceive (with our compliments) The Scre
Forecast, giving all the inside do
about coming Metro-Goldwyn-May
attractions, of which there are mar

* * * *

And one of the most attractive of t
attractions brings together Claude
Colbert and James Stewart in a V
Dyke-directed opus entitled "It's
Wonderful World."

* * * *

No matter what your opinion of t
world may be, you won't deny that i
a wonderful picture.

* * * *

In addition to Claudette and Jam
Guy Kibbee, Frances Drake, Edg
Kennedy, Ernest Truex are in the ca

HE'S LOOKING FOR A BIGGE
WORD THAN COLOSSAL! (Above is
portrait of the M-G-M representative w
will acquaint your favorite theatre wi
information about the new season pictur
M-G-M is the leading motion picture co
pany in the world. The season coming
a close has been the best in its histor
But the new season's line-up is consider
the last word in screen entertainmen
Again—write for The Screen Forecast

* * * *

Early in June we shall all say a g
hello to "Good-Bye Mr. Chips." O
scouts report that Robert Donat's pe
formance is his best ever, and direct
Sam Wood's screen translation of t
James Hilton novel is perfection.

* *

WIZARD OF OZ
(*More rhythmic notes*
THE TIN
WOODMAN
(*Jack Haley*)

The woodman with his blade so trus
Must yield to oiling daily,
For when he weeps his joints get rust
Oh, Jeeper Weeper Haley!
(*To be continued*)

* * * *

May also comes in like a lion.

—*Leo*

THESE LETTERS ARE FROM YOUR PATRONS!

Hundreds of thousands write in for photos and literature.

46,301,519 READERS!

Each M-G-M representative has been provided with a booklet which shows in a national publishers' scientific survey the number of families reached by Leo's column (*which by the way is only one phase of M-G-M's vast direct-to-the-public advertising coverage*). This circulation blankets every city, town and hamlet in America and every range of purse. It pre-sells M-G-M attractions to your public. The response has been sensational. After only three months of existence Leo's column has acquired a regular following that watches for his gay message *every month* and writes in for the photos and booklets offered by The Friendly Company.

DODG

THE BIG MONEY NOW!

DARK

THE BIG MO

WARN

T

CITY

(Nothing on the market even approaching it!)

VICTORY

Y NEXT WEEK!

(Radio City will head giant simultaneous send-off!)

R BROS.

BIG MONEY COMPANY!

(Fair play all the way!)

Honesty is *still* the best policy

20th Century-Fox suggests that you read pages 19—34

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 135, No. 2 April 15, 1939

THIS WEEK

PURPLE hyacinths, row on row, paint the borders of lapis lined pools to signalize the spring of 1939 in Rockefeller Center down there a half a thousand feet from our window. Forsythia planted by Radio City magic, overnight, pays in the only gold extant.

The telephone tells of a market agog, faltering, fearing.

Under that roof yonder, just beyond the Music Hall, the cables terminals are spilling into the Associated Press a flood of tidings of this bitter day in Europe—marching men, menaces, promises, threats and boundaries that are not boundaries. "Placation" and "appeasement" fade and give way to the policy of must and force. The umbrella may be, even within the hour, any hour, cast aside for the bayonet.

In London all industries, and all Wardour street, too, have heard what to do, in case. . . .

If the skies start to rain destruction, the motion picture must and will function. Governments in the debacle of 1914 scarcely knew of the screen. Today they are as aware of it, as concerned, as about the press.

HARDLY more than a fortnight ago it was being secretly and diplomatically said that Mr. Charles Chaplin could not make "The Dictator" because it could have no British Empire market in the face of the necessity for avoiding unnecessary irritation of Herr Hitler. There were concerns and diplomatic misgivings, not quite uttered, about "Confessions of a Nazi Spy." And yet—and now—it may be, by the swift unfoldment of events, deemed tomorrow as officially desirable, even necessary, that the screen have its say in these gestures of amusement that are in such deadly earnest.

We are these days standing, ticker tape in hand, listening to the radio, awaiting the crying of newsboys in the street with the extra which confirms in hot type that bulletin "War."

And a reporter comes in, with big news, the biggest in the world. He's had a call from the hospital. It's a girl, he's glad, because she will not have to go to war. He forgets she will probably have sons.

There are hyacinths, row on row, in Radio City—and crosses, row on row, "over there."

△ △ △

COMES A DIM DAWN

". . . I KNOW a hawk from a handsaw," in quotation from Hamlet, is the boast at the top of a feature column in the Hollywood Citizen-News to which Mr. Walter Wanger has contributed a copy of a letter forbidding further use of his name by "a well known organization which solicited his sponsorship."

It has required no super-reporting to discover that the "well-known organization" is Films for Democracy.

Much more difficult, if not impossible, would be a quest to discover the inspiration for this Corriganesque approach, with a letter remarkable in attempting to be anonymous on the front end.

It appears that now in April of 1939, Mr. Wanger has found evidence of "intellectual straddling" and is displeased at the failure—refusal indeed—of Films for Democracy to declare against Communism as it has against Fascism.

Mr. Wanger, and the several who from press and platform have been chiming his earlier advocacy of the Films for Democracy movement, had their first opportunity to evaluate the color of the movement with its primary announcements of a theatre screen invasion program in November of 1938.

If, after that, the facts were not obvious enough to differentiate "a hawk from a handsaw," an editorial in Motion Picture Herald of November 19, 1938, and another in Motion Picture Daily, by Mr. Martin Quigley, would have been found to convey interpretative treatments that were, and are, inescapable. The title of the Herald's discussion was "Muscling In." The subject was discussed, as all subjects are, from the viewpoint of the well being of the motion picture and the public it serves. All the facts were painfully obvious.

However, Mr. Wanger, and his chorus, took occasion to toss aspersions of mossbackism, reactionary pressure and the like at Motion Picture Herald, and its publisher and its editor.

TO bring the issues back to the facts, Mr. Quigley caused to be presented, in several successive issues of the Herald, at the turn of the year, a demand that Films for Democracy declare itself not only about Fascism but also about Communism and their kindred policies of Totalitarianism.

There was no answer.

Meanwhile it was plain enough, and furtively admitted, that the Films for Democracy movement was so dependent on its Red and Communistic components it did not dare to offend them, if it had the power—which remains undemonstrated.

The facts were clear then. The Herald's position declared then, being a reiteration of its stand concerning the Left, Reds, Communists and Fascists alike, was clear—and continues as it must, unchanged. It is a stand for the right of the motion picture industry, as an industry, to tend to its own business of serving its public.

The telling of the story of Films for Democracy has so far taken six months—time enough indeed for most any one to tell a hawk from a handsaw, even if one did not know his art from his elbow in the beginning.

△ △ △

ROOSTER'S BABIES

MAYBE you remember that line about a book on babies, "by a bachelor who can't bear them." Now comes Mr. Frederic Ullman's new born house organ "The Rooster," announcing that Mr. Alexander Woollcott has been retained to "assemble the Quins and recount their eventful five years to them." It is to be a two-reel production. "The Rooster" says the occasion is the fifth birthday of the Quintuplets "sired by Dionne and hired by Pathe." The merry miscellany is decorated by the fact that Mr. Woollcott is studying the biographies of the famous five "while he vacations at the Hollywood home of Harpo Marx."

That makes it about perfect.

—*Terry Ramsaye*

This Week

Eyes South

Increasing concentration on development of the film market in South America, partly in compensation for dwindling returns in Europe, is becoming more evident as the distributors reveal plans for new season activities. A Twentieth Century-Fox project for a South American sales convention and consequent serious attention to exploitation of the field, announced by Sidney R. Kent at the Chicago sales meeting two weeks ago, was paralleled this week by a similar statement of policy from Barney Balaban, president of Paramount.

Plans of the two companies are elaborated in the story starting on page 13 wherein also are detailed the views of other executives on Latin America as a customer and how it should be cultivated.

With the Spring

It was not until this week that the Ascap office in New York, which has been battling anti-Ascap bills in the states, heard that one was "slipped over" in the Alaskan legislature, in February.

Ascap is understood to have only one paying radio customer in the territory.

The North Carolina, Georgia, Alabama, Arkansas, Missouri, and Oregon legislatures adjourned this year without acting on anti-Ascap bills. The Mississippi legislature adjourned without action on a tax bill aimed at Ascap.

The Vermont lawmakers are now considering a hostile bill.

—

The Society's income for 1938 amounted to $6,100,000, exceeding the 1937 income by $200,000. The increase came from hotels, restaurants, and the like, with film income 10 per cent less than in 1937, and radio income just a few thousand dollars more. Distributable royalties came to $4,100,000.

Finis

The fourth and final chapter in the Chapereau smuggling plots was written Tuesday when Albert N. Chapereau, the principal was sentenced in federal court in New York to five years in prison and fines of $5,000. Chapereau, operating on the fringe of the motion picture and theatrical business, had made his last appearance in the film industry just before his indictment, last December, at a cocktail party he gave at the Pierre on Fifth Avenue to the trade press to talk about some "film importations."

Sentenced one hour before Chapereau was Mrs. Elma N. Lauer, wife of supreme court justice, Edgar J. Lauer, who got three months in jail and a $2,500 fine for receiving goods brought into the country by Chapereau.

In related prosecutions George Burns and Jack Benny previously pleaded guilty and paid heavy fines.

Let's Make a Law

State legislatures, most of them nearing adjournment time, considered new proposals affecting the motion picture industry, reaching new heights in numbers and variety. The range was from a bill limiting the length of programs to one which would compel all exhibitors to install lighted clocks, the last containing no clause, however, requiring the timepieces to be accurate.

Reports from the state capitols are gathered on page 68.

Again, "Good Will"

As virtually the first move in a nation wide radio industry "good will campaign" emulative of the motion picture industry's drive, the major networks this Monday will begin "Open House Week" during which speakers on the networks will explain the "American way" of broadcasting to promote good will among set manufacturers, broadcasters, and listeners. Neville Miller, president of the National Association of Broadcasters and Bond Geddes, executive vice president of the Radio Manufacturers Association, will speak over the NBC hookup on Sunday at two o'clock, explaining the "week."

MOTION PICTURE HERALD

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Warner Bond Exchange

On April 11th, the board of directors of Warner Brothers, Inc., declared effective the plan of exchange dated July 22, 1938, under which $19,338,000 aggregate principal amount of capital 6 per cent convertible debentures series due 1939 were deposited, for which certificates of deposit have been issued, and are now exchangeable for 6 per cent debentures, series due 1948. The board of directors has given the right to holders of undeposited debentures until May 1st to exchange their optional 6 per cent convertible debentures series due 1939, for an equal amount of 6 per cent debentures of the series due 1948. The 6 per cent debentures, series 1948, have been listed on the New York Stock Exchange.

Signed Finally

William Bondy, federal judge in New York, on Tuesday signed the final papers in the long procedure designed to reorganize RKO, realign stock holdings and set up a new company along lines designated by the Atlas Company. Approved also were the officers and board of directors.

Judge Bondy rejected a proposal by H. Cassell and Company to require Atlas to present an underwriting agreement within 30 days. He also overruled objections from John S. Stover, attorney for Ernest W. Stirn, that Atlas was interested in a competitive company, Paramount Pictures.

The directorate includes George J. Schaefer, Floyd B. Odlum, Raymond Bill, Ned E. Depinet, Thomas P. Durell, Frederick L. Ehrman, Lawrence Green, James G. Harbord, Conde Nast, John E. Parsons, N. Peter Rathvon, W. G. Van Schmus, and Lunsford P. Yandell.

New Product

Announcements to be made at four sales conventions within the next few weeks will add details of approximately 200 features to the list of more than 200 already announced by large distributors for 1939-40 release. Universal representatives will convene this weekend in Cincinnati and Monogram, Columbia and United Artists will meet for product and sales discussions during the first week of May.

Plans are detailed on page 56.

No Restrictions

Motion picture licensees of the American Telephone and Telegraph Company and the Radio Corporation of America may participate in sound film production for television program use without mechanical restriction or special royalty fees according to a ruling the sound apparatus manufacturers made this week.

Developments are on page 71.

Newsreels and Fair

While newsreel companies were negotiating this week with New York World's Fair authorities in the hope of modifying Grover Whalen's order barring trucks from the fair grounds, it was reported that labor difficulties might mar the opening ceremonies on April 30th.

The Whalen order bars all automobiles and trucks from the grounds on opening day and during the summer run of the exposition. Newsreel officials contend that it would be impossible for them to get adequate pictures of the opening day ceremonies if they cannot bring their sound trucks into the area. A meeting with publicity officials of the Fair was set for this week.

Meanwhile a jurisdictional dispute threatens between unions whose members are employed in construction at the Fair and Local 4 of the International Alliance of Theatrical Stage Employes. Local 4 claims that as soon as the Fair opens and the elaborate lighting effects become a part of a public performance, handling of the electrical work will fall properly in their jurisdiction. Members of the building electricians local, also an American Federation of Labor unit, are in charge of the electrical work during construction and since the construction will not be completed on opening day it is claimed that they should remain in charge.

Actors' Fair Pay

Actors' Equity has decreed that performers at the World's Fair shall be paid a minimum of $50 a week for a 44-hour week. Chorus and ballet performers must receive $45 a week and extras and walk-ons $25. Overtime must be paid for at the rate of one and one-half times the usual rate.

"Juarez" in 16 Reels

With the final form of general release still to be decided, Warner Brothers will open "Juarez" as a roadshow, $2 top, two-a-day, in its present 16-reel length, at the Hollywood theatre on Broadway on Tuesday evening, April 25th.

Broadway had heard that the picture would play nationally in its long form, as one "solution" to double bills, but this is unlikely. However, S. Charles Einfeld, director of Warner advertising, said Tuesday that the company still is considering the idea of making two separate versions out of the story of the Mexican rebel, Juarez, who dethroned Maximilian, Emperor, and his wife Carlotta, around the 1800's. Each of the eight reelers would be shown separately.

Accompanying the Broadway premiere will be an extensive campaign, aimed to attract the first New York World's Fair crowds.

Derby Broadcast

The Kentucky Derby will be broadcast May 6th over the nation-wide network of the Columbia Broadcasting System in behalf of "Rose of Washington Square," forthcoming production of Twentieth Century-Fox. The broadcast will be from 6:15 to 6:45, E.D.S.T. CBS sports announcers Ted Husing, Bryan Field and Bob Trout will paint a word picture of the horse race, the mile and a quarter dash of the year's outstanding three-year-olds.

Salaries

Louis B. Mayer, with $1,161,753 from Loew's, Inc., and $134,750 from Metro-Goldwyn-Mayer, was the highest salaried person of a corporation in the United States in 1937, according to the report submitted to Congress this week by the Ways and Means Committee of the House of Representatives. The next two highest salaries were also accounted for by Loew's, in conjunction with MGM; while the motion picture field paid 40 of the country's 63 salaries in excess of $200,000.

A summary of the report's findings, together with estimates of the parts of these salaries that go to federal and state income taxes, and a list of film executive's and stars' salaries, compared with their 1936 earnings, will be found on page 44.

FOR READY REFERENCE

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Dramatist's Royalties

For the first time since the drawing up of the Minimum Basic Agreement by the Dramatists' Guild in 1936, use has been made of the basic motion picture royalty contract, it having been used by Katherine Hepburn in her purchase of the film rights of Philip Barry's play "The Philadelphia Story."

Having purchased motion picture rights to the play prior to its production on the legitimate stage, Miss Hepburn, at the same time, and in the capacity of a motion picture producer, signed a basic minimum royalty contract with the Guild. These transactions came under one of the three methods of selling film rights to plays contained in the Guild Minimum Basis Agreement, that being "A contract providing that payment be based in whole or in part on a royalty on the motion picture, this contract entered into simultaneously with the contract for theatrical production." The Barry play is the first to be sold under this provision.

The basic contract provides for a minimum advance against royalties of $25,000 and stipulates that royalties are subject to approval by the Guild, and are based upon the producer's gross receipts, which are carefully defined in the agreement.

French Bill

American distributor interests in France, pleased with elimination of program length restriction provisions in the comprehensive bill for control of the cinema industry which is now before the Chamber of Deputies, still were worried by the threat of imposition of a dubbing tax expressed indirectly in the preamble to the proposal. French executives in the industry were relieved at cancellation of the clause which would have allowed authors' societies to collect fees directly at theatres but still found much that was threatening.

Pierre Autre writes of Parisian reaction on page 66.

Buying Pool

A pool for the collective buying of product and equipment, tentatively called Theatre Management Booking Operation, is being formed in Cincinnati by Maurice White, who, in association with Ike and Abe Libson, controls several houses in Ohio and adjacent territory.

The Sam D. Lee circuit, operating theatres in Winchester, Frankfort and other Kentucky locations, has been signed. Membership will be confined to theatremen in the Cincinnati trade territory, with 75 to 100 theatres as the limit, it is said.

This Week In Pictures

By Staff Photographer

UNVEILING of the Radio City Music Hall in New York is shown in the before and after pictures at left and below of the marquee of that theatre when it was hidden behind the Sixth Avenue Elevated and after the structure was demolished.

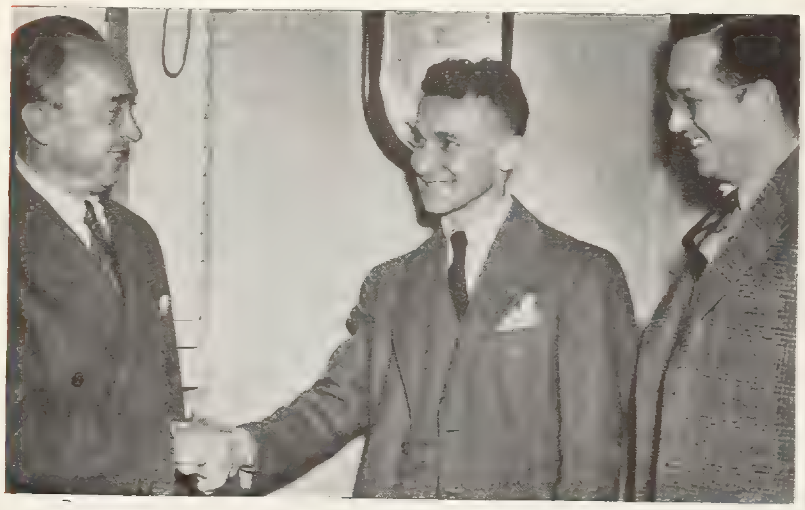
By Metropolitan

SELECTED by the British Government Department of Overseas Trade as manager of all cinematic activities in the British Pavilion at the New York World's Fair, T. G. C. Turnbull, below, will assume his duties next month. He has been manager of the New Gallery, Regent Street, London, for 12 years.

By Metropolitan

DEEMS TAYLOR and Walt Disney arrive in New York for the opening of the French language version of "Snow White" from Philadelphia where they supervised, with Leopold Stokowski, the recording for the full length cartoon "Phantasia."

THE CAST of "The Saint in London," RKO's third in the series of Leslie Charteris stories being produced at the Elstree studios in England in literal interpretation of the title, greets Phil Reisman, left above, foreign sales manager, and Ralph Hanbury, fourth from right, managing director for RKO in England. William Sistrom, producer of the film, is standing next to Mr. Reisman and others included are John Paddy Carstairs, director; George Sanders, who plays the title role, Sally Gray, David Burns, Henry Oscar, Gordon McLeod and Ballard Berkeley.

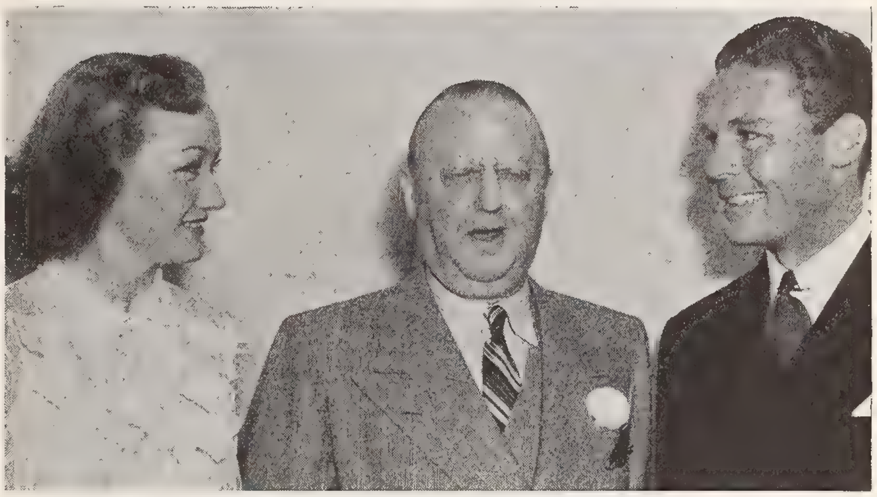


WINNER of a trip to Europe for the best exploitation campaign staged for MGM's "Marie Antoinette," Ray Bell, center left, director of advertising and publicity for Loew theatres in Washington, D. C., receives congratulations from Rudolph Berger, branch manager. The witness is Carlton Duffus, Metro exploitation manager.

LEAVING Houston after the premiere of "Man of Conquest" and the first of a series of Republic regional conventions, Herbert J. Yates and James R. Grainger, center right, receive trainside farewells from Al Lever left, city manager for the Interstate circuit, and Frank Starz, right, director of publicity for the circuit.

By staff photographer

ADDRESSING the meeting of the eastern section of the Society of Motion Picture Engineers at the Eastern Service Studios, Astoria, Long Island, are Frank Speidell, left, president of Eastern Service, and Don Hyndman, below, of Eastman Kodak.



CHANGE OF NAME and a contract are the rewards of Rowena Cook of New York City and Ralph Bowman of Lincoln, Nebraska, left and right above, selected as the winners in the "Gateway to Hollywood" talent search organized by Jesse L. Lasky, center, and conducted by radio. As Alice Eden and John Archer, Miss Cook and Mr. Bowman will play feature roles in RKO's forthcoming "Career."

By staff photographer

ARRIVALS on the *Queen Mary,* Maurice J. Wilson and Jeffrey Bernard, left and right below, joint managing directors of Grand National Pictures, Ltd., are greeted enthusiastically at the pier in New York by E. W. Hammons, president of Grand National, Inc. In London Mr. Wilson and Mr. Bernard arranged production deals calling for a total expenditure of $2,500,000.

By Cosmo-Sileo

ALSO holder of a star contract by virtue of a discovery, William Holden, below, of Pasadena, Cal., will play the leading role opposite Barbara Stanwyck in the Columbia production of Clifford Odets' stage play, "Golden Boy," dramatization of the Art vs. Mammon conflict with sociological variations. Mr. Holden was discovered by Rouben Mamoulian during a Columbia search for an unknown to play the part.

EXHIBITORS SEE STARS

ALWAYS a popular goal for vacation bound theatre operators, production studios this week entertained an unusual number of exhibitors, shown on this page meeting the stars in Hollywood and visiting cartoon studios in Florida.

JOHN BALABAN, head of the B. & K. circuit of Chicago, talks to junior stars at Paramount. With him are Patricia Morison, presently playing in "The Magnificent Fraud," and Robert Preston, featured in "Union Pacific."

MR. AND MRS. S. E. KURSON, of the Graphic circuit of Maine, New Hampshire and Vermont, with Preston Foster in costume for Paramount's "Geronimo" in which he plays a leading role.

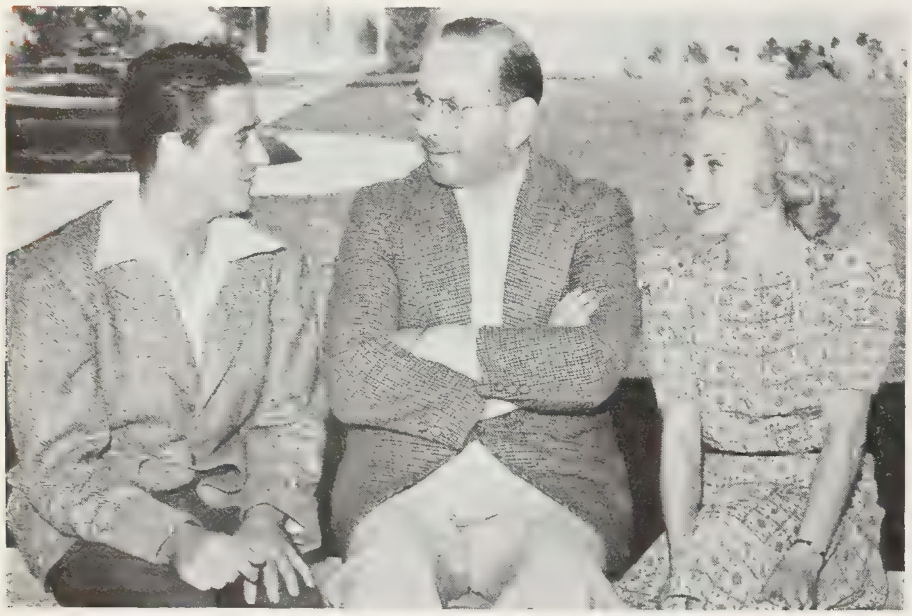
H. J. SCHAD, president of Carr & Schad of Reading, Pa., with his sister at the Fleischer Studios, Florida.

CHARLES BLUMENTHAL, below, theatreman of Deadwood, So. Dak., with Ronald Reagan at Warners.

JULIUS GEERTZ, above, circuit operator of Davenport, Ia., with Geraldine Fitzgerald on the "Give Me a Child" set at Warner Brothers.

S. H. STECKER, below, of Associated Theatres, Cleveland, visits the Fleischer plant in Florida.

PHILIP BLOOMBERG, below, president of the Naumkeag Amusement Company of Salem, Mass., with Mr. and Mrs. Jack Mercer, the voices of "Popeye" and "Olive Oyl" at the Fleischer studios in Florida.



CHARLES KLEIN, above right, operator of the Black Hills Amusement Company of South Dakota, with Mrs. Klein and May Robson, playing in "Family Reunion" at Warner Brothers.

KENT, BALABAN LEAD WAY IN LATIN AMERICAN DRIVE

Paramount and 20th Century-Fox Turning Eyes South for Offset to Losses in Europe and Orient

The industry is getting down to action in hewing out a market in South America. The determination of Twentieth Century-Fox to cultivate the field, as announced by Sidney R. Kent, president, at the company's annual sales convention two weeks ago in Chicago, was paralleled this week by a similar statement of policy from Barney Balaban, president of Paramount Pictures, who arrived on the coast Monday, with other home office officials, for production conferences.

Look to South America

The two public statements are representative of the decision of virtually all the majors to build Latin American sales as a replacement for the markets lost to international tensions and restrictions in Europe and the Far East.

In several other quarters Latin America was mentioned as an increasingly important customer for Hollywood, with a unanimity on its importance but a divergence of opinion on the best method of satisfying it, on the importance of the native motion picture industries, and on the so-called "anti-American" feeling.

Among executives who have contributed expressions to the subject are Miles S. Goldrick, assistant foreign sales manager of Electrical Research Products, Inc., who feels that equipment business, while good and increasing, can be made even better; Joseph Seidelman, foreign sales manager of Universal Pictures, who, while pointing out the preponderance of American films in Latin America, believes there is "room for improvement"; Donald Slesinger, director of the American Film Center, which has completed a study of Latin America as a market; Fernando Mier, brother of the Mexican producer, Felipe Mier; William Rowland, producer, for RKO, in Mexico City; and others.

Compensation for Shrinkage

Mr. Balaban, arriving in California, expanded the Paramount statement of policy, thus:

"We feel that by paying special attention to the entertainment wants and interests of our neighbors of Latin America, and the British Empire, we can compensate for possible shrinkage in market resulting from international trouble in Europe. With such plans in view, Paramount will not reduce the activities of its Hollywood studio. The company expects to make approximately the same number of pictures we produced during the past year, thus maintaining thousands of workers on heavy payrolls here."

Last week, a subcommittee of the Senate Interstate Commerce Committee, listening to arguments over the Neely anti-block-booking bill, heard two representatives of the majors, Charles C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, and Mr. Kent, as head of Twentieth Century-Fox, outline the loss of European and other markets, and emphasize the importance of Latin America. Mr. Pettijohn asserted that in South America the gain exceeded recent losses in Italy and Germany.

MEXICO SETS UP NEW FILM BRANCH

Organization of a national chamber for Mexican film producers, distributors and exhibitors, for the purpose of protecting their interests and generally improving conditions in the industry, has been completed in Mexico City by a group of members of the national exhibitors' union, headed by Francisco Somohano.

Manuel Rivera, prominent producer, is president. Other officers include Juan Pezet, Francisco Somohano, Manuel Fernandez and Emilio Azcarraga.

General orders for all grade school children in Mexico City to attend a theatre were issued for the first time by the Public Education Department. The picture is "Professor Mamlock," Russian film. The children were admitted at 2 cents a head to see this persecution film.

Mr. Kent said losses in foreign exchange were sustained by Twentieth Century-Fox from Japan's invasion of China, the absorption by Germany of Czechoslovakia, the German and Japanese monetary restrictions, the civil war in Spain, the building of a British industry and its quota system, the establishment of a government monopoly in Italy.

"All but two or three of the eight companies are out of Germany, and the Central European market, which used to be a large one, is now practically nil through German domination," said Mr. Kent. "The company I represent was doing a million and a quarter's worth of business annually in Spain. It was completely wiped out by the civil war. . . . A few weeks ago we were forced out of Italy by a state monopoly that proposed to buy our pictures at practically nothing. . . . We had been building a lucrative business in China after many years of effort, which has now been destroyed largely by the Japanese invasion. . . . Our former prosperous business in Japan has wasted away to practically nothing. . . . In England, the company that I represent will spend $2,500,000 alone this year to meet the requirements of the Quota Act. That is the price that one company alone will pay for the privilege of doing business for one year."

Only Worldwide Salesman

A solution lies in South and Central market, he went on.

"Our thought is to develop this market. This is an important job. The motion picture business is the only salesman America has today covering a world wide front. It has increased our country's export business by creating demand for American goods shown in our films; it has opened new factories to meet this demand; and it has even forced foreign governments to teach English in their schools. The American film is the greatest sales force our country has in foreign lands, and it is our hope to increase this prestige in South American countries."

Twentieth Century-Fox will hold its Central and South American annual sales conventions, the first such, in Rio de Janeiro and Trinidad. The former convention is expected in May, and the latter in June, probably, on Mr. Kent's return from inspection of South American exchange territories. He will attend both conventions, and, in Brazil especially, in view of the increased American-Brazilian trade cooperation as expressed by the recent treaty, will be greeted by President Getulio Vargas, foreign Minister Oswaldo Aranha, and other dignitaries.

90% of Bookings

While various industry figures, acquainted with Latin America through statistical manuals or by "inspection" tours, agree it is a large market, not all say that it is so large, important, or undeveloped, for American trade.

It is pointed out that American films now have approximately 90 per cent of the bookings; that neither native, German nor Italian production is threateningly competitive; that, if native production should become a danger it could be financed, or bought, comparatively easily by the American companies, because of the lower costs of labor, property and equipment.

It is, however, generally agreed that certain improvements in business methods should be made; that distribution systems, especially in Argentina, are antiquated; that the personnel of American exchanges could be improved, with more competent staffs; that Hollywood pictures with dialogue in the English language could be scrutinized more carefully, to avoid offending Latin sensibilities and to include items of more interest to Latin Americans; that pictures in Spanish could be made more carefully, in Spanish and with a story content that all Latin Americans will understand.

Methods of Operation

Furthermore, it is agreed that, for American companies to improve their present situation in the market, they can finance production or distribution of native product, or both; they can produce, as they have been doing, Spanish language pictures in Holywood; and in the realization that English language pictures generally outdraw even the best native production they can continue to distribute English language pictures, made with special care.

Opinions differ on the comparative efficiency of these three methods for capturing the entire Latin American market. Those who criticize Spanish language production in Hollywood say that the locale, dialect, mentality, of Latin America cannot be approximated in a Hollywood studio.

"They attempt to follow the Hollywood style, even in the picture technique, and you can't do that in Spanish pictures, because the mentality is different," Joseph Seidelman, foreign sales manager for Universal Pictures, declared. Mr. Seidelman, in New York, is back from a tour of key cities of Latin America, during which he exhibited "The Mikado," an English made picture of Universal release, and a special product trailer, with Spanish accoutrements.

The American companies should pay more attention to their Hollywood English language pictures, Mr. Seidelman said; they should not, necessarily, go into native production.

Spanish Commentary

Universal is following this procedure, according to Mr. Seidelman. The company's newsreels and shorts are being equipped with Spanish commentary, and the Hollywood studios are trying to inject items of interest to Latin Americans into pictures, and to exercise the same care not to offend sensibilities, as formerly was

(Continued on following page)

FRENCH COMPETITION PLACED FIRST

(Continued from preceding page)

reserved by Hollywood studios to pictures which might offend Europeans.

Argentina has the "only serious" native production, according to Mr. Seidelman.

"They produce about 50 pictures yearly, and about four are good," he said. "But they can't live on making three or four good ones and 46 bad ones, which has been their average."

Mexican Production Improving

Mr. Seidelman noted that Mexican production was improving, but called its distribution throughout Latin America very "spotty." Of native production, generally, he remarked:

"It has its place, and will keep its place; it is limited by production costs and distribution costs. We've always led the market. For us now it's just a matter of being a little more energetic, of adapting our methods, and our pictures, with a little more care and attention."

He noted that in smaller theatres native pictures were booked at weekends, most profitable time, and American pictures mid-week. This he attributed to a lack of knowledge of proper marketing by local exhibitors, though a variety of explanations have been offered by others.

As for German pictures, "though their features even are offered free, these and their distributors are so plainly labeled Nazi that they can't obtain bookings. Germany is no competition at all."

French Competition Seen

Apropos of the dislike for German pictures, Fernando Mier, brother of the Mexican producer, Felipe Mier, said in New York this week that the ideological note was subordinate to the "plain fact that German actors are too loud, and the language is too harsh."

Mr. Mier said that Italian pictures might invade the market successfully, if Italian pictures were "any good," and they "never are any good," he said.

He claimed that French pictures constitute, outside of native product, the sole threat to American grip on the market, a viewpoint concurred in by several other observers. Partial success of French pictures is due, he said, to their "spot" booking policies, whereas, he said, American companies still try to sell in blocks.

Surveys of the Latin American scene, conducted by various governmental, philanthropic, and industry affiliated observers, throw a parenthetical sidelight on Mr. Mier's observation. It was noted last week by a group in New York, representing all three types of investigation, and paramountly interested in "developing" Latin America, that when an American picture has been disliked it has been because of portrayal of free and callous family relations, whereas French pictures are apparently successful for the same content. In the terms of one commentator, American pictures were penalized for half-hearted "wickedness," while French pictures were praised because of their thoroughness in this direction. It was emphasized, however, that the observations hold true only in the so-called specialty theatres in key cities.

Brazil Called Best Market

Mr. Mier called Brazil the "best" American market "to be" because it is still largely undeveloped, its population is growing, its language is Portugese, Spanish production does not enjoy any advantages to speak of and the native production is virtually negligible.

American pictures, whether in Brazil or the rest of Latin America, should above all have *action,* Mr. Mier said. He pointed out the large percentage of persons who, in "backwoods" areas, are unable to read English titling.

"But such people will always understand action," he said; "and that is why westerns always sell."

WAR ORDERS HALT SHOWS

Motion picture theatre programs at Malta were interrupted Monday night so that British naval officers could call out emergency mobilization orders to sailors and officers in the audiences. Within a few minutes bluejackets and air force men were pouring into the streets from theatres and other places and were proceeding on the double-quick to the ships of Britain's Mediterranean Fleet which were soon steaming for undisclosed destinations after the Cabinet in London had decided that any aggression by Italy against Greece, Turkey or other Eastern Mediterranean States would be regarded as "an invitation to war."

American newsreel managers in New York disclosed Tuesday that their "war crews" were "all set" at Europe's strategic places against any eventualities. In some cases the camera crews have been doubled since the situation became tense following Italy's invasion of Albania.

The content of American pictures was criticized by Mrs. William Dick Sporborg, chairman of The East Coast Motion Picture Preview Committee, who reported that, at the Lima Conference, from meeting Latin American women, she learned that they "were worried about our home life."

The Latin Americans, she said, do not understand gangster pictures and college love stories. She quoted an Argentinian as calling American pictures "the worst possible propaganda" against the United States. Mrs. Sporborg has submitted reform recommendations to the MPPDA.

Rowland's Views

That American companies would better enter native production by subsidization, rather than depend upon the "superiority" of Hollywood production, was the opinion of William Rowland, producer of Mexican pictures for RKO release, in New York this week. Mr. Rowland's "Perfidias," a musical, was finished this week, and he was expected to return to Mexico City this weekend to start work on the third of a series of four which RKO is releasing, "Love at Ninety Degrees."

Mr. Rowland pointed to the anticipated subsidy, by the Mexican government, of $1,000,000 to Mexican producers, as an example of the growth of such a practice, and as a promise of an eventually large industry.

While RKO is merely releasing his product, under present contracts, Mr. Rowland declared he expected the company to finance production shortly, and cited the sponsorship of Mexican production by United Artists, Columbia, and Universal. He said that these companies hold contracts for 22 pictures, about one-half the total Mexico City production; and anticipated that, before the end of the year, American companies would sponsor about 75 per cent of Mexican production.

Outright subsidization would avoid the eventual setting up of quota laws, he said; it helps the majors market their "B" pictures; it pays for their distribution costs in Latin America; increased native production brings to the theatre inhabitants, particularly of the hinterlands, who never saw pictures before, who can't read Spanish titles but can understand Spanish dialogue. He said pictures can be made in Mexico for $40,000 which would require not less than $250,000 in Hollywood.

Would Use "Pure Spanish"

Mexican distribution in other Latin American countries is "spotty" only because Mexican producers use the local language and localized stories, Mr. Rowland said, advocating the use of "pure Spanish" and stories which "all can understand."

Every country below the Rio Grande will have an industry, Mr. Rowland thought; and American industry should enter directly, now. He predicted about 50 pictures yearly, from "about each country," and said that, while no one of these countries can build an industry as large as that of Hollywood, they can produce comparable pictures, because of the labor, and other price differentials. Mr. Rowland said that it was "easy" to get a "50 per cent profit" on Mexican pictures costing up to $80,000.

He decried production of Spanish language pictures in Hollywood.

Increased Competition

J. A. McConville, foreign manager for Columbia Pictures, who returned to New York two weeks ago after a two-week stay in Mexico, noted an improvement in Mexican-United States film relations, and competition to Mexican product from Argentine and from the new Spain. He predicted better and increased Mexican production, and the use by native production of American distribution facilities in all Latin America.

Columbia now has a total of three Spanish talking pictures being released in Latin America shortly. They are "Los Enredos de Papa," "Cada Loco Con Su Tema," and "Luces de Barriada." Entering production shortly will be "Caballo a Caballo."

Donald Slesinger, director of the American Film Center, New York City, left Monday for California, taking with him a report prepared by the Center staff, on the laws, tariffs, agencies of film distribution, personnel of film companies, equipment—and, most particularly, prejudices—of Latin America. The Center has been engaged in the study for several months, and intends to make it available on Mr. Slesinger's return to New York on April 27, to "all who can use it to advantage." The Center has stated that the endeavor was "primarily philanthropic," a service to American enterprise generally.

The aim of the survey by the Center was, ostensibly, to advise those who "are interested" on the conditions which face the distribution and manufacture of educational films but the theatrical film interests are applying its data and the State Department, which as well as the motion picture industry, feels that "educational" films are necessary to promote the good will which will increase commerce.

The Center report has correlated the pertinent facts from various available domestic sources. In this connection, it has paid for the printing of a survey by the Metropolitan Motion Picture Council, in New York City, of all existing films on Latin America. The report also, inasmuch as members of the Center staff were unable to visit Latin America, incorporates parts of confidential surveys from paid agents in Latin America.

While the Center report will be exhaustive, certain highlights expected will include a recommendation by implication that men of greater competence be employed by American com-

PERMANENT EQUIPMENT MARKET

panies in their Latin American exchanges, inasmuch as many are related to executives in United States home offices; a statement that, while American films have most of the bookings, they can obtain more; that American films suffer from mid-week dating, in second and subsequent runs, because the distribution system, whereby native producers pay distribution agencies a flat fee, and a percentage of grosses, spurs the latter to obtain weekend bookings from small house exhibitors for native product.

Equipment

American equipment manufacturers have "nothing to fear" from Italian and German competition in Latin America, nor from native production of such equipment, in the opinion of Miles S. Goldrick, assistant foreign manager for Electrical Research Products, who returned to the company's New York home offices on April 3, after a 20,000 mile airplane tour of most of the Latin American countries. Mr. Goldrick found the business outlook "very promising," with the company expected to increase its sales this year. He noted import difficulties in Argentina, Chile, and Uruguay, but believes these will be overcome, with the negotiations now in progress or expected, between the State Department and those countries, for mutually beneficial trade pacts.

"German equipment is good, but not as good as ours; we have the patents," he said. "As far as the building up of local industry is concerned, that may happen. But no South American country will ever be able to compete with American precision manufacturing methods. And small countries, with small populations cannot expect to have a big enough market to spend the money to build any motion picture equipment industry large enough to compete with ours."

"Even should the improbable happen," he said, "we will always be certain of keeping our own market back here."

Sees Permanent Market

Mr. Goldrick pointed out that American business men "have got to learn" Latin "psychology." Qualifying this, he said:

"Nevertheless, our businessmen are at least as skillful in selling as those of any other country; and, in most cases, their ability, and their product, especially, is superior."

"We've got a good market down there now," he continued, "but, of course, we can have a much better one. The more attention we pay to it, the better it will get."

"Latin America, differing from most other markets, is a permanent market," he declared. "The continuation of our present realistic treatment of our market there will bring us more and more benefits."

Mr. Goldrick blamed money exchange difficulties for the somewhat increased trade attention given by Latin American countries to Italian and German products. Said he:

"It is not a matter of ideologies; just a matter of foreign exchange. Latin American countries don't get enough American exchange to pay for all their American imports."

In such circumstances, he intimated, they turn to countries which barter, such as Germany and Italy. He pointed out the situation in motion picture equipment in Argentina. There, he noted, the Western Electric Company of Argentina must obtain a separate license for each shipment of American products. The Germans are favored over the Americans, because "they get their strength by barter."

In spite of the situation, Mr. Goldrick claimed that Western Electric had "made more progress there in the last year than in the two previous."

Mr. Goldrick explained the licensing system, which obtains also in Uruguay, and Chile.

"These people, and the Argentines," he said, "are merely attempting to control their foreign exchange. The licenses cost practically nothing; they aren't for revenue; they are discriminatory; they are left to the discretion of the officials, who will not favor a country with which they have an unfavorable balance of exchange. And, I believe, Argentina has an unfavorable balance of trade with the United States."

SAYS U. S. LABOR BOARD KILLS "FREE" UNIONS

Protection of unaffiliated, "independent" labor unions from the allegedly biased National Labor Relations Board is sought in amendments to the Wagner Labor Relations Act by Senator Allen J. Ellender, Democrat, of Louisiana. Senator Ellender said that his amendments would permit aggrieved workers to appeal to the courts from labor board decisions.

"They will allow you to import product if it is necessary to the welfare of the country," he added.

Generally, Latin America has been cultivated assiduously, though not as much as it could be, Mr. Goldrick intimated. He said that, "there has been quite a bit of equipment sold down there during the last few years, but there are plenty of theatres to equip," and cited the many thousands of theatres, in "backwoods" areas.

The company has had to depend upon the United States Department of Commerce for approximately exact figures on the number of theatres and types of equipment, he noted. The company has been trying to conduct an independent survey of the territory, but finds it difficult, he said, "because there are some theatres which no North American has ever seen, and can never get to, apparently."

The lack of purchasing power of the majority of the population in these areas, which comprise much of Central and South America, makes it impossible for the theatre owner to earn much, and to purchase much. Mr. Goldrick noted that while much equipment can be sold, this is a large market which can never be reached until the inhabitants have enough money,

"What we are trying to do in those countries is to have the exhibitor place in our laps *all* of their problems," he declared.

Modernized Equipment Needed

Modernization is the greatest need of the Latin-American exhibitor, he noted.

"For years, there has been a great market for used equipment," he said, "and they operate in some places with the worst junk you ever saw."

On product, Mr. Goldrick ventured that the increasing number of Spanish language pictures had brought backwoods Indians to the theatres "for the first time"; and that this audience growth was responsible for the better prospects for the entertainment end of the industry.

"From seeing Spanish language pictures—and it is only natural that they want to see pictures primarily in their own language—they have gone on to enjoying English language pictures."

He added that an American "big" picture made box office figures, however.

Brazil is the biggest potential market, Mr. Goldrick said; and Mexico at present is the "livest." The latter he attributed to the modernizing of Mexico, and Spanish language production there; the former he explained as a country bound to become as great as the United States.

Mr. Goldrick started his tour, by Pan-American Airways, on January 15th. He visited Guatemala, Honduras, Salvador, Nicaragua, Costa Rica, Panama, Peru, Chile, Argentina, Uruguay, Brazil, the West Indies, Puerto Rico, Cuba and the Guianas.

ERPI operates in Latin America through wholly owned subsidiary companies: the Western Electric of Mexico, for Mexico and all of Central America as far as Panama; the W. E. of Cuba, for the Caribbean Islands, the Guianas, Venezuela, Panama, and Peru; the W. E. of Chile; the W. E. of Argentina; the W. E. of Brazil, for Brazil and Uraguay.

The Department of Commerce in Washington this week released figures from its commercial attache at Buenos Aires, showing that American pictures were holding their lead in Argentina, and that German and Italian films were "no competition." A breakdown of these figures covering the first two months of 1938 and of 1939 follows:

1938	1939
52 features released	*52 features released*
40 American	35 American
four German	one German
one Italian	none Italian

Following is a general description of Latin-American production:

In order of importance, there is production in Mexico, Argentina, Cuba, Brazil, Peru, Venezuela, Uraguay. Before the Spanish civil war the growing Spanish industry supplied the extant demand for Spanish language pictures; its consequent cessation helped Latin-American production to grow; its probable rebirth, with the grandiose plans of the new Spain, may introduce an element, whose ramifications, ideological and commercial, are hard to foretell. For the present, however, there is only Latin-American production to consider.

Mexican Production Increasing

Last year Mexico City produced 50 pictures and Buenos Aires 47. This year, Mexican producers, if financed adequately, hope to increase the output to 70 pictures; and Argentine production is similarly optimistic. The average "first class" picture in these production centers cost from $40,000 to $80,000.

Libertad Lamarque is the outstanding actor in Buenos Aires. Boxoffice favorites also are Sandrini and Pepe Ortiz. Distribution of Argentine production has been handicapped by use of local dialect.

Maria Teresa Montoya, Arturo De Cordoba, Marina, Tamayo, Fernando Soler, and Domingo Soler are the greatest Mexican drawing names. Mexico appears to be better endowed with talent, with many Spanish stars present.

With Columbia, United Artists, Universal, and RKO already subsidizing or releasing Mexican production, the trend is towards entrance of more American companies, and towards outright subsidization.

In all Latin-American production the trend is towards a "sharpening" of technique; so that, it is estimated, at least four each of the current crop from Mexico City and Buenos Aires compare "favorably" with Hollywood pictures costing about $200,000 to $300,000. The star system has developed, to boxoffice advantage.

In Mexico, the government aids production; an instance being the five per cent rebate in taxes, to encourage American companies to produce there. And, also, five per cent of the gross is charged against all non-Mexican pictures, as a Federal tax, this being rebated to native production.

NEELY SEEMS TO BE LONE COMMITTEE PROPONENT OF BLOCK BOOKING BILL

New Trade Practice Proposals Acceptable to Practically All Exhibitor Units Except Allied, Rodgers Tells Senators

by FRANCIS L. BURT
in Washington

A close study of members of the five-man Senate Interstate Commerce sub-committee holding public hearings on the Neely anti-block and blind selling bill in the Senate Office Building at Washington disclosed Wednesday that the measure possibly might not reach the floor of the Senate from committee for a vote.

Three of the five members of the sub-committee were seen as probably against the bill, a fourth, Senator Tobey, of New Hampshire, has taken no part in the hearings, leaving Senator Matthew Mansfield Neely still firmly behind the measure, as its sponsor.

At the last Congress, the Senate passed the bill, but without a record vote; it did not reach the floor of the House.

Reaching the middle of the second week of the hearings, Senator Ellison D. Smith, of South Carolina, chairman of the sub-committee, made it clear that he views the film industry, from producer to exhibitor, as based on the profit motive and is not "sold" on the contention that the quality of films can be legislated upward.

White Expresses Impatience

Senator Wallace H. White of Maine, who voted against the bill when it passed the Senate last year, has expressed impatience with charges of monopoly and lack of interest in the proposed trade practice agreement, pointing out that the Department of Justice and Federal Trade Commission can deal with such matters, and has insisted on being shown that the moral problem of the screen can be solved by the bill.

Senator Alben W. Barkley of Kentucky, who was "put on the spot" by Senator Neely's attempt to discharge the committee, is seen as against the bill on much the same grounds as Senators Smith and White.

Taking a slap at the manner in which the bill went through the Senate a year ago, Chairman Smith, during the hearings this week, expressed himself as "greatly enlightened" as to the film industry and its methods and as planning to share his enlightenment with other members of the Senate should the bill come up on the floor. The chairman expressed the hope that "the Senate will have as open a mind as some of us have had."

Allied States Association and the Motion Picture Research Council, of course, continue to be as much as ever in favor of passage of the bill.

Sees Pictures Retarded

Enactment of the anti-block booking bill would retard rather than advance the improvement of motion pictures, members of the sub-committee were warned by representatives of the distributors as the hearings started their second week on Monday.

Denying emphatically that the bill in itself provided any safeguards of the morals of the theatre-going public, leaders of the majors asserted that, under it, exhibitors would demand the same box-office successes that they now buy, that the new trade practice code would achieve the same results without the disadvantages, and that a majority of the independent exhibitors of the country preferred the new code to the bill.

DISCUSS TRADE PACT AT NEELY HEARINGS

While state exhibitor organizations continued this week to study the industry's new trade practice program (text appeared in Motion Picture Herald, *April 8th, pages 44–48), the majors were reciting its advantages to a Senate Interstate Commerce sub-committee holding public hearings in Washington on the Neely anti-block booking bill. Proponents of the bill, led by Allied, at the same time, insisted in their testimony before the sub-committee that the program did not solve that which they demand through passage of the bill, that is, complete elimination of blind and block selling.*

Meanwhile, salesmen of the majors working in the field will ascertain general exhibitor sentiment toward the pact to aid the distributors in rephrasing parts of the code, should this be found necessary. The general feeling exists that the majors stand willing to continue discussions with exhibitors.

The trade practice proposals, it was disclosed by William F. Rodgers, general sales manager of M-G-M, were initiated largely in an effort to quiet the demands of Allied exhibitors, who are the spearhead of the drive for adoption of the Neely bill.

Putting the proposals into the record for study by members at their convenience, Mr. Rodgers declared that practically every other exhibitor organization in the country has indicated that it will accept the agreement, although, he admitted, they all are seeking to have changes of more or less importance written into the provisions.

Civic Units' Demands in Mind

The proposals, he disclosed, were written with a view to meeting not only the demands of exhibitors but those of the civic organizations which have been prominent in the fight for legislation. The requirements of the latter, he said, are believed to have been met in the provisions for rejection of undesirable pictures and the securing of desirable films and the setting up of arbitration boards with distributor, exhibitor and neutral members to pass on each such case.

Mr. Rodgers explained that the agreement makes provision for the shifting of play-dates on "week-end" films which an exhibitor deems improper for his week-end audiences, for the determination by small exhibitors of the dates on which they will play percentage pictures, eliminates score charges and the requirements of some companies that exhibitors take shorts or other films in order to get features, and a guarantee that a small exhibitor will not have his pictures taken away from him to be given to a larger theatre.

"The small theatre man has decided advantages under this proposal that will give him, not all the Neely bill provides but a great many concessions he never had before," Mr. Rodgers told the subcommittee.

Apparently misunderstanding him, Senator Neely asked: "If this will give it all the Neely bill provides, why not just pass the Neely bill?"

"I didn't say 'all,'" the witness replied.

Declaring that it is not always profitable to deal with the smallest theatres, the witness declared that the distributors have "bent backwards" in an effort to bring about a house-cleaning in the industry.

A number of exhibitor organizations, including the MPTOA, Southern California exhibitors, ITO of Metropolitan New York, the Virginia exhibitors and groups in Iowa and Nebraska, have already advised him of the probability of their acceptance of the proposals, Mr. Rodgers stated, explaining that the current draft had been sent to all exhibitor organizations and had been printed in all the film trade papers so that all exhibitors knew what they were. Whether they accept or not, he said, every exhibitor will benefit to some extent from the proposals, which are now being incorporated in the contracts and policies of several companies, M-G-M included.

The determination to eliminate score charges, he said, will cost his company over $600,000 a year in revenue, with other distributors suffering proportionately.

Rejected by 1,292 Exhibitors

Leaving to other witnesses the presentation of the effects of the legislation upon the industry, if enacted, Mr. Rodgers cited merely his own company's experience with "better" pictures, saying that it produced Dickens' "Christmas Carol" at considerable expense, only to have it rejected by 1,292 exhibitors, contrasting that experience with the baker's dozen cancellations usually received on a gangster film.

"I am simply trying to emphasize that from a moral standpoint there is no issue here," he said. Nothing in the Neely bill would prevent an exhibitor from rejecting such a picture, admittedly not a box-office attraction, he said.

Declaring there has been a great deal of misrepresentation as to the actual situation, the MGM sales executive took up and answered a number of the charges made by Allied witnesses last week.

In the first place, he said, it is not true that only the "best" pictures are exported to England; it is not true that United Artists sells its pictures singly, and it is not true there is no block booking in England.

Far from selling its films selectively, United Artists, which has not yet agreed to join the other distributors in the trade practice proposals, books in blocks and demands that exhibitors, including the Loew chain whose contract he analyzed over the week end, not only to take all its product but to take also five foreign pictures. Loew's did not want so many foreign films, but had to take them, he declared, and, further, not only had to buy blindly but had no cancellation privileges.

Block Booking in England

Block booking is also practiced in England, he asserted, explaining that while distributors are required to trade show their pictures, they demand that exhibitors sign up for all those shown at a time. He pointed out that there is a prohibition against selling a picture for six months after it is trade shown, and suggested

(*Continued on opposite page*)

ANSWER ALLIED LEADERS' CHARGES

(*Continued from preceding page*)

that the exhibitors here who were fighting for such showings would not like such a delay, particularly in the case of musicals of a topical nature.

Referring to Col. H. A. Cole's assertion that 23 Texas theatres were forced out of business by "oppressive" tactics, Mr. Rodgers told the subcommittee he had never been able to get a list of exhibitors who were put out of business but that, on the contrary, those who are most strenuously fighting the distributors are among those who have been most successful.

In this, he referred to Sidney H. Samuelson (of Allied), who, he said, has had a monopoly in his home town of Newton, N. J., for many years. Mr. Samuelson, he recalled, told the subcommittee that an old building was being remodeled into a film theatre and that threats had been made that if he continued his legislative activities, he would get some competition. That threat, Mr. Rodgers declared, was made, not by a distributor affiliate but by an independent exhibitor.

Sees Curtailed Production

Further, he asserted, Mr. Samuelson complained that the best pictures went first to the distributor-controlled houses. "In his case, he plays pictures in Newton within two or three days after the Capitol in New York," the witness asserted. "The highest rental ever received from the Capitol was $80,000. Mr. Samuelson had the same picture, while it was being played at the Capitol, for exactly $50."

Mr. Rodgers also paid his respects to Nathan Yamins, Allied president, who had declared enactment of the bill would not hurt the producers. "That was theory," he declared. "For my company I can give you facts. If the Neely bill becomes a law there is only one way in which we can operate. That is, after a picture is finished. I cannot risk the provisions of this bill. And if we finish and show pictures and then sell them, despite what Mr. Yamins said to the contrary, my company will be forced to curtail production not less than 25 per cent."

As his final shot, Mr. Rodgers declared that under the bill there would be no way in which the industry could experiment with better pictures, and far from elevating the screen, the legislation would drag production down to a level far below what the producers themselves are aiming at.

"Of these independent theatres that claim to be so oppressed," he concluded, "I would like to know how many of the 10,000 in existence are for sale."

Educator Deserts Bill

The first defection from the ranks of the proponents of the bill was disclosed in a telegram to Senator Pepper of Florida from the president of the University of Florida, and transmitted to Chairman Smith for inclusion in the record. In his telegram, the University head admitted that he had supported the bill in 1936 but said that he has since observed improvement in motion pictures and has learned more about the economic and social problems of the industry and, while still sympathetic with the aims of the measure, does not now believe legislation the most desirable means of dealing with the situation.

A split in the subcommittee as to the moral virtues of the bill was revealed as George J. Schaefer, RKO president, prefaced his prepared statement with an assertion that the measure would not assure better pictures.

"I cannot get very much interested in writing an anti-trust statute applying to only one industry or in any trade practice agreement that applies to only one industry," Senator White interrupted. "But I am very much interested in the moral question.

NEELY CITES SALARY, BUT NOT TAXES

Senator Matthew Mansfield Neely on Tuesday caused a crisp exchange at Senate Interstate Commerce sub-committee block booking bill hearings in Washington when he referred to recent publication of a salary of more than $1,000,000 for Louis B. Mayer, vice president of Loew's and MGM, which, he said, was more than was paid the 96 members of the Senate.

Charles C. Pettijohn, heading the majors' counsel in opposition to the bill, reminded the Senator and his colleagues that "about 90 per cent of the largest salaries and incomes was returned to federal and state governments by taxation."

Editor's Note: Mr. Mayer's salary of $1,296,503 was subject to some $881,724 in federal and state taxes (see page 44) which was $881,724 more in taxes than the 96 Senators paid put together.

Standards and Profits

"If this legislation was to raise the standard of pictures, I could get tremendously interested in this bill, but that is the only appeal the legislation makes to me at all. Statistics indicate that whatever selectivity there is in the exhibitors, they are selecting the pictures which have the most box office appeal. If there is monopoly and if there is complaint, it should be to the Department of Justice, and we have a Federal Trade Commission to deal with codes. I feel like relegating the whole matter, so far as those phases are concerned, to the Department of Justice and the Federal Trade Commission."

"This whole business is predicated upon the profit," Chairman Smith interjected. "They cannot go on making pictures that do not sell, that is fundamental; and what, in your opinion, Senator, would be the moral uplift if you leave it to the exhibitor to select and he selected the wholly moral pictures and nobody came to see them?"

On the whole, Mr. Schaefer told the subcommittee, exhibitors do not buy a producer's entire output. In the 1937-'38 season, he said, only 32 per cent of the contracts called for his company's entire output of 48 films; 11 per cent took from 40 to 47 pictures and 57 per cent took less than 40 pictures. Cancellations amounted to $976,425 in value out of the total (undisclosed) flat rentals.

Continuing his attack on the bill Tuesday, Mr. Schaefer discussed charges made last week by Allied witnesses, explaining how Texas exhibitors to whom Col. Cole had referred found themselves with surplus product by the acquisition of new houses and how the Varsity, Dallas, which Col. Cole had said could not get "Little Women," bought not only that film but some 30 others.

Mr. Schaefer also denied charges that his company would not sell "Snow White" except in block, and asserted that any exhibitor could get the picture without taking any others.

Senator Neely at this point interjected that he had received complaints from two West Virginia exhibitors of their inability to get the picture, and Mr. Schaefer explained that, in one instance, the exhibitor wanted the picture alone but a competitor offered to take it with a block.

"In a competitive situation where a man says 'I will buy your 41 pictures and also "Snow White,"'" Mr. Schaefer retorted, "is it good business for me to sell 'Snow White' and my 41 or to say 'I will sell you "Snow White" but the other fellow has to take my 41'?"

Both cases, however, he added, were satisfactorily adjusted.

Referring to the testimony of Nathan Yamins that United Artists sold selectively, Mr. Schaefer, formerly head of that organization, asserted U.A. would have more difficulty in living under the Neely bill than any other company and that it has always sold its Goldwyn pictures in blocks and now sells practically all its films that way.

Yamins and Competition

Paying his respects to Mr. Yamins' situation in Fall River, the witness declared the Allied exhibitor only now, after many years, is facing a break in the monopoly he has had, and charged that he made every effort to influence the city authorities to refuse a building permit and operating license for a new house now under construction by local interests.

He also reverted to the Allied witness's claim that there are 160 producers in Hollywood who could turn out pictures under the Neely bill if the majors did not, and said that those producers are in the employ of the major companies. His added comment that they were paid very high salaries elicited from Senator Neely the remark that salary figures recently published disclosed that one film executive received more than all 96 members of the Senate.

"I'm going to join them," Chairman Smith interjected.

Can't Legislate Quality

"You cannot legislate quality into product," Mr. Schaefer warned the subcommittee as he concluded.

"You are dealing with a manufacturer, and attempting to put restrictions on that manufacturer, but leaving the exhibitor unshackled."

The industry does not believe itself privileged and not subject to "reasonable and wise" regulation, he said, but does feel that it should not be classed as a public utility or railroad. Not all pictures produced are good, he admitted, but "there are more good pictures made than poor ones," and the major companies are constantly endeavoring to improve their quality.

As evidence of the extent of this effort, Mr. Schaefer told the committee that RKO has spent $500,000 for the rights to "Abe Lincoln in Illinois" and "The American Way" and is prepared to spend up to $3,000,000 on the production of the pictures. It is also planned to promote "Ivanhoe" at a probable cost of $1,000,000.

"I believe every worth-while book or classic ever written has been made into a motion picture," he said. If there are some that have not been filmed, they will be undertaken if the civic groups will submit a list, he added.

Mr. Schaefer called the subcommittee's attention to the fact that all of the pictures com-

(*Continued on following page*)

CLUB WOMEN CLASH AT HEARING

(Continued from preceding page)

plained of by the civic groups have been passed by the state boards.

Increased selling costs which would follow enactment of the bill would put some independent exhibitors out of business and would require higher theatre admission prices at all theatres, Mr. Schaefer told members of the subcommittee. He said that it would be extremely difficult for producing and distributing companies to comply with the provisions of the bill without increasing costs to exhibitors and the public. In its basically hampering effect on the industry because of its "impractical and restrictive provisions," it is "fundamentally more vicious and offers a far greater threat to prosperity of the industry" than all of the legislation and restrictive provisions operating against American firms in foreign markets, he said.

Mr. Schaefer pointed out that under the present system approximately seven features a week are shown in 400 cities in the United States, providing plenty of leeway for community film selection and patronage. He said that every worthwhile film is eventually shown in as many as 10,000 or 11,000 theatres in this country, and that the 6,000 or 7,000 remaining theatres are eliminated by competitive considerations from showing the same films. "Snow White and the Seven Dwarfs" has had 9,000 bookings to date, he said.

Use of Cancellation Privilege

He related that there is no evidence to show that the exhibitor uses his cancellation privilege to eliminate from his programs pictures of questionable moral content. He pointed out that independently made pictures such as "Ecstasy," "Birth of a Baby," "Goona Goona" and "Nudist Camp". were sold singly by their distributors.

Redeeming his promise to submit actual figures to prove the contention that exhibitors are not forced to take any company's full output, Mr. Pettijohn laid before the committee tables showing the actual number of contracts secured for each picture produced by six companies during the 1937-38 season, explaining that the other companies were not yet able to produce such an analysis.

Contesting the claim of proponents of the bill that, under it, only the best and cleanest pictures would play, Mr. Pettijohn turned to statistics for 1933-'34 to show that the most popular films in that season were those of Mae West and the late Will Rogers, the former long an example of the undesirable in celluloid and the latter admittedly among the cleanest pictures ever produced. At the low end of the list, he said, were such desirable pictures as "The Constant Nymph" and "The Good Companions."

Variations in Contracts

Mr. Pettijohn's tables for the current year showed that one company had a picture with over 13,000 contracts and another with less than 4,000. The top and bottom pictures in the output of each of the six companies were as follows: Columbia, 10,298 for "Theodora Goes Wild" and 2,006 for "The Beloved Vagabond"; M-G-M, 10,873 for "Navy Blue and Gold" and 5,455 for "The Chaser"; Paramount, 13,200 for "Wells Fargo" and 3,947 for "Love on Toast"; RKO, 9,567 for "Stage Door" and 845 for "The Rat"; Twentieth Century-Fox, 12,214 for "In Old Chicago" and 3,561 for "Dinner at the Ritz"; Universal, 10,569 for "Three Smart Girls" and 2,315 for "Four Days' Wonder."

Possible indications of improvement in public taste are seen in the fact that, while the first two Mae West pictures had no cancellations her last film was rejected by 140 exhibitors, Mr. Pettijohn told the subcommittee.

20th-FOX STATES ITS POLICY

Twentieth Century-Fox, in a statement of policy on product, this week outlined for exhibitor customers the literary properties from which it will make up its 52 features for 1939-40, also the talent to be used therein. "These ingredients," plus other reasons, it was said, "do not make so-called blind buying quite as blind as some would make you believe."

The "other reasons" cited included: "The company's production record for the past four years;" "Ability to buy our share of additional talent in the open market;" "Purchase of other timely books or stage plays offered on the market which may be superior or more timely;" "The incentive to continue to operate and conduct a successful and constantly growing company;" "The mutual necessity of making product that will produce a profit for ourselves" and customers.

The statement, signed by Sidney Kent, president; Darryl Zanuck, vice president in charge of production, and Herman Wobber, general manager of distribution, was frank in its admission that a certain percentage of the literary properties listed will fail to develop because, "as always, in final form, they will not reach expectations and must be replaced or dropped."

"Actually, exhibitors have a variety of ways to get out of playing a picture. By one or more of these methods, it is quite obvious that most theatres do get out of playing certain pictures of every company, otherwise every picture from the same company in the same year would play the same number of accounts."

Submitting a list of films receiving fewer than 20 cancellations or rejections and a contrasting list of pictures which received the most refusals topped by "Music for Madame," with 5,873, Mr. Pettijohn pointed out that the only apparent factor in an exhibitor's decision as to whether to take or reject a film is boxoffice appeal.

"If we do away with block selling, then the censor or the man who assumes to cater to the public taste becomes the arbiter of the fate of the picture," Senator Smith suggested. "Do you mean to tell me that they refused to exhibit some of these pictures?"

Classics Canceled

"Yes," Mr. Pettijohn rejoined, "I gave you the list to show that some of the pictures that have been criticized at this hearing have had very few cancellations. We have tried to bring to the screen worth while things, and those things have been cancelled, not so much in recent years as in the past. My purpose is to show what we are up against in making these classics. If they were not included in wholesale groups, we probably would not sell anybody."

Mr. Pettijohn referred to the English law and submitted for the record a transcript of a discussion in Parliament last month. "Don't let anyone tell that these English gentlemen are interested in anything but trade and commerce in motion pictures," he commented. Thirty per cent of the American companies' intake still comes from abroad, he pointed out.

Relating the lengthy and expensive preliminary work incident to the filming of "Alexander Graham Bell," to demonstrate the impossibility of living up to the synopsis requirements of the bill, Colonel Jason S. Joy, of Twentieth Century-Fox, declared that it would be impossible for that company to produce quality pictures, and the whole industry would degenerate into quickie production.

Section Three would have to be changed before the companies could operate, and, in that event, the bill would be useless.

Reverting to charges that only the best pictures are exported, Colonel Joy said that in the past two years only 11 of the 104 Twentieth Century-Fox features have not been superimposed for showing abroad.

Clubwomen Clash

Throwing down the gauntlet to Miss Catherine Lyford of Boston, who, she said, belonged to the groups that fought for censorship and has never interested herself in concrete efforts to improve pictures, Mrs. Frances Flagg of Newtonville, Mass., a member of a number of national women's organizations, declared the women of the country have no proper interest in the hearings "except as we seek for a settlement of these trade practices in order that we may have films which will increasingly portray America at its best."

Her organizations have never encountered any difficulty in dealing with exhibitors as a result of block booking, Mrs. Flagg told the subcommittee. At one time, she said, she tried to work with the proponents of the bill, but found them "so firmly fixed on a negative policy of criticism of block booking" that she withdrew.

Sees Employment Reduced

Kenneth Thompson, executive secretary of the Screen Actors Guild, testified Tuesday that the measure would cut employment. Ralph Block, former president of the guild, said the section aimed against blind selling was impracticable.

Last week's hearings started when Henry H. Atkinson, a leader in the Motion Picture Research Council, co-sponsors with Allied of the Neely bill, and spokesmen for Allied, rejected the industry's new trade practice program as a "cure-all" for that which they demand from the proposed bill.

S. R. Kent, president of Twentieth Century-Fox, was one of the principal spokesmen last week for the majors in opposition, telling the committee that it would be impossible for producers to comply with that provision in the bill requiring submission of a synopsis in advance or release. He, too, said enactment would seriously increase film costs for exhibitors.

Later in the week Mr. Kent testified that foreign wars and recent international disturbances have cost American motion picture producers millions and millions of dollars, and that the proposed legislation would not accomplish its purpose and would cripple the industry "that has gone through the entire depression without one dollar of government help."

A STATEMENT OF POLICY
AND AN ANNOUNCEMENT
OF 1939-40 PRODUCT
FROM 20TH CENTURY-FOX
FILM CORPORATION

Without hysteria, without braggadocio, without making rash promises that we can never hope to fulfill, Twentieth Century-Fox proudly presents its program for the season 1939-40.

The company will release fifty-two pictures.

In the following pages, we list titles, stars, players and directors that will be used to make up our 1939-40 program.

The literary properties outlined are the most important ever offered by this company. From this list will be selected the pictures that will make up our next year's group.

In spite of their great merit, a certain percentage of our story properties will fail to develop, because there always has been and always will be a percentage that, in final form, will not reach up to Studio expectations and must be replaced or dropped.

This is a situation which is inherent in the production of motion pictures.

These hazards, these changes, these heartbreaking disappointments are realized only by the man who has to deal day by day with the actual problems of production, but they exist in our industry and they cannot be eliminated.

As to the casts, we list that group of personalities under contract to this company and those already borrowed from the outside from whom these pictures will be cast.

Other deals of course will be made, other names will be added from time to time as they have been in past years; but we do not mention our hopes in many directions simply because these negotiations are not actually completed.

In asking you, our customers, to purchase this product, we call your attention to the following facts on which you can base your judgment:

1. The production record of this company for the past four years since the 20th Century-Fox Film Corporation was formed.
2. The list of important box-office names under contract to this organization plus our ability to buy our share of additional talent in the open market.

3. The list of impressive and well-known properties from which our program will be made, plus the purchase of other timely books or stage plays offered on the market which may be superior to or more timely than some of those we have indicated in spite of their respective merit.
4. The incentive to continue to operate and conduct a successful and constantly growing company and to secure the continued good will and respect of the thousands of contented customers the world over which this company enjoys.
5. The mutual necessity of making product that will produce a profit for ourselves and for you, which can only be done in the future as in the past by producing the greatest number of money-making box-office attractions.

These ingredients and the reasons as stated above plus this company's well-known record do not make so-called blind buying quite as blind as some would make you believe.

To the exhibitor who has used 20th Century-Fox product these past four years, we pledge the utmost that is possible to deliver a continuous flow of well made and profit-making quality motion pictures, to the end that we can continue to deserve and secure that support and confidence that has made this company's record one of which we are all very proud.

SRKent

President, 20th Century-Fox Film Corporation

Darryl Zanuck

Vice-President in Charge of Production

Herman Wobber

General Manager of Distribution

OF THE 52 20TH CENTURY-FOX PICTURES FOR
PRODUCE 24 FROM THE FOLLOWING GREAT

THE RAINS CAME

The biggest production ever attempted by 20th Century-Fox. Based on Louis Bromfield's best selling novel. Directed by Clarence Brown. Co-starring MYRNA LOY, TYRONE POWER, GEORGE BRENT with a supporting cast including Cesar Romero, Joseph Schildkraut, Maria Ouspenskaya and Henry Travers.

STANLEY AND LIVINGSTONE

A production that has been more than two years in the making. A special expedition braved the African wilds for months to obtain authentic scenes. Directed by Henry King. The cast is one of the most impressive in screen history: SPENCER TRACY, RICHARD GREENE, NANCY KELLY, Sir Cedric Hardwicke, Walter Brennan, Henry Hull, Henry Travers, Charles Coburn, thousands more.

HOLLYWOOD CAVALCADE

The "Big Parade" of film history . . . patterned to the scale of "Alexander's Ragtime Band." Co-starring ALICE FAYE and DON AMECHE. A cast blazing with luminaries of the film capital. Screen play by Ernest Pascal, from a story by Lou Breslow.

MARYLAND

In TECHNICOLOR. Produced as a companion picture to "Kentucky." Tingling and fascinating drama that revolves around the breeding of thoroughbred trotting horses and the glorious history of the state of Maryland. From the story by Sonya Levien.

Maeterlinck's
THE BLUE BIRD

Starring SHIRLEY TEMPLE. In TECHNICOLOR. One of the most important properties ever acquired by this industry. Based on the play and book of world-wide fame. To be produced with a lavishness that will make it stand out among even the very biggest of 20th's top-bracket hits.

HE COMING YEAR, DARRYL F. ZANUCK WILL PROPERTIES OR OTHERS EVEN GREATER

EVERYTHING HAPPENS AT NIGHT

Starring SONJA HENIE. Romantic comedy, thrilling with the grace and heart-lifting beauty of the most spectacular ice ballets yet to present this top-ranking "First Ten" star.

DRUMS ALONG THE MOHAWK

In TECHNICOLOR. From Walter Edmonds' best of best-sellers. Two whole years of research and writing have been devoted to getting the full throbbing power of this story of pioneer trappers and the American Revolution onto the screen. Its multi-star cast will be one of the year's most impressive.

THE MARK OF ZORRO

TYRONE POWER will star in this adaptation of one of the most sensationally successful and colorful boxoffice hits in all screen history. A role ideally suited for this most versatile and dashing of great stars. Truly big-picture!

A BRITON AT YALE

RICHARD GREENE'S sky-rocketing popularity will leap forward again with the showing of this attraction — an intensely dramatic story woven around the traditions and high-spirited activities of one of America's greatest universities.

SWANEE RIVER

The romantic Old South in song and drama. Starring DON AMECHE in a characterization that gives full play to his wealth of talent.

LITTLE OLD NEW YORK

Starring ALICE FAYE. The famous play by Rida Johnson Young, a notable success on stage and screen, rich in heart-warming sentiment and romance. Perfect for the glorious abilities of beautiful Alice Faye.

LADY JANE

Another SHIRLEY TEMPLE dramatic spectacle . . . produced with all the breath-taking scope of "The Little Princess." Resplendent with the brilliant and reckless gaiety of New Orleans at Mardi Gras. From the classic by Mrs. C. V. Jamieson. Directed by Walter Lang.

AN S. S. VAN DINE MYSTERY

(TITLE TO COME)

A master-stroke of showmanship stars SONJA HENIE in a story by one of the greatest living writers of detective fiction. A picture loaded with the electrifying surprises for which Van Dine is famous.

Elsa Maxwell's

HOTEL FOR WOMEN

The flair of the famous Elsa for the daring has made her entertainments internationally famous. Here she makes her debut as a screen personality . . . in a story she co-authored with Kathryn Scola. A spontaneous-publicity natural . . . a word-of-mouth sensation. Directed by Gregory Ratoff. The first of three Cosmopolitan Productions.

DANCE WITH THE DEVIL

An original story by William Rankin and Eleanore Griffin, who wrote "Boys Town."

FRONTIER MARSHAL

A dramatization of the West in its most lawless and tumultuous days . . . depicting the never-to-be-forgotten exploits of historic Wyatt Earp.

HE MARRIED HIS WIFE

WARNER BAXTER and BINNIE BARNES, who scored so brilliantly in "Wife, Husband and Friend," in a story even richer in hilarity and romance.

THE KHYBER RIFLES

A story of heroic action . . . as British regiments and native hordes clash for the gateway to India . . . historic, blood-drenched Khyber Pass. To be produced on a lavish scale.

JOHNNIE APOLLO

Vital with timely significance and drama . . . showing the disillusionment of modern youth facing a troubled world. Story by Samuel G. Engel, Hal Long and Roland Brown.

20,000 MEN A YEAR

Quick-on-the-trigger alertness won 20th this story of modern aviation's newest phase—the fliers of tomorrow and their training in American colleges. Thrilling and alive with youth. From the story by Frank Wead.

HERE I AM A STRANGER

Sincere, moving, powerful, human! Father and son drama against a college background. From the novel by Gordon Hillman, first published in McCall's magazine.

SCOTLAND YARD

Based on the famous stage play of the same name by Denison Clift. Pulse-pounding with all the suspense and fascination its title suggests.

BREACH OF DISCIPLINE

The sensational European stage hit about women in the medical profession.

STEINMETZ, THE GREAT

A production of epic scope, revealing the human side of the scientist whose miracles captured every imagination. His early struggles and romance make a story compelling with real-life impact.

RED CROSS NURSE

A tribute to that inspiring group of women, followers of the Florence Nightingale tradition, whose heroism has repeatedly thrilled the world.

BRIGHAM YOUNG

America's pages know no more arresting and vital figure than the illustrious founder of the Mormon Church. His indomitable courage in the face of crushing obstacles constitutes one of the most grippingly dramatic stories ever written.

Irving Berlin's

SAY IT WITH MUSIC

An exciting new type of American cavalcade — original, different! Mellow with heart-warming memories inspired by 25 of the most popular melodies ever written. Prodigal with all that makes for production greatness!

I WAS AN ADVENTURESS

Vivid-as-life experiences of a woman who led a band of European swindlers. Unmatched for minute-to-minute excitement.

A DEAL IN HEARTS

A bright comedy of domestic relations and complications . . . involving a wife who fought the eternal triangle with fire.

THE LITTLE DIPLOMAT

Starring SHIRLEY TEMPLE. A perfect vehicle . . . to be produced with the abundance of show values with which 20th has determined to surround the world's No. 1 star!

DANCE HALL

Adapted from W. R. Burnett's colorful and powerful novel of the steel workers, "The Giant Swing." Directed by Gregory Ratoff.

LILLIAN RUSSELL

Brightest star of the brightest days of New York musical comedy, her story glistens romantically with diamond brilliance, sparkles with champagne effervescence. The era that gave the Gay White Way its name.

BELLE STARR

The famous woman outlaw of the turbulent West whose deeds of brazen daring rivalled those of Jesse James.

THE POSTMAN WALKS ALONE

One of the most compelling titles and one of the most vital stories the studio has scheduled for production.

●

These Popular Series

SOL M. WURTZEL, *Executive Producer*

4 CHARLIE CHAN PRODUCTIONS

Even stronger casts and higher-budget production are planned this year, following the enthusiastic acceptance by exhibitors and the public of Sidney Toler in the title role!

4 JONES FAMILY SERIES

The constantly-growing affection of theatre-goers for this family—both individually and as a group—is being reflected in successively larger boxoffice returns. More important story material will still further strengthen their value to you.

3 MR. MOTO ADVENTURES

Peter Lorre, as the famous Saturday Evening Post sleuth, has steadily become a more firmly established boxoffice asset. Added impetus will be given his popularity by the stronger material afforded him in 1939-40.

4 JANE WITHERS COMEDIES

The wisdom of 20th's star strategy is reflected in the fact that Jane Withers, again in 1938, was high in the enviable "First Ten." Plans for the forthcoming season include important casts and stories calculated to widen her top-rank appeal and marquee pull.

—and—

13 ADDITIONAL FEATURES

As yet untitled.

THE PRODUCING ORGANIZATION

DARRYL F. ZANUCK
Vice-President in Charge of Production

WILLIAM GOETZ
Vice-President and Executive Assistant
to Darryl F. Zanuck

SOL M. WURTZEL
Executive Producer

Associate Producers

Harry Joe Brown
Raymond Griffith
David Hempstead
Nunnally Johnson
Edward Kaufman
Kenneth Macgowan
Gene Markey
John Stone

Directors

Otto Brower
Irving Cummings
Roy Del Ruth
Allan Dwan
John Ford
Eugene J. Forde
Norman Foster
Herbert I. Leeds
Henry King
Walter Lang
Sidney Lanfield
George Marshall
Gregory Ratoff
William A. Seiter
Malcolm St. Clair
Alfred Werker

The Writers

Jack Andrews
Arthur Arthur
John Balderston
Edwin Blum
Lou Breslow
Walter Bullock
William A. Drake
S. G. Duncan
Philip Dunne
Kenneth Earle
Walter D. Edmonds
Robert Ellis
Don Ettlinger
Robert Harrari
Sam Hellman
Anne Herendeen
Ethel Hill
Joseph Hoffman
Leonard Hoffman
Betty Hopkins
Frances Hyland
Boris Ingster
Frank L. James
Rian James
Jack Jungmeyer
Curtis Kenyon, Jr.
Fidel La Barba
John Larkin
Henry Lehrman
Sonya Levien
Helen Logan
Walter Morosco
Morris M. Musselman
Samuel Ornitz
Ernest Pascal
William Rankin
Eleanore Griffin
Gregory Ratoff
Albert Ray
Allen Rivkin
Sid Silvers
Richard Sherman
Edith Skouras
Milton Sperling
Barry Trivers
Lamar Trotti
Harry Tugend
Karl Tunberg
Jack Vernon
Darrell Ware
Frank Wead

THE STARS AND PLAYERS

The personalities listed below include only those now under contract to 20th Century-Fox. Other established names will be cast in fulfillment of story demands. And 20th will continue its successful practice of developing talent into stars of maximum value.

Shirley Temple
Tyrone Power
Sonja Henie
Alice Faye
Don Ameche
Nancy Kelly
Richard Greene
Cesar Romero
Annabella
Warner Baxter
Binnie Barnes
Peter Lorre
Sidney Toler
Jane Withers
Lionel Atwill
Henry Fonda
Joan Davis
The Ritz Brothers
John Carradine
Lynn Bari
Spring Byington
Jed Prouty
Eddie Collins
Douglas Fowley
Russell Gleason
Kane Richmond
Joseph Schildkraut
George Sanders
Slim Summerville
Wally Vernon
Marjorie Weaver
Arleen Whelan
Florence Roberts
Amanda Duff
Pauline Moore
Joan Valerie

SHORT PRODUCT

The policy of producing its own short subjects, under the supervision of Truman Talley, has evoked such a gratifying exhibitor response that 20th Century-Fox will continue it this season. Quality will again guide the planning of these one-reel featurettes.

6 LOWELL THOMAS' MAGIC CARPET OF MOVIETONE

Incomparably the finest in its field, narrated by the greatest voice of screen or radio. A subject whose breath-takingly beautiful photography and interesting subject matter has made it a "must" for all the better theatres.

6 ED THORGERSEN'S SPORTS REVIEWS

Already, in one season, an established success. Its unique "inside story" slant on outstanding sports activities accounts for its great popularity. Narrated by the man who knows . . . and knows how to tell it.

6 DRIBBLE-PUSS PARADES

The absurdities, peculiarities and laughs in life are shown on the screen while America's No. 1 funny man, Lew Lehr, convulses you with his cock-eyed comment.

4 ADVENTURES OF A NEWSREEL CAMERAMAN

To be individually produced—not compiled as in the past—thus heightening the amazing thrill and suspense that have made this series one of your surest-fire attractions.

4 VYVYAN DONNER FASHION FORECASTS

In TECHNICOLOR. A subject with sensational feminine appeal that has taken the men by storm. The tops in smartness, beauty and audience pull. With sparkling comment by Ilka Chase that would, in itself, mark this series as outstanding.

—and—

26 TERRYTOONS

Paul Terry's organization will have *ten* subjects in TECHNICOLOR this season—five of which will be delivered before January 1, marking another forward stride in this company's live-wire production schedule.

MOVIETONE NEWS

Probably never before in this country's life has the public been so intensely interested in news the world over . . . making it a matter of utmost importance that your theatre show the finest in newsreels. Movietone News' farflung international organization . . . the morale of its cameramen who snatch scoops in the very midst of peril . . . the unequalled speed with which it rushes the news to your screen . . . its incomparable corps of editorial specialists . . . all make it unchallenged No. 1 in newsreels. Issued twice each week.

TRUMAN TALLEY
Vice-President and Producer

LOWELL THOMAS
News Commentator

LEW LEHR
Newsettes

ED THORGERSEN
Sports Commentator

EDMUND REEK
General Manager

RUSSELL MUTH
European Director

HARRY LAWRENSON
Foreign Editor

VYVYAN DONNER *and* HELEN CLAIRE
Feminine World

FIRST QUARTER RELEASES 1939-40

(TENTATIVE)

Release Date	*Production*
August 5	HOTEL FOR WOMEN
12	CHICKEN WAGON FAMILY (starring Jane Withers)
19	HOLLYWOOD CAVALCADE
26	MR. MOTO adventure
September 2	STANLEY AND LIVINGSTONE
9	THE JONES FAMILY AT THE WORLD'S FAIR (N. Y.)
16	HE MARRIED HIS WIFE
23	CHARLIE CHAN AT TREASURE ISLAND
30	RED CROSS NURSE
October 7	STOP, LOOK AND LOVE
14	A BRITON AT YALE
21	HOLD ME TIGHT
28	THE RAINS CAME

20th CENTURY FOX

JOSEPH M. SCHENCK
Chairman of the Board

SIDNEY R. KENT
President

Meeting for Oklahoma Pool

by FREDERIC SCHOFIELD
in Oklahoma City

A steering committee of independent exhibitors now forming a buying pool in Oklahoma will meet in Oklahoma City Saturday to work out details of organization and to lay the groundwork for a general meeting to be held in Oklahoma City in May.

Those interested in the pool say the primary purpose is to be able to buy product at the same prices paid to exchanges by large theater circuits.

Independent exhibitors active in the pool and leaders of the movement have not been revealed publicly but it was learned this week that George Sumner, manager of the Sumner Theater Supply Company, Oklahoma City, is acting as liaison officer for the exhibitors, although, he himself, has no direct interest in exhibition.

Independent exhibitors in Oklahoma have been urged during the past few weeks to hold up buying of film product for the future commitments until the proposed buying pool organization meeting is held early in May. A silent buying strike has actually been in progress in several spots in Oklahoma according to exchange officials and other informants.

That educational leaders, Parent Teachers Association officials and state legislators have expressed a desire to help the buying pool program if it will make for better programs at theatres in the smaller towns, was also revealed.

The pool plan calls for a central office in Oklahoma City to be operated under a state manager who would negotiate for the purchase of product for all independent exhibitors paying dues of from $5 to $10 per month depending on the individual situation and number of theatres operated by the independent exhibitor.

The state would be divided into eight districts with a district manager, an exhibitor, elected by others from his district to represent them on buying trips to film row in Oklahoma City. The central office manager would negotiate for the purchase of product with film exchange bookers but exhibitors would sign their own contracts.

Sponsors of the group also are arranging a meeting with Department of Justice officials to hear exhibitor complaints to be held in Oklahoma City possibly at the same time an organization meeting is held next month.

Lee Balsly Resigns

Lee Balsly, ad sales manager at Twentieth Century-Fox, has resigned. He will be succeeded by Ed Hollander, who will have full charge of the operations of the ad sales department. Mr. Balsly will enter the theatre business with the R. R. Allison circuit in Cresson, Pa.

James MacFarland has joined Baird-Gaumont British to handle television exploitation. Mr. MacFarland at one time was publicity director for Fox Films, and later for the Rivoli Theatre in New York and the Radio City Music Hall. Subsequently he became publicity director for World Pictures.

National Decency Legion Classifies Six Pictures

Of six pictures reviewed and classified by the National Legion of Decency in its listing for the current week four were approved for general patronage and two were cited as objectionable in part. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Du Gamal, Du Fria" (Swedish), "The Night Riders," "Streets of New York," "The Story of Alexander Graham Bell." Class B, Objectionable in Part: "A Man and His Wife" (Un Homme at Sa Femme) (French), "On Trial."

English GN Heads Here for Product

Grand National, Ltd., has completed three of the 10 pictures scheduled for production this year in England, according to Jeffrey Bernerd and Maurice J. Wilson, managing directors of the company, who arrived in New York last Thursday for conferences with E. W. Hammons, president of Grand National Pictures, Inc. Other than a distribution arrangement, Grand National of England has no connection with the American company.

The English company, in addition to its deal to distribute the American company's product for five years, may acquire some independently produced American films for distribution in England, as well as looking for American players for its production of "The Stars Look Down," the A. J. Cronin novel which the company has purchased for June production.

T. R. Williams, treasurer of Educational-Grand National, returned to New York Tuesday from the coast, where he had spent more than four months.

AMPA Elects

Slated for election at the meeting, Thursday, at the Hotel Astor, New York City, of the Associated Motion Picture Advertisers, were Paul N. Lazarus, Jr., as president; Vincent Trotta, vice-president; Herbert S. Berg, treasurer; Kenneth Clark, secretary.

Martin Starr was scheduled to be chosen as trustee, and Ralph Rolan, Eli Sugarman, Lou Lifton, James Cron, and Mr. Starr for the board of governors.

Guests at the meeting were to be Leon G. Turrou, former "G-Man" and technical advisor for Warner Brothers' current release, "Confessions of a Nazi Spy," and Joe Penner.

Arnold Heads Cameramen

John Arnold has been re-elected to the presidency of the American Society of Cinematographers, in Hollywood, a post he has held for more than seven years.

Buys "Son of Sheik" Reissue

United States and Canadian 16 millimeter distribution rights to the revival of "Son of the Sheik" have been acquired by Nu Art Films, New York.

Finish Yiddish Film

Shooting on "My Son," an all-Yiddish feature, has been completed at Palisades, N. J., under the direction of Joe Seiden, with J. Burgi Contner at the camera. The picture will be distributed by Cinema Service Corporation.

National Theatres Campaign Starts

The National Theatres drive, known as Spyros Skouras Showmanship Campaign, got underway last Saturday and will run for 13 weeks, with Arch Bowles, northern California division manager, as field marshal. A total of 165 prizes aggregating $25,000 will be awarded to district and house managers, as well as accounting and maintenance departments in the field and bookers.

An elaborate plan has been worked out by a committee headed by J. J. Sullivan, Fox West Coast film buyer, and including W. T. Powers, Ed Zabel, Sumner Gambee and Harry C. Cox. This committee, in New York, will be the final judges.

Mr. Bowles will devote all his time to the campaign and has set up headquarters in Los Angeles. Charles Skouras, Fox West Coast head, will supervise Mr. Bowles' San Francisco territory for the campaign's duration. Mr. Bowles has completed a series of divisional meetings with Andy Krappman and Mr. Zabel, and will make another tour in about two weeks.

Patriotic exploitation is part of the campaign, with theatres including Americanism themes in copy, decorations, lobby displays, etc.

The total of the awards is $10,000 more than in the last campaign. Theatres are divided into classes, with individual prizes ranging from $1,000 to $50. The six divisional publications have been suspended for the period, and Mr. Bowles will publish a campaign periodical at Los Angeles.

Film buyers at the home office have been named sponsors of their divisions.

Television in theatres eventually will take the place of the bottom feature of double bills, Charles Skouras, Fox West Coast head, said Tuesday night in a talk at a homecoming dinner given him at the Elks Temple in Los Angeles.

Will Rogers Short Subject Completed

The short subject "For Auld Lang Syne," for Will Rogers National Theatre week, beginning April 20th, has been completed, Major L. E. Thompson, RKO executive and chairman of the drive, said this week. The stars include Spencer Tracy, Deanna Durbin, Lowell Thomas, Robert E. Sherwood and Raymond Massey, author and star respectively of the current Broadway stage success "Abe Lincoln in Illinois."

The film was produced with the cooperation of Metro-Goldwyn-Mayer, Twentieth Century-Fox, RKO Radio, Universal and Warner Brothers. The sequences taken in Hollywood were supervised by Harold Rodner of Warners. The sequences taken in New York were supervised by A. P. Waxman, director of the Campaign for the Will Rogers Memorial Commission.

The rawstock was contributed by Eastman-Kodak (J. E. Brulatour); DuPont-Pathe, and Filmex-Gevaert.

National Screen Service will handle the shipping of all prints, which will be provided free to all exhibitors who enroll their theatres to take collections from the audience.

WANGER, IRKED, QUITS 'FILMS FOR DEMOCRACY'

Herald's Unanswered Challenge on Organization's Stand on Communism Draws a Reaction

Walter Wanger, until recently Hollywood's most conspicuous exponent of Films for Democracy, has in a curious semi-secrecy sent a letter to the New York office of that organization saying "I must ask that my name no longer be used in connection with your organization."

Officially, Films for Democracy admits receipt of Mr. Wanger's letter and asserts, despite its explicit wording, that it is not regarded "as a letter of resignation." A reply, not made available for publication, has been forwarded to Mr. Wanger, it is said.

Mr. Wanger's letter, withdrawing his name, be that resignation or not, conveys it as his decision because Films for Democracy has "not met the challenge to make a public disavowal of possible Communist sympathies or compromise."

While it is not so stated in Mr. Wanger's letter, "the challenge" asking a public declaration was presented in Motion Picture Herald, reiteratively—December 24, December 31, January 7 and January 14. It said:

"INFORMATION, PLEASE!

IN sequel to editorial expressions presented in Motion Picture Herald have come certain criticisms of what has been deemed the attitude of this publication toward "Films for Democracy," which some contend is a constructive, patriotic movement for the preservation of the traditional democracy of the United States of America.

Motion Picture Herald therefore considers it appropriate to ask "Films for Democracy" clearly, officially and publicly to declare its position with respect to:

1—*The political theories commonly known as Communism.*

2—*The political theories commonly known as Fascism.*

3—*The political theories characteristic of both Communism and Fascism, and commonly described as Totalitarianism, under which the state reserves to itself complete rights over the life, liberty and pursuits of the individual, denying to the individual those rights held under the traditional American system as a natural and inalienable heritage.*

MARTIN QUIGLEY."

No reply, no response, was had.

Officially and in public Films for Democracy did not choose to answer. Privately and without official commitment persons whose names had been identified with the organization were reluctantly willing to say that it was held in some quarters that the proportion of Red Communist adherents was such that no declaration against their cause could be afforded, even if desired.

Meanwhile investigations of the membership and adherents by various official, journalistic and socially minded organizations returned reports, confidential to their executives, which made the "no response" stand understandable even as indicated.

Under the title of "What Do You Mean—Democracy?" in Motion Picture Herald of January 14, Martin Quigley, editor-in-chief and publisher, discussed the situation in the light of the Films for Democracy's announced program of using the audiences of the entertainment screen "without their knowledge or consent, as guinea pigs for the experiments of political theorists." He also remarked upon "Indications that the carefully disguised purposes contemplated the surreptitious use of the entertainment screen for the promotion of foreign ideologies destructive of and not in support of American democracy."

"This failure to reply," observed Mr. Quigley, "together with various collaterals, is reasonably susceptible to the following interpretation:

"'Films for Democracy' is unable to repudiate all foreign political philosophies, including Communism, which are a threat to American institutions, because its real purposes are sympathetic in whole or in part to Communism and because it is from that sector it expects its support."

"In the continued absence of any such categorical denial the industry and interested persons generally will remain in little doubt about where 'Films for Democracy' stands," Mr. Quigley concluded.

About a month ago it was reported that Mr. Wanger had become dissatisfied with the indications concerning Films for Democracy, and two weeks ago it was reported that he had sent to the organization a letter of resignation. This, upon inquiry, he did not deny, nor did he confirm.

Subsequently, however, in the issue of April 4, in a feature column conducted by Mr. Morton Thompson in the Hollywood *Citizen-News* appeared a letter, signed by Mr. Wanger, discussing extremely relevant matters but designated in its introduction by Mr. Thompson as "directed to a well-known organization which solicited his (Mr. Wanger's) sponsorship."

In New York, Motion Picture Herald made inquiry of Dr. Henry Pratt Fairchild, new president of Films for Democracy, who said: "I have heard nothing of it." Samuel J. Rodman, executive secretary, had, however, heard of it, but expressed surprise that the letter had been published.

"We do not regard Mr. Wanger's letter as a letter of resignation," Mr. Rodman observed. "We have answered his letter."

In his letter, as published, Mr. Wanger remarked: "I joined the organization in the belief that it was dedicated to the democratic function which its name defines. . . . I have been disturbed by the failure of your organization to make clear its position with reference to Nazism, Fascism AND Communism. . . .

"I can see no excuse for intellectual straddling on this point. There can be no compromise between Fascism and Democracy. There can be no compromise between Communism and Democracy. There can, in short, be no compromise between Dictatorship and Democracy and I am on the side of Democracy. . . .

"For these reasons, and because your organization has not met the challenge to make a public disavowal of possible Communist sympathies or compromise, I must ask that my name not longer be used in connection with your organization. . . ."

Dr. Fairchild Heads Films for Democracy

Dr. Henry Pratt Fairchild, professor of sociology at New York University, and president of the Town Hall Club, New York, has been elected president of Films for Democracy. Gardner Jackson of Labor's Non-Partisan League was named vice-president, Professor Robert K. Speer of New York University, treasurer, and Samuel J. Rodman, secretary and executive director.

An executive committee also was elected and is composed of Dr. Ned H. Dearborn, dean of the division of education at New York University; Dudley Nichols, former president of the Screen Writers Guild; Professor Hadley Cantril of Princeton; Mark Starr, educational director of the International Ladies Garment Workers Union; Clyde Miller, director of the Institute for Propaganda Analysis; A. J. Isserman, member of the executive board of Consumers Union; Mrs. Joseph L. White of the National Board of the Young Women's Christian Association; Louise Pearson of the Ethical Culture Society, and Helen Hall of the Henry Street Settlement House.

Sue to Bar 20th-Fox from Filming "Young Mr. Lincoln"

Robert Sherwood and the Playwrights' Company, author and producer, respectively, of "Abe Lincoln in Illinois," have filed suit in New York supreme court to restrain Twentieth Century-Fox from filming "Young Mr. Lincoln," on the ground that "Abe Lincoln in Illinois" has revived public interest in the portrayal of the life of Lincoln as a young man, and has created, through Raymond Massey's portrayal, a close link in the public mind with the character at their own expense. Twentieth Century-Fox had purchased its title from a play now being produced in stock. "Abe Lincoln in Illinois" and "The American Way" will cost RKO approximately $500,000 if both are purchased. The latter was bought last Friday, with the deal for the former not yet set.

Herbert Wilcox's first American production for RKO will be on the life of Edith Cavell, England's famous war nurse. With March having been designated as "studio appreciation month," the month preceding June 2nd, last day of the George Schaefer Drive, has been dedicated by the western and southern division offices to their respective district managers. The Detroit exchange is holding first place in the drive, with the New York office second.

Clements Giglio has leased the Irving Place theatre, New York, for the showing of Italian films.

REPUBLIC'S "CONQUEST" TO BROADWAY CAPITOL

Republic's "Man of Conquest" was booked Tuesday to play the Capitol on Broadway, Loew's key house of the country—the "home of Metro-Goldwyn-Mayer Pictures."

Opening Thursday, April 27th, Republic's film story of Sam Houston of Texas will be the first independent film in the memory of Capitol attaches to play the theatre in its 19 years. Usually booked solid with its own MGM releases, Loew's "flagship" rarely even plays product of others of the "Big Eight." Only two "outside" majors have played there in the past two years. One was "Call It a Day," Warners, playing in May, 1937, the other, "I Am the Law," from Columbia, in September, 1938.

Too, "Conquest" is one of the first independents to play any Broadway "de luxe" house.

New York's Music Hall said it had the greatest Easter week business since "Cavalcade" in 1933 with RKO's Astaire-Rogers "Story of Vernon and Irene Castle."

New York's Strand reported the greatest single day's business in its history on Tuesday with "Dodge City," with arrangements made for at least a third week holdover. In 27 key cities opening day receipts were reported topping the company's biggest grosses for two years.

New York's Roxy counted 162,231 admissions in the first ten days of Fox's "Alexander Graham Bell."

Acting on a suggestion made by Charles E. McCarthy's Fox home office publicity department, Sol Bloom, U. S. Congressman from New York, disclosed he would ask Congress to honor Bell with a Congressional Medal for his inventions in telephony.

Roosevelt Sails with Print of "Heights"

James Roosevelt, vice-president of Samuel Goldwyn, Inc., sailed for England on the "Queen Mary" last Friday, with a print of "Wuthering Heights," the new Goldwyn film which had its world premiere at the Lincoln Theatre in Miami. He told ship news reporters that he hoped to stay in the film business a long while.

New York opening of "Wuthering Heights" was shifted from the Music Hall to the Rivoli, starting Thursday. A special screening for Government officials was held in Washington last week, with William Wyler, director, acting as host.

Phil Smith, chairman of the board of the Friars Club, has set April 28th as the date for the Boston Friars Frolic and Motion Picture Ball, in the Boston Garden. The proceeds will go to supply film equipment for hospitals.

INDEPENDENTS ATTACK MAJORS IN CANADA

Nova Scotians Charge Discrimination by Famous Players, Want Exchanges Regulated

by C. R. HAWORTH
in Montreal

Attacks by independent exhibitor interests against "aggressions" by the majors, as involving trade practices, have spread to Canada. N. L. Nathanson's Famous Players Canadian Corporation, the biggest major in the Dominion, has been made the target of independents, and charges are sizzling back and forth in the Nova Scotia legislature over a bill to license and regulate film exchanges.

Would Submit Terms

The measure would give the Provincial Board of Censors power to require exchanges to submit information concerning distribution of films and the terms on which they have been distributed. They also would be required to have offices and agents in Halifax.

Malcolm Patterson (Liberal Cape Breton West), fired the first gun for the independents when he introduced the bill, by hotly decrying that "Nova Scotia theatre-goers are being compelled to pay into a racket being carried on in Ontario." Basing his statements on "information" from independents, he went on: "A concern known as Famous Players is carrying on business in this province. It is a theatre-operating company with a manager named Nathanson in Toronto. This concern owns a great many theatres throughout Canada. Nathanson is also head of distributing companies which own and control practically all the important pictures that are shown in this province. In conjunction with the Nathanson distributors they are today carrying on a system of discrimination against the smaller theatres and if it continues, the small theatres will have to close and a monopoly will be created."

After citing several cases, Mr. Patterson said: "It seems to me that people of this province who patronize the different theatres are compelled indirectly to contribute to Famous Players. They pay a legitimate price plus a tax paid to Nathanson.

"We can shut off this racket and prevent this man Nathanson and Famous Players from taxing the people of this province who attend theatres."

Fitzgibbons Replies

In rebuttal to this, Famous Players, through vice-president J. J. Fitzgibbons, in Toronto issued a statement that the charges were ridiculous. "Anyone who has studied the theatre business knows these things are ridiculous," he said. "There is no foundation for saying we aren't running our business in Nova Scotia according to regular business practice. Certainly it can't be said, so far as I know, that we are competing unfairly in Nova Scotia according to regular theatre operation practice."

With this exchange of remarks the matter cooled off for a few days until the bill was sent into committee. Then both sides stepped in with their attorneys, and the fur flew.

Frank M. Covert, representing Famous Players and Twentieth Century-Fox, tried to halt the bill by declaring it outside the Legislature's jurisdiction.

Gordon Fogo, acting for 20 independent exhibitors, retorted that the administration did have power to enact such a measure. Mr. Fogo went on to charge, "discrimination of the worst kind is rampant in this industry. Certain exhibitors are able to get programs at early dates while others cannot because they can't pay the tribute demanded. "An examination of the film business," he insisted, would show "the situation is a seller's market."

Mr. Fogo suggested an amendment whereby the independent owner would be relieved of contracting for more films than he required.

Calls Choice Restricted

Ed Lynn, a Sydney, N. S., independent, took the stand to tell the committee there were about 400 films made each year and that by the time a Famous Players-owned theatre in his territory had selected some 250, his own choice was "very severely restricted."

"I claim," said Mr. Lynn, "that this constitutes a direct effort to drive me out of business and to set up a Famous Players monopoly in the Sydney area."

J. T. MacQuarrie, of Halifax, acting for another theatre, dug out the findings of the White Commission of 1931 and read that "a combine exists in the motion picture industry of Canada within the meaning of the Combines Investigation Act."

In defense of Famous Players, Mr. Covert told the parliamentary group that the corporation was not a film distributor but a body of exhibitors. As such they had "no power to withhold films from exhibitors nor to exact contributions from them." The corporation, he said, did not contract for more pictures than it desired.

Col. John Cooper, of Toronto, representing the motion picture distributors, declared the exchanges were independent. "Every exchange is working for its own balance sheet. They are not interlocked."

S. S. Van Dine Dead

"S. S. Van Dine," 51, widely known writer of detective stories and creator of the fictional detective "Philo Vance," died in New York April 11th. His real name was Willard Huntington Wright. He was a native of Charlottesville, Va., and was educated at Pomona and Vincent colleges, in California, and at Harvard. He became literary editor of the Los Angeles *Times*, in 1907, and was a prolific author of articles and books on art, philosophy and literature.

His first mystery story, "The Benson Case" was published in 1926. There followed "The Canary Murder Case," "The Greene Murder Case," "The Scarab Murder Case," and others. Paramount bought his stories and hired him on the writing staff; he then wrote stories which were filmed by First National and Warner Brothers, MGM and Republic.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

A MOTION picture that is writing its own plot is being made on Devil's Island, the old French penal settlement and in the other prisons which dot French Guiana—to be offered as a motion picture record actually taken on the spot showing life among the 6,000 convicts who are French Guiana's sole industry.

Writing all the way from Cayenne, French Guiana, to New York's *Herald Tribune,* Edward Adolphe discloses that *Cine Reportage,* a sort of French March of Time, is producing the film, and that P. A. Martineau, Paris journalist, and Raymond Mejat, cameraman, are on the spot as the crew.

It is Martineau's idea to pick a likely looking convict, trace his history to the arrival at the penal colony and then on through all the prison camps there which in normal course he would inhabit, carrying him to a logical climax—freedom by legal process or death among the sharks in an escape attempt.

The climax will depend principally on the convict "hero" himself. Obviously, the producers cannot wait for a man to swin out among the sharks or win his freedom through legal writs. So Martineau will try to repeat a technique which, he says, has won legal freedom for three French prisoners already. He will film the story (as in the other three cases) of a convict who appears to have been condemned by mistake, and will attempt to win the man's liberty through the film's eloquence as a legal brief. A professional script writer could not improve on that technique.

▽

You're Telling Us Dept.: (From a newspaper interview with Leopold Stokowski, the movie actor): "The movies can tell so much that the theatre or opera stage cannot. They are the greatest art form man has created. In Wagner's 'Die Walkuere,' for instance, there are strange creatures, part human, part horse. The stage could never produce them, but the movies can do it without the least trouble."

▽

Earl Stanhope, First Lord of the Admiralty, got himself into hot water, as was widely publicized last week, for telling reporters about England's naval preparations in anticipation of an attack. His famous speech was made aboard the aircraft carrier Ark Royal at Plymouth. Arriving here now from England is a photograph of Lord Stanhope showing him inaugurating a cinema project for the fleet, and in the background is a curtain on which one can plainly discern the decoration of Walt Disney's famous—Dopey.

▽

The Fifty-fifth Street "little art" theatre in New York is getting attention these days with an exhibition of German refugee art, condemned by Herr Hitler. They call it "Kulturbolschevismus."

▽

Mr. Joseph Heidt, enthusiastic press agent for The Theatre Guild, New York, is glad to announce that "The Theatre Guild is more than glad to announce that, despite Holy Week, Passover, the Great Rain of Thursday, the Invasion of Albania and the San Francisco Fair, its production of 'The Philadelphia Story' at the Shubert theatre did not play before a single empty seat all week."

TRUMAN TALLEY'S "POET-LAUREATE"

Discovered scribbling over in a corner of Truman Talley's Fox Movietone news offices in New York the other day was Mr. Lew (Dribblepuss) Lehr, the monkeys - are - a - terrible - peoples narrator. Held with his back to the wall, Lew was forced to unhand the following "poetry":

Let's bring back the good old days,
(In moving picture lingo)
When picture shows were picture shows,
And not just dens for Bingo!

When just one Feature, Shorts and News
Were what the public wanted,
And not a Screeno screech was heard,
In theatres closed and haunted.

When showmen booked a movie show,
That catered to your wishes,
They billed the Picture Star out front
And not a set of dishes.

Producers rise, why spend our dough?
Our epics, stars and story,
Are doomed today to second place,
For Bank Night gets the glory.

Carrier Air Conditioning Company, already well known in motion picture exhibition through its air devices in theatres, is out to encourage more business in theatres and elsewhere. And, with this in mind they have prepared a series of broadsides, big impressive broadsides, one of which is being addressed to morticians, the message reading in part as follows:

Air Conditioning in Your Funeral Home will:

Hold Present Customers.

Attract More Customers.

Eliminate Summer Slump.

Add Prestige and Identity.

Make People Talk About You.

Make It Possible for People to Get an Instantaneous Change of Climate in Your Place.

If You Don't Give Your Customers the benefits of Air Conditioning, Your Competitors Will."

▽

Columbia says its new French importation only has "mystery, action, suspense, drama, horror, tragedy, power, romance, comedy, intrigue and adventure."

CONSPICUOUS in the outdoor summer life of the southeastern United States is a large green beetle, known locally as the June bug.

Like Br'er Rabbit and Br'er Fox, the June bug and its associated life forms have been celebrated in regional lore, and the expression "like a duck on a June bug" has long been the favorite provincial simile for a sudden show of energetic enterprise.

Vivien Leigh, star of "Gone With the Wind," who hails from England, uses the above phrase many times in the story film of the Civil War South, now being produced in Hollywood by David O. Selznick.

When the picture started, Miss Leigh told a Georgia newspaper correspondent she would like to meet a June bug personally. He relayed her plea, and the first thing she knew, green beetles began to arrive at her bungalow at the Selznick studio in Culver City.

They came by mail, mostly, some in envelopes, and some neatly packed in cotton. One pair, from an Atlanta entomologist, was transfixed with collector's pins and neatly labeled with the proper scientific description, "Cotinus nitida," and the place and date of collection.

When G. R. Gorton, the deputy agricultural commissioner of Los Angeles county, heard about Miss Leigh's June bugs, he manifested official concern.

In fact, he sent a field inspector, J. H. Caldwell, with a microscope and a tin box to prowl around the Selznick lot seeking any of the green beetles that might have escaped from Miss Leigh's mail.

Said Gorton, "it's against the law to send live June bugs in the mail."

Gorton said he didn't mind how many dead beetles were sent to Miss Leigh, and he manifested only an academic interest in the varnished June bugs mounted on pins that were donated for use as novelty costume jewelry.

"It's the live ones that may cause trouble," he said, "unless, of course, they should happen to encounter a duck."

▽

Mischa Auer, born Ounskowsky, recently in our midst in New York on his first visit since starting his Hollywood activities, confides, for publication, that all he knows is "just damn foolishness and I'm crazy about it."

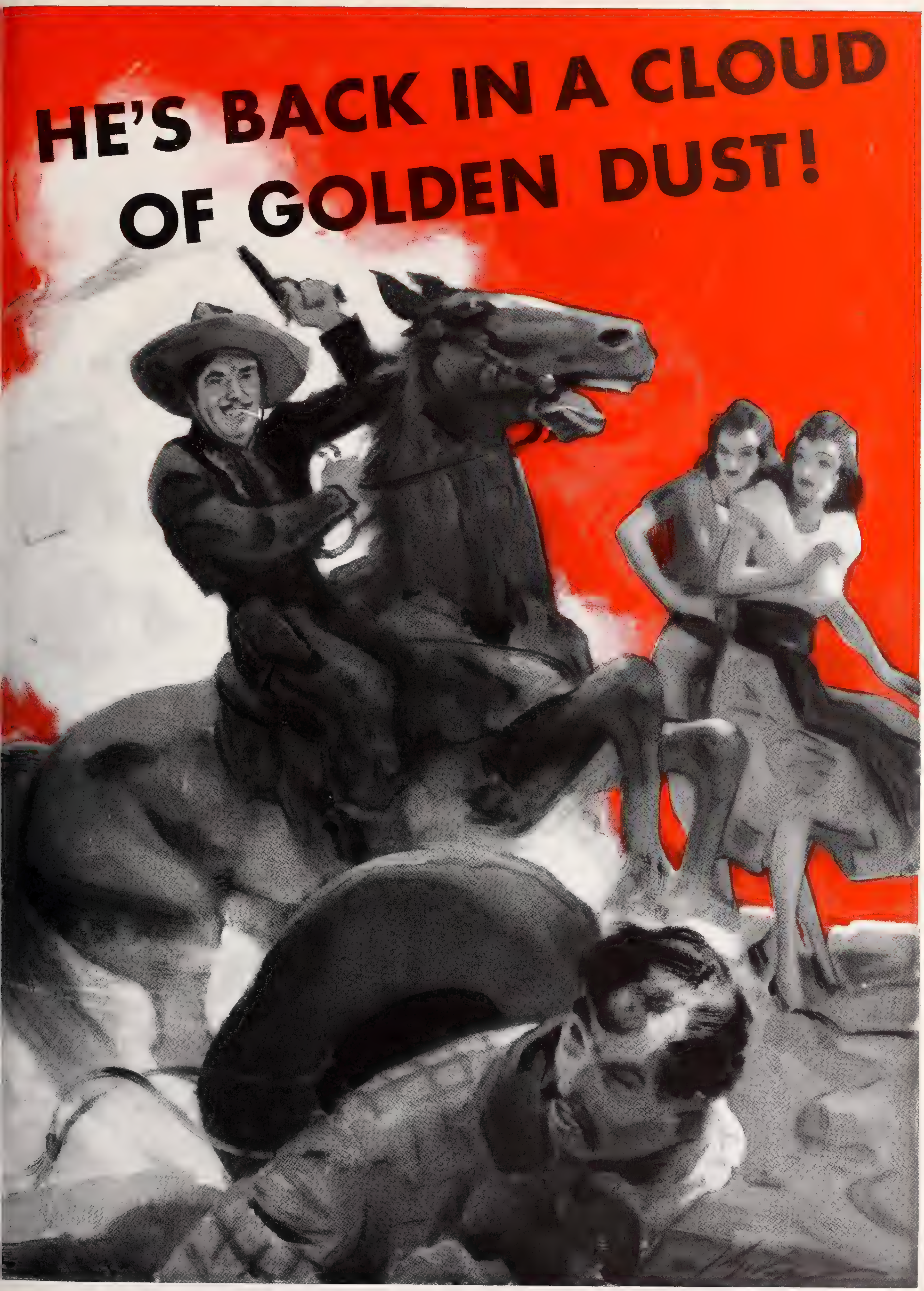
▽

Neil McGill, of the Imperial theatre, Charlotte, N. C., was freed on a charge of operating on Sunday in violation of local "Blue" laws when his program ran until 12:15 on Saturday night. Mr. McGill got the local meteorologist to testify that scientifically Sunday actually does not start in Charlotte until 12:23:24 A.M. (E.S.T.) and that since the show was ended at 12:15 he did not violate the law.

△

One Jack Yarmov, of Times Square, furnishes us with this little note of sunshine:

"One cinema outfit thus far has made a direct offer to Dr. Louis Sunshine, the famous New York plastic surgeon, of Park Avenue, for the right to copy his office layout for a scene in a forthcoming film involving plastic surgery. Sunshine's offices, considered the most beautiful in New York, include a miniature aquarium, sunken rooms, and the most unique indirect lighting effects."


HE'S BACK IN A CLOUD
OF GOLDEN DUST!

WANTED...

THE RETURN OF

MORE THAN EVER!

O. Henry's lovable, colorful outlaw-caballero of "In Old Arizona" and "The Cisco Kid"—the role that brought Warner Baxter his greatest fame—rides again to the throbbing pulse-beats of eagerly awaiting multitudes!

WARNER
BAXTER

in

THE CISCO KID

"Ah, little one, tonight I am so happy I will not kill anyone!"

"Yes, amigos, this 20th Century-Fox is, what you call, smart! He know you cannot live today on what you get tomorrow. So he give you big picture like this now—and more tomorrow, too!"

WARNER
BAXTER
in

THE RETURN OF THE CISCO KID

with LYNN BARI • CESAR ROMERO
HENRY HULL • KANE RICHMOND
C. HENRY GORDON • ROBERT BARRAT
Directed by Herbert I. Leeds
Associate Producer Kenneth Macgowan. Screen play by Milton Sperling. Based on a story by O. Henry.
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

PRINTED IN U.S.A.

GOLDWYN "NOT THE ONLY PEBBLE", SAYS U.A.; "NO FEELING"—STEUER

Goldwyn vs. United Artists Suit Move Brings Animated Exchange of Statements from Opposing Counsel

Samuel Goldwyn and Samuel Goldwyn, Inc., last Thursday afternoon filed notice of voluntary dismissal of the pending breach of contract suit against United Artists in the United States district court in New York.

Tuesday morning, a similar suit asking for a declaratory judgment in order that Goldwyn may terminate his existing contract to produce exclusively for UA, was filed by Goldwyn, through Max D. Steuer, counsel, in United States district court at Wilmington, Del.

Immediately following the Delaware move, Mr. Steuer issued the following statement to the press from his offices at 11 Broadway, New York:

"The Goldwyn company did not commence an action against the United Artists for the purpose of enforcing any claim. Samuel Goldwyn and the Goldwyn company have an enormous investment in United Artists. The company invests in the neighborhood of ten million dollars a year in moving pictures which it contracted to distribute through United Artists. Naturally, neither Mr. Goldwyn nor the corporation has any desire to destroy or injure United Artists. On the contrary, their desire is to keep it on the high plane on which it was organized. The company's contract with United Artists has years to run. United Artists made a definite agreement that similar contracts which it made with its other stockholders as producers would not in any manner be altered. It appears that they have been materially altered to the detriment of United Artists and the Goldwyn corporation. The internal management has completely changed its policy. It was organized to distribute pictures made by companies of the first magnitude or by artists of the first rank. Its written contracts and all its advertisements clearly so indicate. Naturally, these highest ranking producers and artists of the first magnitude were interested in having each of their pictures sold and distributed solely and only on the merits of each picture and not coupled with any others. That policy was implicit in every contract that was made.

Calls Aim to Speed Action

"The Goldwyn company, tied for a number of years to come to United Artists as its sole distributor, is affected by this change of policy and United Artists is seriously affected thereby. Under the circumstances, the Goldwyn corporation could have taken matters into its own hands and proceeded on the theory that its contract was breached and could have declined to distribute its pictures through United Artists. That would have been seriously injurious to United Artists, and the Goldwyn corporation, by suing United Artists, would actually have been suing itself and reducing its own property value. It, therefore, determined to bring a suit, not seeking money damage or any other kind of advantage, but asking the court to declare whether or not United Artists had breached its agreement. If the court declared no, then United Artists would not be injured by the determination. If the court declared yes, the stockholders would all know precisely what the situation is, and it could readily be amended without great injury to anyone. It seemed to the Goldwyn corporation that there should be a determination at the earliest possible moment; that United Artists would desire it so, and it certainly wanted it so. It instituted the action in the New York supreme court. An action such as this belongs on the equity calendar. The equity calendar in the supreme court is right up to date. The case could already have been on the day calendar for disposition. For some reason, with which the Goldwyn corporation has no familiarity, United Artists instituted a proceeding to remove the case for trial to the United States district court for the southern district of New York. Under the rules, after the case is removed, the defendant (United Artists) has thirty days within which to file the record. It was obvious that it had determined to wait for the full thirty days. It had not filed its record. Even after filing the record, it has five days to answer and thereafter could have procured an extension of time within which to answer and likewise to serve an amended answer. Unfortunately, the equity calendar in the United States district court for the southern district of New York is more than a year behind. The case could certainly not have been reached within a year. Since the United Artists preferred to have the case determined in the federal court, and in order to get a speedy determination, the Goldwyn corporation moved to dismiss its own suit and has commenced an action in the United States district court for the District of Delaware where the equity calendar is almost up to date and where it is hoped that a trial will be had in the latter part of June or early part of July but most certainly not later than September.

SO NOW IT IS UP TO MANAGER

Following protests recently by five Cincinnati women to the city council that their view of the screen at a theatre had been obstructed by high feminine headgear, Vice-Mayor Nicholas Klein sent letters to all Cincinnati managers calling attention to Section 13411 of the Ohio Code, which makes it a misdemeanor to permit a patron to wear a hat in the theatre.

Calls Interests Mutual

"There is no feeling upon the part of the Goldwyn corporation or Mr. Goldwyn antagonistic to United Artists. Quite the contrary, their interests lie with United Artists. There is opposition on the part of the Goldwyn corporation and Mr. Goldwyn to the present internal management because of the abandonment of the idealistic policies to carry out which United Artists was formed. Abuse had existed in the distribution of pictures. These abuses United Artists pledged itself not to practice and if possible to completely eradicate them from the industry. It is deemed that by this action, taken by the Goldwyn corporation, that result may be achieved for the industry but particularly for United Artists."

On Wednesday afternoon, the following statement answering Mr. Steuer's remarks was issued by Charles Schwartz, of Schwartz and Frohlich, New York lawyers, of 1450 Broadway, acting as co-counsel for United Artists:

"In yesterday's statement issued on Goldwyn's behalf his counsel asserts that the present litigation was commenced because in Goldwyn's opinion the internal management has completely changed its policy of distributing pictures only of first magnitude and selling each picture on its own merit.

"The substance of the complaint filed in the action, however, does not even remotely jibe with this statement. The complaint asks the court to declare that Goldwyn is entitled to cancel his contract because of alleged breaches by United Artists in permitting Korda and Fairbanks to do certain acts. Not a word of objection to any change in management policy is contained therein.

Declares Goldwyn Errs

"Goldwyn's grievance appears to be that pictures contracted for United Artists' distribution are not in his opinion comparable with his own pictures. Goldwyn is in complete error. We unequivocally state that the pictures to be produced by David O. Selznick, an admittedly outstanding producer, for distribution by our company will be as heretofore of a quality and standard second to none, not even second to Goldwyn. We likewise add that the picture to be furnished by Charles Chaplin will be at least as good as Goldwyn's and probably a good deal better, viewed from any standpoint. We also believe that the pictures of Korda and our other producers, including those who have recently joined our ranks, will likewise be comparable with Goldwyn product.

"The trouble with Goldwyn is that he seems to think that he is the only pebble on the beach. Much to his chagrin, the other stockholders and the management do not agree with this thought.

"Goldwyn's complaint regarding the company's selling policy has no foundation. Every contract taken on his product was and is first approved by his representative before acceptance.

Says Complaint Lacks Basis

"Goldwyn's counsel states that if the court decides against Goldwyn no one will be injured, and if the court finds in his favor, then the stockholders will all know precisely what the situation is. All the other stockholders know *now* precisely what the situation is, and the outcome of the lawsuit will not give them any additional enlightenment.

"The truth is that Goldwyn is unhappy because he cannot secure a voting trust with himself as sole voting trustee, so that he can thereby completely dominate and control the company's destiny.

Calls Others Determined

"Regardless of the outcome of the lawsuit, the other stockholders are determined that at no time will they permit him to have any voice in the management and operation of the company other than that to which he is entitled as a 1/5 owner—no more, no less. The sooner Goldwyn gets that through his head and stops fuming and fussing, the sooner will he have peace of mind."

The Goldwyn action against United Artists was started on March 1st, first in the New York Supreme Court, but the action was shifted to United States district court on March 16th, on petition of United Artists, on the grounds of "diversity of citizenship," UA being a Delaware corporation.

FILM SALARIES REVEALED BY U. S.; PROTESTS LIMIT LISTS NEXT YEAR

Mayer Highest Paid by Any Corporation in 1937, House Committee Reports; March and Garbo Head Players

A motion picture executive headed the list of individuals paid the highest salaries by corporations in 1937, the Ways and Means Committee of the House of Representatives announced this week in Washington, but the report did not add the information that taxes due the State and Federal Governments ranged from as high as approximately 60 per cent of the highest salary to about 12 per cent on $15,000, the lowest salary recorded.

In the 1,132-page report submitted to Congress, Louis B. Mayer of Loew's and Metro-Goldwyn-Mayer was revealed as the most highly salaried person in the United States, with $1,296,503, while some 500 persons were shown to have been paid more than $15,000 by film companies in 1937.

Fredric March was the highest paid film star, receiving a total of $484,687 from two production companies for his services, while Greta Garbo led all women in the country in terms of salary, getting $472,602.

Forty Paid Over $200,000

Of the 63 persons listed as having earned more than $200,000, the earnings of 40 were accounted for by motion pictures, although Major Edward Bowes' $427,817 income stemmed primarily from radio, with the Major continuing as managing director of New York's Capitol theatre, Metro-Goldwyn-Mayer controlled.

The high percentage of film salaries continued as the field narrowed down to the topmost brackets, with seven of the top 10 salaries paid in the motion picture field, and 15 of the top 20 coming from the same source.

Loew's, Inc., and its production affiliate, Metro-Goldwyn-Mayer, paid the three highest salaries in the nation. Louis B. Mayer received $1,161,753 from Loew's and $134,750 from MGM for the highest total of $1,296,505. Second on the country's list was J. Robert Rubin, who received $641,125 as vice-president and general counsel of Loew's, $60,131 as vice-president and secretary of Metro-Goldwyn-Mayer Distributing Corporation, and $53,000 as vice-president of Metro-Goldwyn-Mayer, for a total of $754,254. Third was Nicholas M. Schenck, who was paid $489,602 as president of Loew's and $52,000 as president of Metro-Goldwyn-Mayer, for a total of $541,602. In all, Loew's and MGM paid more than 240 salaries exceeding $15,000.

Next Year's List Limited

As was the case last year, the revelations of the country's top earnings caused protests from many that it could serve no good, and, at the same time, gave no indication of the taxes paid by those in the higher brackets. Congress has now revised the law requiring the report, and next year's list will be limited to salaries of $75,000 and up.

There were 10 film persons receiving salaries of more than $300,000, compared to five in 1936; and 40 earning more than $200,000, as against the 21 in the preceding year.

A list of the film industry's stars and execu-

(Continued on page 46)

Estimated Net Salaries and Approximate Tax Payments

The shares of the Federal and State Governments in the 1937 salaries of motion picture executives and stars are indicated in the following table. In addition to an approximate computation of the taxes paid on the seven leading film salaries, the taxes are estimated for salaries ranging down to about $20,000, with cases chosen at random to show the tax for each $10,000 of salary.

In accordance with Federal procedure, the State tax is deducted from salaries before the Federal tax is computed. No attempt has been made to compute deductions or exemptions.

	Salary	*Approximate Federal Tax*	*Approximate State Tax*	*Net*
Louis B. Mayer	$1,296,503	$697,299	$184,425†	$424,799
J. Robert Rubin	754,254	421,945	60,476*	271,833
Nicholas M. Schenck	541,602	302,996	43,465*	195,141
Fredric March	484,687	249,864	62,653	172,170
Greta Garbo	472,602	242,468	60,840	169,294
Major Edward Bowes	427,817	229,688	33,975*	164,154
Marlene Dietrich	370,000	179,865	45,450	144,685
Arthur M. Loew	356,074	183,486	28,235*	144,353
Spyros Skouras	320,054	160,396	25,353*	134,305
David O. Selznick	303,500	142,257	35,475	125,768
Clark Gable	289,000	133,876	33,300	121,824
Fred Astaire	271,711	124,063	30,706	116,942
Darryl Zanuck	260,000	117,493	28,950	113,557
Pandro S. Berman	251,347	112,637	27,652	111,058
Jeanette MacDonald	238,299	105,287	25,858	107,271
Warner Baxter	225,961	98,238	24,084	103,639
Sonja Henie	210,729	89,817	21,952	98,960
Wesley Ruggles	203,051	86,233	20,877	95,941
Bing Crosby	190,000	78,408	19,050	92,542
Sidney R. Kent	179,220	74,684	14,087*	90,449
Jack Conway	168,621	66,641	16,056	85,924
Clarence Brown	159,000	61,459	14,710	82,839
Eddie Cantor	150,000	56,161	13,450	80,389
Leslie Howard	140,000	50,647	13,150	76,203
Arthur Hornblow	130,833	45,702	11,958	73,173
Michael Curtiz	123,400	41,692	10,992	70,716
Al Jolson	109,000	33,929	9,120	65,951
Archie Mayo	100,750	29,694	8,047	63,019
Sam Bischoff	89,958	24,257	6,743	58,958
Harry Joe Brown	81,999	20,446	5,789	55,764
George Brent	72,374	19,102	4,311	48,961
Ruby Keeler	60,277	12,112	3,447	44,688
Paul Muni	50,000	8,917	2,550	38,533
Walt Disney	39,750	6,178	1,678	31,894
Adolph Menjou	27,083	3,557	875	22,651
King Vidor	21,428	2,222	571	19,206

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† *The Motion Picture Producers and Distributors of America have revealed, through Myron Fox, Metro-Goldwyn-Mayer auditor, that Louis B. Mayer's 1937 salary was subject to Federal and State taxes of $1,000,502, and that Mr. Mayer actually paid $1,108,352.*

* *State taxes so marked are figured on the basis of prevailing taxes in New York State. All others are based on the California rates.*

3RD WEEK OF "ALEXANDER GRAHAM BELL" AT ROXY.. AFTER 2ND WEEK TOPS 1ST!

HELD OVER, too, in its earliest runs at SAN FRANCISCO and KANSAS CITY!

SMASH business in its other early engagements at MILWAUKEE and BALTIMORE!

EVEN 20th rarely gives you a hit to inspire such spontaneous word-of-mouth praise!

DARRYL F. ZANUCK'S Production of

THE STORY OF ALEXANDER GRAHAM BELL

AMERICA'S MOST THRILLING STORY!

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

LISTS SALARIES FROM $15,000 UP

(*Continued from page 44*)

tives and their salaries as listed in the report follows, compared with their earnings in 1936 as announced at Washington last year.

The company connections are as of 1937. The salaries paid for 1936 may have been by other companies through earlier affiliations.

CARTOON, STORY IN FILM PROMOTION

The San Francisco Call-Bulletin, *a Hearst evening newspaper, has been running for the last several weeks a special promotion on Saturdays on the outstanding motion picture opening of the week in that city. The promotion takes the form of a seven column cartoon by Bill O'Malley, and an accompanying lengthy article by James Chesnutt, a reporter. No favoritism, it is said, is shown in selections, with an effort being made to give each first run theatre a break on the layout, as they receive outstanding films.*

	1937	1936
J. E. Brulator, Inc.		
J. E. Brulatour	$140,000	......
Trem Carr, Inc.		
Trem Carr	$65,606	......
Columbia Pictures Corporation		
Jack Cohn	$104,240	$104,000
Abraham Montague	58,033	......
A. Schneider	84,801	......
Columbia Broadcasting System, Inc.		
William S. Paley	$190,196	......
Edward Klauber	80,540	......
Consolidated Film Industries, Inc.		
H. J. Yates	$75,180	......
Cosmopolitan Corporation		
Marion (Davies) Douras	$106,000	......
Culver Export Corporation		
S. Eckman, Jr.	$77,926	......
Ludwig Lawrence	88,100	......
Arthur M. Loew	223,118	......
Deluxe Laboratories, Inc.		
Alan E. Freedman	$50,821	......
Eastman Kodak Company		
F. W. Lovejoy	$111,791	......
T. J. Hargrave	60,279	......
A. F. Sulzer	60,630	......
C. E. K. Mees	55,788	......
H. P. Sievers	54,229	......
W. G. Stuber	59,318	......
Edmar Enterprises, Inc.		
Major Edward Bowes	$427,817	......
Loew Booking Agency		
L. Friedman	$65,531	......
C. C. Moskowitz	86,657	......
Louis K. Sidney	79,000	......
Others		
Charles Chaplin	$106,000	$125,000
Jack Holt	103,654	58,269
Cecil B. DeMille	51,500	35,500
Walter E. Disney	39,750	......
Marion (Davies) Douras	106,000	......
Emanuel Cohen	104,000	92,000
Samuel Goldwyn, Inc., Ltd.		
Joel McCrea	$106,500	......
Miriam Hopkins	130,000	......
Gary Cooper	17,647	(See Par.)
Samuel Goldwyn	163,000	......
Merritt Hulburd	61,708	......
George Haight	64,716	......
Mary Astor	22,791	......
John Boles	48,246	......
Lillian Hellman	50,000	......
Raymond Massey	16,000	......
Barbara Stanwyck	56,250	151,000
King Vidor	70,000	......
Brian Aherne	38,000	......
Ruth Chatterton	44,000	249,000
Walter Huston	25,333	......
Others		
Edward L. Alperson	$85,995	......
Harold C. Lloyd	52,166	$52,666
Joe E. Brown	267,500	......
Zeppo Marx	78,383	56,766
Bobby Breen	18,024	......
Sol Lesser	44,990	......
Basil Rathbone	17,708	42,708
Ned Sparks	16,666	......
Gene Autry	29,590	......
James Gleason	22,500	......
Guy Kibbee	15,883	......
Phil Regan	18,975	......
Hal Roach Studios		
Constance Bennett	$40,000	$38,000
(1937 *with Hal Roach,* 1936 *with MGM*)		
Cary Grant	60,000	......
Oliver Hardy	101,200	......
Patsy Kelly	43,199	......
Stan Laurel	75,000	135,000
Norman Z. McLeod	70,000	......
Hal E. Roach	104,000	129,000
Roland Young	26,666	......
Loew's, Inc.		
N. M. Schenck	$489,602	$260,785
David Bernstein	320,416	151,457
A. L. Lichtman	147,000	123,000
A. M. Loew	356,074	......
J. Robert Rubin	641,123	......
Robert Lynch	51,450	......
William Rodgers	50,900	......
Ludwig Lawrence	57,000	......
Sam Eckman, Jr.	154,302	......
Louis B. Mayer	1,161,753	......
Howard Dietz	52,500	......
Metro-Goldwyn-Mayer Corp.		
Louis B. Mayer	$134,750	$168,625
J. Robert Rubin	53,000	......
E. J. Mannix	157,500	130,000
Sam Katz	156,000	119,583
Harry Rapf	110,166	104,000
Zoe Akins	76,500	......
Dorothy Arzner	50,250	......
Lionel Barrymore	132,739	129,174
John Barrymore	34,500	33,333
Freddy Bartholomew	36,899	39,383
Wallace Beery	190,000	203,750
Frank Borzage	87,000	......
Clarence Brown	159,000	156,000
Nacio Herb Brown	53,166	......
Arlington Brugh (Robert Taylor)	173,352	......
Joseph Calleia	55,800	......
J. J. Cohn	63,600	......
John W. Considine, Jr.	92,750	......
Jack Conway	168,621	......
Joan Crawford	351,538	302,307
George Cukor	72,083	194,166
Roy Del Ruth	148,375	......
Melvyn Douglas	59,416	......
Nelson Eddy	103,166	47,541
Madge Evans	48,196	48,386
Seymour Felix	51,041	......
Nat Finston	56,516	......
Victor Fleming	160,000	......
Sidney Franklin	128,583	......
Arthur Freed	52,970	......
Jules Furtham	84,975	......
Clark Gable	289,000	253,333
Greta Garbo	472,499	190,000
Jean Harlow	104,967	146,130
Ted Healy	69,998	57,901
B. H. Hyman	165,458	......
Allan Jones	83,338	......
Gus Kahn	53,000	......
Guy Kibbee	50,333	68,500
(1937 *with MGM,* 1936 *with WB*)		
William Koenig	81,125	......
Cedric Gibbons	68,250	......
Ben Goetz	56,500	......
Leon Gordon	51,166	......
Samuel Hoffenstein	64,625	......
Robert Hopkins	50,350	......
Lucien Hubbard	66,250	......
Norman Krasna	83,000	......
Robert Z. Leonard	160,000	......
Louis Lighton	158,250	......
Edmund Lowe	105,416	......
Jeanette MacDonald	238,299	$319,400
Herman Mankiewicz	61,250	......
Joseph Mankiewicz	86,774	79,066
Jack McGowan	78,350	......
James K. McGuinness	66,650	......
Una Merkel	50,224	......
William Anthony McGuire	102,583	97,000
Robert Montgomery	243,250	142,000
Frank Morgan	84,983	74,367
John Lee Mahin	72,791	......
Edna Mae Oliver	94,458	71,791
Cole Porter	76,500	75,000
Eleanor Powell	79,125	......
William Powell	246,110	164,533
Luise Ranier	61,499	54,124
Howard E. Rogers	60,950	......
Sigmund Romberg	79,000	......
J. Walter Ruben	70,000	......
Peter Schmid	53,000	......
George Seitz	77,533	......
Edgar Selwyn	119,245	113,208
John Stahl	107,250	96,250
Ben Thau	81,750	......
Franchot Tone	107,291	76,250
Spencer Tracy	91,750	15,000
Sophie Tucker	48,888	......
W. S. Van Dyke	178,916	164,500
Ernest Vajda	76,500	......
Larry Weingarten	119,000	......
Myrna Loy	152,583	123,916
Reginald Owen	71,525	......
Jo Swerling	50,853	......
Lewis Stone	48,500	51,914
Hunt Stromberg	265,500	197,583
Herbert Stothart	59,175	......
Carey Wilson	55,350	......
Sam Wood	134,304	......
Robert Young	58,625	......
MGM Distributing Corp.		
Felix Feist	$57,600	......
J. Robert Rubin	60,131	......
MGM Pictures Corp.		
David Bernstein	$62,400	......
N. M. Schenck	52,000	......
National Broadcasting Company		
L. R. Lohr	$50,239	......
National Theatres Amusement Co., Inc.		
Charles Skouras	$242,054	$289,000
Spyros Skouras	320,054	341,000
Orsatti & Co., Inc.		
Frank P. Orsatti	$69,000	......
Paramount Pictures		
N. F. Agnew	$52,000	......
Y. F. Freeman	59,800	......
Kirsten Flagstad	20,000	......
Jean Arthur	79,999	......
Lew Ayres	52,500	......
John Barrymore	113,833	......
Jack Benny	60,000	......
Charles Bickford	54,500	......
Claude Binyon	87,500	......
John Boles	50,000	......
Beulah Bondi	53,958	......
A. M. Botsford	62,191	......
Charles Brackett	57,499	......
Bob Burns	242,856	......
Frank Russell Butler	73,875	......
Claudette Colbert	248,055	$350,000
Gary Cooper	238,416	370,000
Harry L. (Bing) Crosby	190,000	......
Walter De Leon	82,700	......
Marlene Dietrich	370,000	269,000
Irene Dunne	114,705	......
W. C. Fields	121,333	......
Howard Estabrook	125,458	......
Franciska Gaal	82,958	......
Lewis Gensler	74,958	......
Benjamin Glazer	95,370	......
Samuel Don Hartman	56,766	......
Henry Hathaway	101,666	......
Arthur Hornblow, Jr.	130,833	......
Edward Everett Horton	70,000	38,666
Lucien Hubbard	134,750	......
Harold Hurley	93,494	......
Fritz Lang	67,763	......
Jeffrey Lazarus	51,241	......
William Le Baron	183,929	......
James Leisen	100,593	......
Albert Lewin	88,000	......
Frank Lloyd	166,208	......
Carole Lombard	164,000	......
Ernst Lubitsch	260,833	......
Ida Lupino	77,666	......
Fred MacMurray	92,000	......
Thomas Leo McCarey	77,000	......
Rouben Mamoulian	118,750	68,000
Fredric March	150,000	125,000
Edwin Justus Mayer	68,500	......
Vincente Minnelli	64,735	......
Boris Morros	52,333	......
Margaret Lavelle (Gail Patrick) Fitzpatrick	58,333	......
George Raft	219,399	51,041
Ralph Rainger	65,416	......
Leo Robin	65,416	......
Bogard Rogers	55,249	......
Charles Ruggles	133,236	......
Wesley Ruggles	203,051	......
Alfred Santell	61,583	......
Randolph Scott	60,333	......
Fanchon Simon	58,742	......
Preston Sturges	134,250	......
Albert Sutherland	88,500	......
Gladys Swarthout	61,333	......
Harlan Thompson	85,383	......
Frank Tuttle	143,916	......
Raoul Walsh	145,000	67,500
William A. Wellman	64,840	128,625
(1937 *with Paramount,* 1936 *with MGM*)		
Dale Van Every	52,075	......
Adolph Zukor	210,479	......
King Vidor	21,428	......
Twentieth Century-Fox		
Joseph M. Schenck	$118,000	$130,000
S. R. Kent	179,220	......
W. C. Mitchell	52,000	......

PAY FOR TWO YEARS COMPARED

	1937	1936
Darryl Zanuck	260,000	260,000
William Goetz	104,000	104,000
Robert Kane	52,000	......
John D. Clark	74,800	......
Fred Allen	60,000	......
Don Ameche	51,833	34,499
Warner Baxter	225,961	284,000
Wallace Beery	68,750	......
Ben Bernie	100,000	......
David W. Butler	134,333	......
Eddie Cantor	150,000	......
Earl Carrol	17,503	26,000
Roy Del Ruth	162,144	238,000
Allen Dwan	69,666	......
Stuart Erwin	30,000	......
Alice Faye	145,499	45,500
John Ford	57,708	......
Gene Fowler	55,855	......
Sheridan Gibney	55,250	......
Mack Gordon	114,241	......
Edward H. Griffith	64,216	98,000
Raymond Griffith	107,654	90,791
Jack Haley	89,541	......
Sam Hellman	67,991	67,791
Sonja Henie	210,729	72,500
Rose Louise Hovick (Gypsy Rose Lee)	34,166	......
Julian Johnson	65,208	61,499
Nunnaly Johnson	106,250	123,000
Osa Johnson	57,000	......
Henry King	157,444	143,000
Sidney Lanfield	98,583	67,000
Sonya Levien	75,333	62,516
Kenneth Macgowan	86,833	73,146
Gene Markey	74,125	61,583
George Marshall	62,875	......
Victor McLaglen	164,325	143,000
Annabella Murat	62,500	......
Warner Oland	89,999	59,999
Ernest Pascal	75,050	......
William Powell	43,333	64,416
Tyrone Power	68,691	......
Gregory Ratoff	97,308	67,600
Al Ritz	63,923	64,500
Harry Ritz	63,923	64,500
James Ritz	63,923	64,500
William Robinson	53,400	......
William A. Seiter	132,458	135,000
Simone Simon	110,916	95,916
John Stone	64,161	59,208
Norman Taurog	122,000	68,000
Gertrude Temple	52,166	68,666
Shirley Temple	110,256	121,000
Harry Tugend	55,083	......
Walter Winchell	150,000	66,500
Sol Wurtzel	182,583	163,000
Jack Yellen	70,100	54.333
Loretta Young	150,019	118,000
Radio Corporation of America		
James G. Harbord	$56,000	......
David Sarnoff	83,333	......
RKO Radio Pictures		
Ned E. Depinet	$94,761	......
Jules Levy	51,400	......
Fred Astaire	271,711	211,000
Milton Berle	50,500	......
Pandro S. Berman	251,347	202,000
John Boles	35,000	......
Samuel J. Briskin	197,333	157,000
Irene Dunne	144,888	......
Douglas Fairbanks, Jr	81,312	......
Preston Foster	51,280	......
Tay Garnett	105,000	58,000
Cary Grant	115,625	......
Howard Hawks	130,416	44,166
Katharine Hepburn	203,751	206,000
Edward Everett Horton	55,333	38,666
Edward Kaufman	65,041	......
Jerome Kern	72,500	......
Gregory La Cava	145,916	......
Jesse L. Lasky	109,166	71,330
S. K. Lauren	52,500	......
Rowland Lee	127,533	......
Albert Lewis	55,416	......
Herbert Marshall	198,166	110,000
Nino Martini	56,000	54,000
Victor Moore	82,785	......
Paul Muni	59,285	......
Dudley Nichols	54,875	......
Jack Oakie	164,416	47,500
Joe Penner	105,333	......
Lily Pons	106,023	......
Gene Raymond	72,083	75,625
Ginger Rogers	184,583	124,000
Mark Sandrich	108,583	95,875
Alfred Santell	101,000	......
Nathaniel Shilkret	50.416	52,966
Edward Small	62,648	......
Barbara Stanwyck	142,499	45,000
(1937 *with* RKO, 1936 *with* MGM)		
George Stevens	124.625	......
Anthony Veiller	53.562	......
Frank Wead	53.566	......
Bert Wheeler	89.094	......
Robert Woolsey	89,094	......
P. J. Wolfson	51,241	......
David O. Selznick	203.500	115,000
Mary Astor	17,750	......
Ronald Colman	150,000	362,000
John Cromwell	110,500	137,000
George Cukor	80,000	......
Douglas Fairbanks, Jr	32,500	......
Janet Gaynor	100,000	220,000
Ben Hecht	51,666	......
Sidney Howard	53,500	......
Carole Lombard	150,000	......
Fredric March	334,687	......
Adolphe Menjou	27,083	82,291
C. Aubrey Smith	66,458	......
William Wellman	138,500	......
Myron Selznick	110,825	......
Albert A. Kaufman	65,000	......
Herbert T. Kalmus	60,000	60,000
Samuel Goldwyn	26,000	22,000
Charles Boyer	265,191	249,000
Madeleine Carroll	114,795	287,000
Henry Fonda	47,583	......
Joan Bennett	72,000	18,750
Sylvia Sidney	114,100	226,000
Walter F. Wanger	130,000	......
Irving Cummins	50,000	94,541
B. P. Schulberg Pictures, Inc.		
B. P. Schulberg	$50,493	$91,667
B. P. Schulberg Productions, Ltd.		
B. P. Schulberg	$102,000	$135,000
Skouras Theatres Corporation		
George P. Skouras	$26,000	......
Spyros P. Skouras	26,000	......
Standard Capital Co.		
J. Cheever Cowdin	$76,620	......
Technicolor, Inc.		
Natalie M. Kalmus	$56,775	$65,525
United Artists Corporation		
A. H. Giannini	$78,000	......
George J. Schaefer	78,000	66,000
Arthur W. Kelly	65,000	65,000
A. W. Smith, Jr	52,000	......
Vitagraph, Inc.		
S. Charles Einfeld	$71,500	......
Gradwell L. Sears	71,500	......
Vitaphone Corporation		
Sam Sax	$51,750	......
Warner Brothers Circuit Management Corporation		
Joseph Bernhard	$97,500	......
J. E. Coston	56,500	......
I. J. Hoffman	58,960	......
H. Kalmine	55,303	......
Warner Bros. Pictures		
H. M. Warner	$115,833	$86,666
Albert Warner	98,333	86,666
J. L. Warner	137,333	86,666
S. P. Friedman	52,000	52,000
Sam E. Morris	78,000	78,000
Herman Starr	52,000	52,000
Robert W. Perkins	52,000	......
Jacob Wilk	52,000	52,000
Robert Schless	51,983	51,534
Busby Berkeley	83,416	73,750
Sam Bischoff	89,958	78,208
Joan Blondell	74,833	84,799
Frank Borzage	66,666	109,000
George Brent	72,374	......
H. J. Brown	81,999	87,875
Claudette Colbert	117,500	......
Ricardo Cortez	38,208	......
Michael Curtiz	123,400	107,200
Bette Davis	55,199	43,133
Wilhelm Dieterle	88,667	90,833
Al Dubin	54,908	51,016
R. Enright	51,000	53,750
Glenda Farrell	50,526	......
Errol Flynn	94,761	......
Bryan Foy	55,583	......
Kay Francis	209,100	227,500
Hugh Herbert	57,792	......
Edward E. Horton	54,166	35,208
Leslie Howard	140.000	185.000
Al Jolson	109,000	85,424
Boris Karloff	40,000	......
Ruby Keeler	60,277	......
William Keighley	83,000	......
Mervyn Leroy	153,517	146.000
Anatole Litvak	66,666	28,104
Robert Lord	120.333	101,466
Archie Mayo	100,750	116,708
S. J. Miller	53,542	......
Paul Muni	50.000	246,527
(1937 *with* WB, 1936 *from* MGM $218.750 *and from Warner* $27,777)		
Frank McHugh	59,800	......
Pat O'Brien	119.500	108.750
Richard E. (Dick) Powell	176,249	96,000
Claude Rains	46.083	60.250
Max Reinhardt	99.000	78,000
Casey Robinson	52.650	......
Edward G. Robinson	50.000	80.000
Hal Wallis	208.083	184.833
Harry Warren	64.399	59,666

Detroit Preparing For Variety Clubs

More than 100 Detroit showmen are making elaborate plans for the entertainment of representatives of all branches of the motion picture industry at the National Convention of Variety Clubs of America, to be held on April 27, 28 and 29 in the motor city. Under the auspices of Detroit Variety Club Tent No. 5, the three-day convention in Detroit will be a round of business and social activities for all who attend. Program plans are afoot to make this one of the outstanding affairs of its kind in the history of the organization.

The three-day visit of showmen will be climaxed by the annual banquet to be held Saturday night, April 29th, at the Book Cadillac Hotel. The invitation list includes public officials of state and national prominence, also top ranking executives of the motion picture industry and the motor industry.

The general convention committee includes John E. Flynn, chairman, E. C. Beatty, William Carlson, E. E. Kirchner, Frank J. Downey, David M. Idzal, George W. Trendle, Charles C. Perry, H. M. Richey and David Newman. In charge of the welcoming and reception is H. C. Merritt, while decorations will be in the hands of Elmer Kiehler, banquet reservations will be handled by Frank J. Downey, William Carlson heads the program committee, David M. Idzal, the entertainment committee, Harold Hobinson, transportation, and E. E. Kirchner has charge of finance and Charles C. Perry, speakers.

A list of nationally prominent guests invited by Mr. Flynn include Will H. Hays and C. C. Pettijohn of the Motion Picture Producers and Distributors of America; Sidney Kent and Herman Wobber of Twentieth Century-Fox; Al Lichtman and W. F. Rodgers of Metro-Goldwyn-Mayer; Barney Balaban and Neil Agnew of Paramount; Nate Blumberg and W. A. Scully of Universal; H. M. Warner and Gradwell Sears of Warner Brothers; Harry Cohn and A. Montague of Columbia; E. W. Hammons, Grand National; George Schafer and Jules Levy, RKO Radio; J. Meyer Schine, Louis W. Schine and George V. Lynch of Schine Theatres; A. J. Kearney of the Shea Circuit, Inc.; M. J. Kallett of Kallett Theatres; John A. Nolan, of Comerford Theatres; M. A. Shea, of Loew's Theatres, and Harry Kalmine, of Warner Brothers Theatres.

$25,000 for Refugees

W. A. Steffes, chief barker of the Twin City Variety Club, Minneapolis and St. Paul, has presented O. J. Arnold, head of the German refugee drive there, with a check for $25,000, the result of a two-month drive by Twin City theatremen.

IN THE CUTTING ROOM

Five Came Back

(RKO Radio)

Melodrama

RKO-Radio has rounded up an exceptionally strong cast for "Five Came Back," which at mid-production bears the earmarks of developing into an unusually interesting picture.

Names available are Chester Morris, Wendy Barrie, last seen in "The Saint Strikes Back" and "The Hound of the Baskervilles," Lucille Ball, Kent Taylor, John Carradine, now in "The Hound of the Baskervilles," "Captain Fury," Allen Jenkins seen in many Warner shows lately, Joseph Calleia, C. Aubrey Smith, Patric Knowles who was featured in "Robin Hood" and "Charge of the Light Brigade," Elizabeth Risdon and Dick Hogan.

A Robert Sisk production, "Five Came Back" is being directed by John Farrow, whose RKO-Radio credits include "The Saint Strikes Back" and "Sorority House."

The location is the Amazonian jungles. The theme deals with the plight of a group of people who are trapped there following an airplane accident. Only five can escape when the plane is repaired. Choosing the fortunate five brings about a gripping climax. While two romances develop, a quirk of fate makes an admitted anarchist and murderer the sole arbiter of the party's fate.

Release date: Not determined.

The Gorilla

(20th Century-Fox)

Comedy-Melodrama

This revival of Ralph Spence's stage play, which has been made as a picture a couple of times, will combine two kinds of entertainment, crazy comedy and chilling, thrilling melodrama. When presented before, "The Gorilla" majored in those elements that caused spectators to break out in rashes of goosepimples. Now, one look at the cast, wherein are featured the Ritz Brothers and Patsy Kelly, is ample assurance that while plenty of horrifying mystery will be included, the greater emphasis will be placed on comedy.

A real gorilla will appear, but the plot has to do with a mechanical beast used to terrorize a household by a man seeking to evade payment of his debts and to defraud a girl of her inheritance. The Ritz Brothers, the zaney sleuths in the case, are the frightened heroes who bring the man and his monster to bay. Thereupon ensues a denouement that makes hash of everybody's advance conclusions.

There will be a bit of love interest and that will feature Anita Louise, lately in "The Little Princess," and Edward Norris, one of the studio's newer personalities, who was seen in "Tailspin." The melodramatic content will center about Lionel Atwill, Bela Lugosi and Joseph Calleia.

Direction is by Alan Dwan, maker of "The Three Musketeers," "Rebecca of Sunnybrook Farm," "Suez" and "Josette." Spence's play was modernized by Rian James and Sid Silvers.

Release date: May 26, 1939.

Invitation to Happiness

(Paramount)

Romance

At Paramount studio when the boys in the publicity department stop boasting about "Midnight," they start boasting about "Invitation to Happiness."

It will be a Wesley Ruggles produced and directed picture. Mr. Ruggles has directed many notable films. He produced-directed "Sing, You Sinners," which according to the records was liked by lots of persons. The names in it are Fred MacMurray, who was in "Sing, You Sinners," Irene Dunne, now in "Love Affair," Charles Ruggles, who has been funny in a great many pictures, little Billy Cook, William Collier, Sr., and Marian Martin, a promising newcomer whose name is not strange to those who read the papers.

Lest there be any mistake as to what the title means, "Invitation to Happiness" is a story of the prize fighter and the lady. There will be a dozen or so fights to excite the interest of men and the love story is of that brand calculated to make the women sob while living the story.

After the preview of "Invitation to Happiness," the phrase "emotion stirring" undoubtedly will crop up in many reports thereon. Those, undoubtedly, will most concern MacMurray, Miss Dunne and Billy Cook. When the reporters write about the production's comedy, they will be talking about C. Ruggles and Collier, Sr., a couple of picture stealers who can equitably exchange notes with the Barrymore brothers.

Release date: July 7, 1939 (tentative).

The House of Fear

(Universal)

Melodrama

The title identifies the entertainment character of "The House of Fear," weird mystery melodrama, the setting for which is a vacant theatre. A murder has been committed with a play in progress, but for a year the case has gone unsolved. A detective, posing as a producer, rents the house to re-enact the crime, and brings together the original cast and backstage company. Immediately strange things begin to happen in the house that is haunted by the dead man's ghost. One, then another man is killed. The detective-producer is baffled until an officer discovers a lethal contraption hooked up to a microphone.

For name values the picture will offer Irene Hervey, now in "East Side of Heaven," William Gargan, last in "Within the Law," Walter Woolf King, Harvey Stephens, Alan Dinehart, newcomer Dorothy Arnold, El Brendel, Tom Dugan and Jan Duggan.

An Edmund Grainger production, basis of "The House of Fear" is an original story by Thomas Fallon, which Peter Milne adapted. The picture is being directed by Joe May. His many European pictures are supplemented by such American films as "Confession" and "Society Smugglers."

Release date: To be determined.

The Girl from Mexico

(RKO-Radio)

Comedy Romance

'The Girl from Mexico" will be the first picture in which Lupe Valez has been seen since "High Flyers." Recently on the stage, her earlier Hollywood career was spent mainly with MGM, Paramount and Universal. Her supporting cast will include Donald Woods, presently in "Heritage of the Desert"; Donald MacBride, who made his picture debut in "Room Service"; Leon Errol, the rubber legged comedian; Linda Hayes, a product of Jesse Lasky's "Gateway to Hollywood" radio program, Elizabeth Risdon and Eduardo Raquello.

The story, locales of which are Mexico and New York, is comedy, romance and music. The romantic content concerns a staid young radio advertising executive and a fiery tempered Mexican senorita. The comedy will feature Errol and Miss Velez will do the singing. Most of the fun and some of the romance takes place against such backgrounds as big league ball games, wrestling matches and similar events that interest the New York smart set.

The basis of the production is a story by Lionel Houser whose credits include "100 to One," "Sky Giant" and "Condemned Women." Houser prepared the screen play in collaboration with Joseph Fields. The director, Leslie Goodwins, made the current "Almost a Gentleman."

Release date: To be determined.

Only Angels Have Wings

(Columbia)

Action Melodrama and Romance

"Only Angels Have Wings" will be the final number of the 1938-39 productions which have used the thrill of aviation as a background for love stories. This Columbia production will make use of the exploits of a hardy band of fliers who conduct a more or less wildcat commercial air-transport service in Chile. Besides its action thrills, when men fly to glory or death over the fog drenched Andes Mountains, there is the love story of the line's hardboiled manager and a stranded American showgirl. This story is as volatile as are the production effects.

While many persons will take part, the principal characters are players of established name value. The leading trio are Cary Grant, now in "Gunga Dine"; Jean Arthur, last in "You Can't Take It with You," and Richard Barthelmess, who is making a screen comeback. Featured players include Rita Hayworth, Thomas Mitchell, Allyn Joslyn, Sig Rumann, Victor Kilian, John Carroll, Donald Barry and Noah Beery, Jr.

Howard Hawks, who wrote the original story, also is directing. He made the flying picture, "Ceiling Zero," and such melodramatic films as "The Road to Glory," "Today We Live," "Scarface" and "Tiger Shark." The screenplay is the work of Jules Furthman, whose credits include collaboration on "Spawn of the North," "The Good Earth" and "Mutiny on the Bounty."

Release date: April 30, 1939.

(Continued on opposite page, column 2)

Copyright Change Seen by MPPDA As New Protection

The Motion Picture Producers and Distributors of America hopes that proposed revisions of the United States Copyright Law "will include such provisions as may make it possible for the United States to be party to agreements designed to promote international protection of intellectual properties, both among American States and on a universal basis," including motion picture properties.

In a statement issued Wednesday, from New York headquarters, the MPPDA explained that the Committee for the Study of Copyright of the National Committee of the United States of America on International Intellectual Cooperation, a non-official organization interested in promoting cultural relations, has been holding a conference in New York on copyright legislation at regular intervals. The basic purpose of this conference, it was said, is the clarification and revision of the domestic copyright law.

Since the United States Government has been invited to a Diplomatic Conference in Brussels later in 1939 for discussion of the revision of the Berne Convention, and since the Rome version of the Berne Convention is before the U.S. Senate Committee on Foreign Affairs, "it is opportune that the various national organizations interested in copyright should have this opportunity to study and propose constructive revision of the domestic law, which is necessary in view of the international aspects of the problem," said the MPPDA.

The following national associations have been cooperating here in the study of the copyright bill: the Authors League of America, American Society of Composers, Authors and Publishers, Song Writers Protective Association, Music Publishers Protective Association, recording interests, International Allied Printing Trades Association, Book Publishers Bureau, National Publishers Association, American Library Association, the Joint Committee on Materials for Research of the American Council of Learned Societies, the Social Science Research Council, Motion Picture Producers and Distributors, Motion Picture Theatre Owners, Independent Exhibitors League and National Association of Broadcasters.

The chairman of the Committee for the Study of Copyright, Dr. Waldo G. Leland, Director of the American Council of Learned Societies, and Professor James T. Shotwell, of Columbia University, have presided at the meetings which are still continuing.

Producers and distributors of motion pictures have been represented by the MPPDA, which has participated at all the meetings by a special committee of counsel, consisting of Robert W. Perkins, Warners; Edwin P. Kilroe, 20th-Fox, Gabriel L. Hess, MPPDA and Edward A. Sargoy.

"The representatives of the producers and distributors have participated extensively in the deliberations of those subcommittees appointed by the conference with respect to: formalities in the creation, preservation and transfer of rights under copyright, remedies for infringement of copyright, reprinting of single copies of out-of-print works for purposes solely of library research, and the problems of mechanical recordation rights for copyrighted musical compositions, as well as the right to copyrightability generally for a sound track containing work of a literary, dramatic or musical nature, captured in the form of a special performing rendition thereof for audible communication," said the MPPDA.

Ben Schwalb, Columbia short subjects producer and director, has resigned. He plans to vacation for several months.

CUTTING ROOM

(Continued from preceding page)

For Love or Money

(Universal)

Comedy-Melodrama

Although the production will not present any outstanding screen personalities, it will feature a team of players who have proved themselves in many pictures. June Lang was in many 20th Century-Fox films; she is in Roach's "It's Spring Again" and will be in "Captain Fury." Robert Kent has appeared in several Universal shows. Edward Brophy and Etienne Girardot are known as two of the screen's most capable comedians, and Richard Lane, Addison Richards and Horace McMahon have proved themselves as heavies.

But showmen undoubtedly will find the real sources of potential exploitation for the film in the title, "For Love or Money" and the comedy story which is salted and peppered with melodrama. Two gambler's gun men, who have lost $50,000, must recover it within twelve hours, or else. The money is recovered, but not before the audience is taken through a welter of amusing and menacing incidents and episodes. Love interest, of course, becomes a value as the story progresses.

Anticipating the show's commercial and entertainment merit, it might be well to note that it is being produced by Max Golden, who created the "Jones Family" series for 20th Century-Fox, and that it is being directed by Al Rogell, whose credits include "City Streets," "Murder in Greenwich Village" and "Grand Jury."

Release date: April 28.

Geronimo

(Paramount)

Action Adventure

The story of "Geronimo" will, with love interest added, detail events and incidents in the last great Indian War waged on our western plains. Directly the picture will tell some of the story of the famous Apache Indian warrior, Geronimo, who for more than thirty years terrorized a section of the U. S. half as large as Europe, eluded or beat the Army scores of times and finally, a good Indian, died peaceably and respected.

The Apache country of the Southwest, Arizona and New Mexico, is the locale. Against its scenic backgrounds will be pictured the battles and massacres, the life and death struggles waged, and attuned to the adventurous spirit of production effects will be told the subsidiary love story.

Paramount has assigned Preston Foster, Ellen Drew who was in "If I Were King," Andy Devine, a member of the "Stagecoach" cast, Gene Lockhart, Chief Thundercloud, who will be Geronimo, Ralph Morgan, William Henry, Kitty Kelly and Marjorie Reynolds to the principal roles. Hundreds of extras will be seen in the big mass action scenes.

The picture will be directed by Paul Sloane, long inactive but remembered for "Here Comes the Band" and "Down to Their Last Yacht."

Release date: To be determined

Grant Carrier License

The Interstate Commerce Commission, Washington, has granted an application of the Tacme Film Service, Inc., to serve between New York and Sussex, New Jersey, as a common carrier by motor vehicle of motion picture films, theatre accessories and advertising display material.

Pathe Has Profit, Fox Playhouses Reports a Loss

Annual financial statements were reported this week by Pathe Film Corporation, which showed a profit, and by Fox Metropolitan Playhouses, reporting a loss. A dividend declaration was made by Columbia Pictures. Eastman Kodak mailed warrants to subscribe to common stock.

Columbia Pictures Corporation at a meeting of its board of directors this week declared a quarterly dividend of $.68¾ per share on the $2.75 Convertible Preferred Stock of the company, payable May 15th to stockholders of record May 1st.

Pathe Film Corporation and subsidiaries report for the year ended December 31, 1938, a net income of $77,158, including $245,000 dividends from du Pont Film Manufacturing Corporation, and after deducting depreciation, interest, Federal income taxes, etc., equivalent after dividend requirements on the $7 cumulative convertible preferred stock to four cents each on 581,679 shares of common stock.

This compares with a net income in 1937 of $466,918, including $472,500 dividends received from the du Pont company, equal to 70 cents a share on 585,072 shares of common stock.

Pathe has forwarded proxies to stockholders in anticipation of the annual meeting on April 25th. The purpose of the meeting is the election of directors and designation of auditors. Proxies named as directors Henry J. Guild, Allan P. Kirby, Robert M. McKinney, Louis Phillips, Charles A. Stone, Kenneth M. Young and Robert R. Young. Price, Waterhouse and Company have been nominated as auditors.

Metropolitan Playhouses, Inc., comprising 120 theatres in the New York metropolitan area, shows a loss of $50,900 for 1938. This compares with a net income of $98,317 for 1937. Two items account in part for the difference between the two years. These are $56,727 in losses from non-recoverable value of a surrendered lease and related notes receivable, and $40,257 as provision for impairment of investments in and receivables from affiliated companies, of which $11,830 is applicable to the year before. Also, dividends from affiliated companies were less.

Rent income for 1938 was $3,591,070, a drop of only $18,000 from 1937. Expenses increased however. Cash on hand and in banks totaled $313,727 as of January 31, compared with $250,323 a year before. Theatres in the Metropolitan Playhouses group are operated by Randforce in Brooklyn and by Skouras in Manhattan, New Jersey, Westchester and on Long Island. Joseph M. Schenck is president of the corporation.

Warrants entitling holders of common shares of the Eastman Kodak Company to purchase one new share at $127.50 for each 10 that are held, or 225,092 additional shares, have been mailed to stockholders. A registration statement covering the additional shares, filed last month with the Securities and Exchange Commission, became effective last week. The rights, now being traded in on the New York Stock Exchange, will expire on April 27th.

MILLIONAIRES BACKING NEWSREEL CIRCUIT, TO TAKE OWN PICTURES

Wall Street Interests Back Theatre Construction Starting May 1st; Two Other Projects Concern 16mm. Films

Culminating nearly a year of planning, a new nationwide circuit of newsreel theatres is about to spring up, involving an investment reputedly in the millions, and backed by the Wall Street and other important financial groups of Herbert Scheftel, wealthy broker; Paul Felix Warburg, millionaire banker; Angier Biddle Duke, of the Duke tobacco fortune; Edward J. Reeves, grocery chain head; Abraham L. Bienstock, New York attorney, and Alfred G. Burger, New York realtor.

A second new nationwide newsreel circuit in work has the interest of the DeVry projector group, but this circuit is being considered as a "five-and-ten" chain, showing 16mm subjects, as is still a third project, headed by Genaro Ray in New York.

Already operating for some time and presenting "regular" newsreels exclusively or predominantly are eight or nine theatres, principally in the east, in a field that has been threatening to show expansion for some time. In Europe, the newsreel house has made considerably greater progress.

Starting First Theatre May 1st

With plans already completed, and construction to start on the first theatre, in San Francisco, on May 1st, a new setup in houses designed solely to relay news to the screen is promised by the Wall Street group, to operate in the west as Pacific Newsreel Company, and under other corporate titles to be established elsewhere as other theatres are launched.

Listed as president is Mr. Scheftel, with Mr. Reeves vice-president, Mr. Duke treasurer and Mr. Burger secretary. Representing the company in San Francisco is Martin J. Dinkelspiel.

Mr. Bienstock, in his law office in New York, on Tuesday would not disclose the whereabouts of future sites.

The San Francisco house, to be in the city's busiest retail center, on Market Street, will be the forerunner of at least 13 similar theatres throughout the country.

Lease for $1,000,000

The lease on the San Francisco building, running optionally from 20 to 50 years, is reported to involve $1,000,000. Another $100,000 will be expended remodeling the structure, which will be ready about July 1st. The location was chosen because, it was said, by actual check it was found to have the "heaviest traffic flow in the city over a period of 18 hours a day."

Large enough to accommodate 1,000 persons, the auditorium will be restricted to 400, to allow ample room for large overstuffed chairs. It will be patterned after the similar structure opened a year ago in Grand Central station, New York.

Also included will be reading rooms, ping pong tables, and other recreational facilities in the basement.

Admission price will be 25 cents, with the show being continuous and probably lasting an hour and fifteen minutes.

The new company is expected to have its own editors, photographers and newsreel staff, and will, whenever possible, take its own pictures in its own sound trucks, according to Mr. Dinkelspiel. He also said that he would file application with the California corporation commissioner for a permit to issue stock.

The 5 and 10 Project

A circuit of small theatres showing 16mm newsreels and shorts is projected by a company known as 5 and 10 Movies, Inc., which has been incorporated at Albany. Among officers of the company will be Hickman Price, Ruth Maizel and Ruth M. Stohlberg of Cranford, N. Y.

The company derives its name from the fact that it plans to charge five cents children's admission and 10 cents for adults.

Price is in charge of the New York office of DeVry Corporation, manufacturer of 16mm projection and recording equipment. DeVry has been planning a national 16mm newsreel and other subjects for exhibition in theatres especially built for the purpose.

Eleven Newsreel Theatres

With the opening last September 8th of the Penn Newsreel theatre in New York City, and of the first Trans-Lux theatre in Boston, on September 9, the total number of American theatres exclusively or pre-eminently presenting newsreels, was brought to 11. The number, however, has been cut since.

All but four of the houses are in New York. A newsreel theatre was included in the construction of the union railroad station in Cincinnati, completed several years ago, but soon after opening it changed to a feature picture policy. Similarly, the 500-seat theatre opened in 1937 by Alfred Gottesman in Miami, Fla., as a newsreel house, was changed to one regularly presenting full-length features. And the Penn Newsreel closed a few weeks after opening.

While the Trans-Lux theatres include various short subjects on their programs, only two, both in New York, present features, and in every Trans-Lux situation all of the newsreels are shown and featured in billing and program makeup. Besides the New York and Boston houses, there is a Trans-Lux theatre in Boston and in Philadelphia. All use rear projection except that at 49th and Broadway, New York, which was built by B. S. Moss originally as a feature theatre.

Newsreel Theatres, Inc., operators of the Newsreel theatre (formerly the Embassy) in Times Square, New York, has a similar house in Newark, N. J., and another at 72d Street and Broadway, New York.

The Grand Central theatre is located in the station, just off the main concourse.

Set Arkansas Date

The annual convention of the Independent Theatres of Arkansas has been set for April 23rd and 24th at the Marion Hotel, Little Rock, Ark.

Elmer Huhnke has been named sales manager for Monogram in Omaha.

Political Forum Over Censorship

Political censoring of motion pictures, frequently brought up of late for public discussion, was the subject of an open forum Thursday evening at the Hotel Astor in New York, as arranged by the film division of the Theatre Arts Committee, a "liberal" political group organized some time ago to campaign against Nazism and Fascism.

Inviting film producers, distributors and exhibitors and the press to attend, the Theatre Arts Committee invited as speakers Mrs. Franklin Delano Roosevelt; Lillian Hellman, writer; Samuel Goldwyn, Howard Dietz, director of MGM advertising; Harry Brandt, president of the Independent Theatre Owners of New York; Edward A. Golden, Monogram vice-president; Langdon W. Post, director of the American Civil Liberties Union; Rita Hochheimer, director of visual education of the New York State Board of Education, and A. J. Isserman, counsel for the Consumers' Union. Invited to preside was Louis Nizer, lawyer for the majors, and secretary of the New York Film Board of trade.

The Theatre Arts subcommittee in charge included Al Sherman, of Columbia; Mortimer Frankel, United Artists, and Beatrice Gelber, Warners.

H. M. Richey, director of exhibitor relations for RKO, will participate in a symposium on film censorship to be held in Columbus, on April 17th. He will oppose censorship, together with Dr. Edgar Dale, head of the Bureau of Education at Ohio State University, while a third speaker will take the opposite side.

Samuel Goldwyn has withdrawn "Wuthering Heights" from the entire province of Quebec, refusing to make the cuts demanded by Quebec censors.

Warner Brothers' "Devil's Island" has been barred in Quebec, as a result of the protest made by the French Government, according to the French Consulate General.

National Canadian Censorship Urged

With an Act of Parliament assuring establishment of the National Film Board by the Dominion Government, a proposal has been made to widen the powers of the commission by replacing the work now being done by the Provincial censor boards by national censorship, handled through the National Board. It is probable that the Province of Quebec would oppose such a measure.

A bill which would fix an annual license fee of from $125 to $750 for each theatre, depending on its size, has been proposed in Dearborn, Michigan. No operating permits would be permitted until the applicant is investigated by the police.

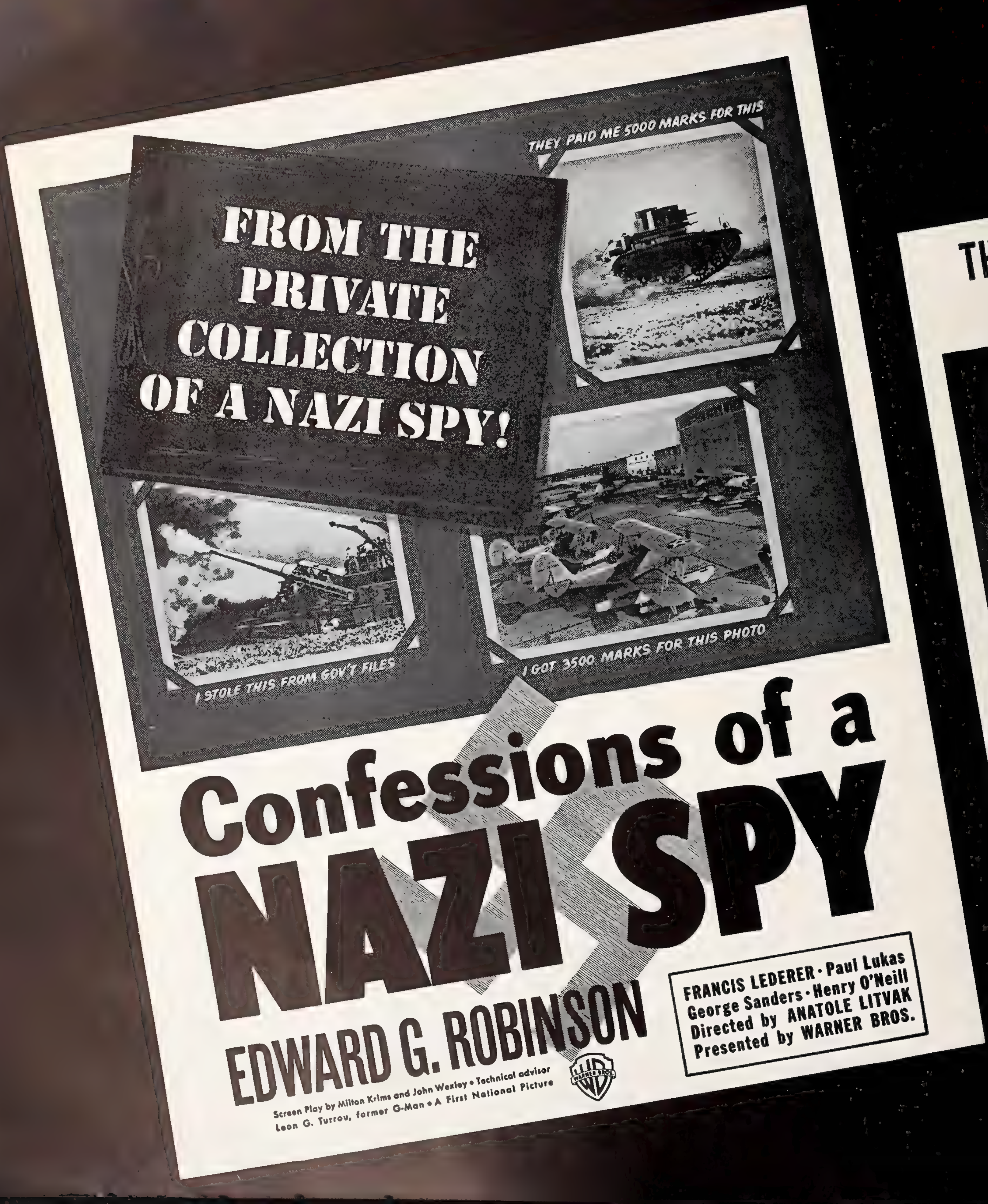
Refusal of the Pennsylvania Senate to confirm the appointment of Mrs. Edna Carroll left the state without an official censor this week. Subordinate employes are carrying on the work.

Hedy Lamarr's "Ecstasy" is still "substantially the same" film which was barred in 1936, in the opinion of Irwin Esmond, director of the Motion Picture Division of the New York State Department of Education, and as such the revised version cannot be granted a license

The Federal customs office in New York has released the print of "The Puritan."

READY
for every showman who
calls himself an American!

It was Warners' Ame
It is Your American



THEY PAID ME 5000 MARKS FOR THIS

FROM THE PRIVATE COLLECTION OF A NAZI SPY!

I STOLE THIS FROM GOV'T FILES

I GOT 3500 MARKS FOR THIS PHOTO

Confessions of a NAZI SPY

EDWARD G. ROBINSON

FRANCIS LEDERER · Paul Lukas
George Sanders · Henry O'Neill
Directed by ANATOLE LITVAK
Presented by WARNER BROS.

Screen Play by Milton Krims and John Wexley • Technical advisor
Leon G. Turrou, former G-Man • A First National Picture

THE PICTUR
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Conf
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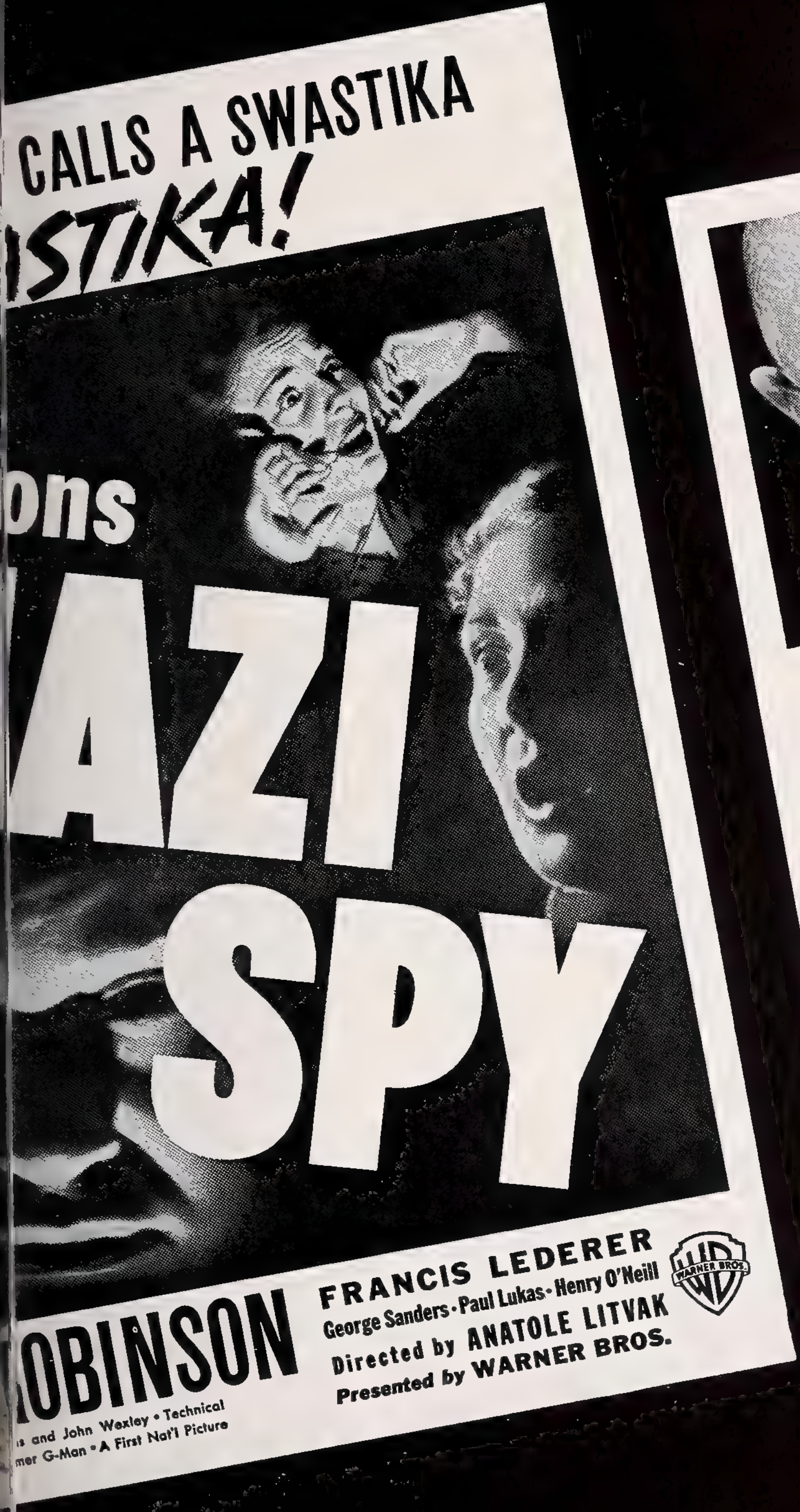
can Duty to Make it!
Privilege to Show it!



CALLS A SWASTIKA
ISTIKA!

ons
AZI
SPY

OBINSON

FRANCIS LEDERER
George Sanders · Paul Lukas · Henry O'Neill
Directed by ANATOLE LITVAK
Presented by WARNER BROS.

s and John Wexley • Technical
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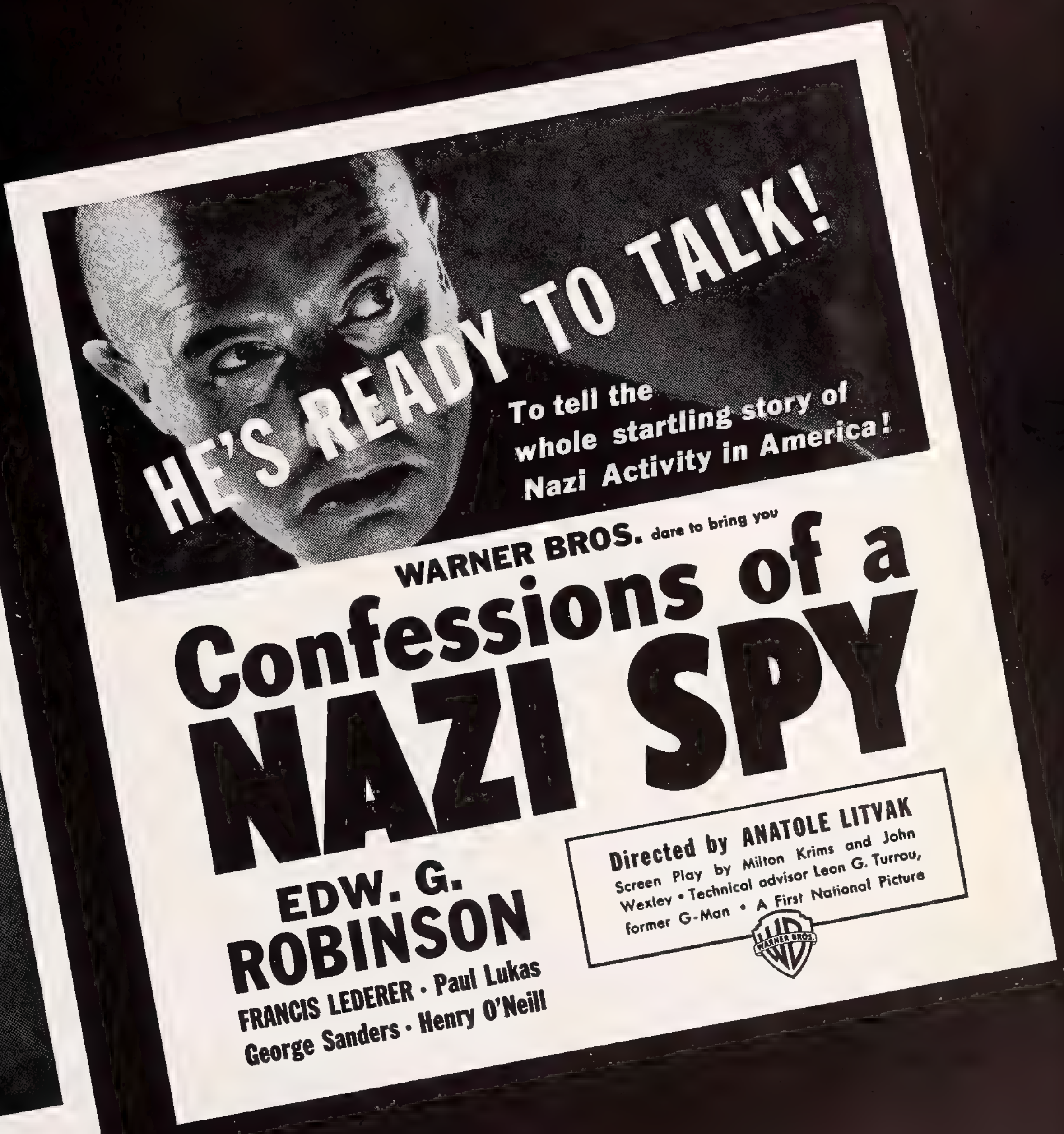

HE'S READY TO TALK!

To tell the whole startling story of Nazi Activity in America!

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Confessions of a
NAZI SPY

EDW. G. ROBINSON
FRANCIS LEDERER · Paul Lukas
George Sanders · Henry O'Neill

Directed by ANATOLE LITVAK
Screen Play by Milton Krims and John Wexley • Technical advisor Leon G. Turrou, former G-Man • A First National Picture

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Then Stick Your American Chest Out and Show

Confessions of a NAZI SPY

The Star:

EDW. G. ROBINSON

The Supporting Cast:
FRANCIS LEDERER
George Sanders · Paul Lukas · Henry O'Neill
Directed by
ANATOLE LITVAK
Screen Play by Milton Krims & John Wexley
Based on materials gathered by Leon G. Turrou, ace G Man • A First Nat'l Picture

World Premiere!

WARNER BROS.' N.Y. STRAND

Last Week in April!

THE HOLLYWOOD SCENE

Busy Week

Hollywood didn't do much spring loafing about production, new or completed, in the first week of April. Twelve pictures started; eight were finished. Some of the productions launched are for 1939-40 programs, but practically all of those completed will be released prior to July 1st.

Three film projects were started at Paramount. Pat O'Brien, borrowed from Warner Bros., will star with Olympe Bradna and Roland Young in "Heaven on a Shoe String." The cast for "The Cat and the Canary" will feature Bob Hope, Paulette Goddard, John Beal, Douglas Montgomery, Gale Sondergaard and Nydia Westman. "Million Dollar Legs" will present Betty Grable, John Hartley, Donald O'Connor, Jackie Coogan, Larry Crabbe, Joyce Matthews and Dorothea Kent.

MGM started two pictures. Robert Young, Ann Sothern, Ian Hunter, Ruth Hussey and Cliff Edwards head the cast of "Broadway to Wyoming." The star of "On Borrowed Time" is Lionel Barrymore, who will be supported by Eily Malyon, Beulah Bondi, Una Merkel and Bobs Watson.

"The Dove" Planted

RKO Radio matched the MGM pace. The 1939 version of "The Dove" will feature Leo Carrillo, Steffi Duna and Tim Holt. George O'Brien heads the cast in "Racketeers of the Range," which also includes Marjorie Reynolds, Chill Wills, Gay Seabrook, Robert Fiske, Cactus Mack, Frank Marving, Monte Montague, John Dilson, Ben Corbett and Bud Osborne.

"East Side, West Side" started at 20th Century-Fox. Kane Richmond, Amanda Duff, Henry Armetta, Leona Roberts and June Hale are the featured players.

Bert Wheeler returns to the screen for the first time since the death of his partner, Robert Woolsey, in Warners' "Lighthorse Harry." Gloria Dickson, Marie Wilson and Eddie Foy, Jr., are the other principals.

Destined to be an important picture on its next season's program, Columbia launched "Mr. Smith Goes to Washington." Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Guy Kibbee, Eugene Pallette, Beulah Bondi and Ruth Donnelly will be the leading players.

On the day "Man of Conquest" was given its world premiere, Republic started "All the Tomorrows." It will feature Otta Kruger and Frieda Inescort with Don Douglas, Adrienne Ames and Jane Darwell.

Universal's contribution to the new work is "The Old Grad," the cast headed by Charles Grapewin, Anita Louise and Dick Foran.

Warners Finish Three

Three of the completed pictures are credited to Warner Bros. The most important is the melodramatic "Each Dawn I Die," in which James Cagney is supported by George Raft, Jane Bryan, George Bancroft, Thurston Hall, Maxie Rosenbloom and Joe Downey. "Gantry the Great," a story of a blind horse, will feature "Gantry," Edith Fellows, Jimmy McCallion, Granville Bates, Frankie Burke and De Wolf Hopper. "Enemy Agent" will present Boris Karloff, Margaret Lindsay, Bruce Lester and Maris Wrixon.

HAL ROACH CUTS PREVIEW KNOT

A fresh turn to operation of the institution called the preview has been taken by Hal Roach, to obtain an unbiased audience reaction and suggestions for his "Captain Fury."

"Secret" previews (of films not yet in release form) are held so regularly in Pomona, Redlands, Riverside, Long Beach, Huntington Park, that producers are more and more dubious of the results, and they are even more skeptical of the value of the "public and press" showings (of films ready for release) so far as a study of audience acceptability is concerned. All these dress-up previews nowadays are at the Paramount, Hillstreet, Pantages, Warner's Hollywood, Grauman's Chinese, Forum, Fox Uptown, Village, Alexander, and sometimes the Carthay Circle.

Hal Roach studied the Southern California situations and found that the Fox in Bakersfield had not had a preview of any kind since "David Copperfield" in 1934. All the notices given were a heading on the marquee, "Major Preview Tonight," and such telephone calls as the management could make in a hurry.

Mr. Roach expressed himself more than pleased with the cooperation, in answering other studios' questions on the experiment. He plans at least two more such previews, and it is not improbable that the publicity for the completed picture will say that the theatremen helped cut and edit the production.

Two pictures were checked off the active list at Paramount. "Beau Geste," the top number, will feature Gary Cooper, Ray Milland, Robert Preston and Susan Hayward, with J. Carroll Naish, Brian Donlevy, Harry Woods, James Burke, Donald O'Connor, James Stevenson and thousands of character and extra players. Anna May Wong, J. Carroll Naish, Eric Blore, Anthony Quinn, Ernest Truex, Rudolf Forster and William Haade will be seen in "Island of Lost Men."

Returning from location in Florida, MGM's "Tarzan in Exile" company completed the final interior shots. Johnny Weissmuller and Maureen O'Sullivan again play the roles of Tarzan and his mate. Henry Wilcoxon, Frieda Inescort and John Sheffield also will be seen.

"Stanley and Livingstone" was finished at 20th Century-Fox. Spencer Tracy and Sir Cedric Hardwicke are in the title roles. Richard Greene and Nancy Kelly carry the love interest, and Walter Brennan, Charles Coburn, Henry Hull, Henry Travers, Hassan Said and Miles Mander have important roles.

Universal finished "The House of Fear." The all-principal cast lists Irene Hervey, William Gargan, Walter Woolf King, Alan Dinehart, Harvey Stephens, Dorothy Arnold, El Brendel, Tom Dugan, Jan Duggan and Robert Coote.

Talent Hunts

The need of new faces on the screen and the results of Jesse Lasky's "Gateway to Hollywood" talent hunt via radio have started practically every studio in town on intensive searches for promising young players. Paramount has signed up a dozen.

Recently Paramount signed Robert Preston, found on the stage of the Pasadena Community Playhouse, and gave him important roles in "Union Pacific" and "Beau Geste." Betty Field was taken from the stage play, "What a Life," to do the same role in the screen version. Two other newcomers, Janice Logan, discovered in a Chicago community theatre, and Janet Waldo, a University of Washington coed, already have been given small roles. Patricia Morison will get her big opportunity in "The Magnificent Fraud." Ellen Drew, a former five-and-ten-cent-store clerk, has been seen in "If I Were King" and "The Lady's from Kentucky."

Brand new to the screen are Susan Paley and Richard Denning, who will have roles in "Million Dollar Legs." Judith Barrett, from Venus, Texas, made her screen debut in "I'm from Missouri," and Joseph Allen, a young stage actor, was recruited from an important role in "Our Leading Citizen."

News in Brief

Fred Astaire signed a two-picture-a-year contract with MGM. He will co-star with Eleanor Powell in "Broadway Melody of 1940."

* * *

Darryl F. Zanuck has selected Maurice Maeterlinck's "The Bluebird" as a Shirley Temple vehicle. The picture, which will carry a $2,000,000 budget, will be produced in color. It is slated to follow her next production, "Lady Jane."

* * *

Allen Jenkins and Jane Wyman will be teamed in the leading roles in the future Warner "Torchy Blane" pictures.

* * *

Jack Holt will play a dual role in his next picture for Larry Darmour, "Criminal at Large."

* * *

Following the Warner Bros. technique practiced on "Confessions of a Nazi Spy," Paramount is shrouding production of "Dr. Cyclops" with secrecy. Only seven copies of the script were mimeographed, instead of the usual 150.

* * *

Samuel Goldwyn is contemplating making a picture based on the lives of the Bronte sisters, British authoresses of the Victorian age. If the idea proves feasible, contemplated film will be a follow-up on "Wuthering Heights," written by Emily Bronte.

200 MORE FEATURES FOR 1940 TO BE SET AT FOUR MORE CONVENTIONS

And 56–60 from Paramount Indicated; RKO Also To Be Heard from; Monogram Convenes in Chicago May 4–6

With exhibitors already informed of the nature of story and talent to appear in 202 of the 502 features indicated for 1939-40, from the product announcements made at the four national sales conventions held to date —by Warners, Metro-Goldwyn-Mayer, Twentieth Century-Fox and Republic—the full list will be further rounded out this week end by Universal's convention announcement, to be followed by Monogram,—which has set its meeting for May 4th, then by Columbia and United Artists, each meeting on May 8th.

200 More Features

These four will add 200, including 40, plus westerns, from Universal, 56 from Monogram, Columbia, 56; United Artists, 30. Totals include westerns wherever slated. Thus Paramount and RKO are the only two to be heard from both as to convention dates and definite product possibilities, although it has been indicated Paramount will again promise between 56 and 60 features.

Warners, in convention first, on March 13th, announced 48 features; MGM, convening March 20, announced 52, followed by Twentieth Century-Fox, which met March 30th, announcing 52, and Republic, holding the first of four regionals last weekend, at Houston, and announcing 50, plus four serials.

Republic's Regionals

Republic's second regional was held Wednesday and Thursday at the Park Central Hotel, New York, for New York, Boston, New Haven, Washington, Pittsburg, Cleveland, Philadelphia, Toronto, with home office executives, franchise partners and branch managers in attendance. Presiding were H. J. Yates, James R. Grainger, George Schaefer and Al Adams, with Jack Bellman, William Sall attending from the home office and franchise holders and field executives including Herman Gluckman, Herman Rifkin, Sam Flax, James Alexander, Nat Lefton, Max Margolis, Max Gillis, A. W. Perry and Paul Nathanson.

Republic's third and fourth conventions will be held, respectively, on April 20th and 21st, in Chicago, and April 25th and 26th, in San Francisco.

Delegates to each of the Republic meetings are being told that of the 50 features planned, plus four serials, 26 will be Class "A," at increased budgets, and 24 will be westerns, with "B" product eliminated.

Universal Meetings

W. A. Scully, sales manager of Universal, set a series of three regional sales conventions, beginning Saturday in Cincinnati. After three days at the Netherlands Plaza there, the convention will move to the Palmer House, Chicago, for sessions April 18, 19 and 20, and then on to San Francisco's St. Francis Hotel, April 22, 23 and 24.

Attending from the home office will be Nate Blumberg, president; F. J. A. McCarthy, eastern sales manager; W. J. Heineman, western sales manager, and F. T. Murray, James Jordan, O. C. Binder, Andrew J. Sharick, Morris Alin and Louis Pollock, from the home office, besides Mr. Scully.

On Saturday, Mr. Scully will outline what has been done on this season's product and what will be done on future product. On Sunday, there will be a screening of "The Mikado," Universal's new operatic picture. In the afternoon there will be an announcement of product and awarding of bookers prizes.

EXHIBITOR ASKS END OF "KID" CYCLE

"The public is fed up on kids," wrote Tom Davis, manager of the Paramount, Ashland, Kentucky, in a recent leter to his circuit executives. "Exhibitors," said Davis, "should wire, write or 'phone the producers, and contact sales conventions, and tell 'em to stop this kid cycle."

The Cincinnati meeting has been designated by Mr. Scully as a testimonial to Ike Libson, well known circuit owner of Ohio.

Monogram Meets May 4–6

Monogram's seventh international sales convention will be held at the Drake hotel, Chicago, May 4, 5, 6, it was announced this week by W. Ray Johnston, president. In addition to representatives of Monogram's 37 offices in the United States and Canada, executives of the company's foreign distribution outlets in London, Paris, Australia and several South American countries will be on hand. George W. Weeks, general sales manager, will present the sales policy.

The 200 salesmen and executives will hear the outline of the company's plans for 32 features and 24 westerns, the largest schedule ever undertaken by the company.

Representing Monogram's foreign distribution outlets will be William Gell, managing director of Pathe Pictures Ltd., of London; Arthur Levey, Monogram's English representative; Norman Bede Rydge, chairman of the board of Greater Union Theatres and of British Empire Films, distributors of Monogram product in Australia, New Zealand and Tasmania; and Ernest Wettstein, Paris representative.

"Geo. W. Weeks Week" has been set aside by Monogram's exchanges in the United States and Canada as part of their pre-convention sales round-up drive.

Three Columbia Meetings

Columbia will hold its annual sales convention in three sessions this season, it was announced Monday by A. Montague, general sales manager, as follows: Atlantic City, May 8, 9, 10 and 11; Chicago, May 14, 15 and 16; and Los Angeles, May 20, 21 and 22. Columbia will announce 56 features, plus shorts and serials.

Jack Cohn and all home office executives will be present at the Atlantic City meeting.

All sessions will be presided over by Mr. Montague. Sales executives present at the Atlantic City and Chicago gatherings will be Rube Jackter, Louis Astor, Louis Weinberg and Max Weisfeldt, from the home office, and New York division manager Nat Cohn, Mideast division manager Sam Galanty and southern division manager Sam Moscow will head the delegations in Atlantic City. Mid-west division manager Phil Dunas and central division manager Carl Shalit will head the Chicago group and western division manager Jerome Safron in Los Angeles.

United Artists' sales convention will be held in Hollywood beginning May 8. The entire field staff and the home office executive personnel will attend. Details of the company's 1939-40 program, which is expected to include a minimum of 30 pictures, will be announced at the convention by Maurice Silverstone, head of world-wide operations of the firm.

56 from Paramount

Paramount will have between 56 and 60 during the 1939-'40 season, the same number scheduled by the company for the current season, Barney Balaban, president, indicated Friday in New York prior to his departure for the coast by train.

The Paramount group headed for the studio included Stanton Griffis, chairman of the executive committee; Edwin L. Weisl, counsel and member of the board, and Leon Netter, home office theatre executive. They were joined in Chicago on the way west by Neil F. Agnew, distribution head, and Robert Gillham, advertising and publicity director. They will discuss new season production plans with Y. Frank Freeman and William LeBaron at the studio.

Mr. Balaban said that the studio was in its most favorable position in years on the basis of completed pictures and that the position was being constantly improved. He said that by June 20th half of the company's more important product for the new season will be completed or in work.

Annual sales convention plans will be completed by Mr. Agnew within the next week or two. Indications are that two regional meetings will be held some time next month.

Mr. Balaban said that the Paramount board of directors had approved the proposed industry trade practice program and that the company, consequently, was prepared to accept the plan "without any qualification whatever."

The home office group will be at the studio until the end of the month and will stop off at Omaha, April 27th to attend the premiere of "Union Pacific," on their way back.

Mr. Freeman will continue on his studio assignment indefinitely, Balaban said.

Warners Claim Record For Accessory Sales

A new high in sales of advertising accessories was set during the special Warner ad sales drive which ran from April 2nd to 8th, according to the company's home office.

Sales for the week were 35 percent over the mark set during the 1938 ad sales week, which to that date had been the highest in the company's history. This year's ad sales drive saw the sale of twice as many accessories as the company sells during a normal week's business.

All of the company's 39 branch offices in the United States and Canada were over quota, with fifteen exchanges doubling their quotas and two tripling their quotas.

Announce MGM Winners

Howard Dietz, director of advertising and publicity for Metro-Goldwyn-Mayer, this week announced the six winners in the company's "Marie Antoinette" contest. The theatre manager winners were Frank Weatherford, Worth, Fort Worth, and Ray Bell, Loew's, Washington. Theatre patrons who won were Mary M. Canak, Milwaukee; Helen King, Denver; Effie Burkhalter, Amarillo, Tex., and Mrs. Helen Szold, Chicago. The winners will sail from New York on the *Normandie* on May 3rd for a trip to Paris.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Man of Conquest

(Republic)

The Story of Sam Houston

This, Ladies and Gentlemen of Showbusiness, is a picture you can sink your box office teeth into, and bear down. It is a picture in about that tone of voice. It is deep and broad and plain and thorough and as honest as its hero's buckskin shirt.

You've heard a lot about this picture, in strong language, and you'll hear a lot more. That's because there's so much to be said about it, and for it. The showmanly thing to do, in this happy state of affairs, is to start telling the customers about it right now, let them know when it's coming to town, and then keep right on telling them. There's plenty to tell.

This man Houston, as some of you may have forgotten in your preoccupation with the rushing events of history these past few decades, was a man of proportions. He is played by Richard Dix, an actor of such proportions that the studios have trouble finding roles big enough for him, the lead in the sensational "Cimarron" (1931) being the last previous casting equal to his singularly powerful talent. The Houston part is bigger than that, and fits him like his coonskin cap.

The story of Big Sam Houston is the story of Texas, and the story of Texas is as big as the state is. If you've lost your perspective on that member of the Union, get a copy of *Life* Magazine for April 8 (and as many copies as you can get your hands on, to distribute among the customers) and read the 13-page pictorial presentation of Texas as was and as is, a purely editorial feature which happens to break in the laps of some millions of readers, by a coincidence which the Republic press department confesses no responsibility for, at precisely the psychological moment with respect to the success of "Man of Conquest." (*Life* couldn't have done a more thorough job for the film if it had owned the company.)

Not to reiterate history long of textbook record and now restated graphically in *Life*, it is enough to say here that the screen play by Wells Root, E. E. Paramore, Jr., and Jan Fortune, from a story by Mr. Root and Harold Shumate, takes up the life of Sam Houston prior to his enlistment with Andrew Jackson in the war of 1812, carries on through his first election as governor of Tennessee, continues through his second term and the scandal (his wife divorced him) which sends him, on a four months' drunk, back to his boyhood friends, the Cherokees, which tribe he joins and champions in defiance of his old friend Jackson, now President, when the government thrust them out of Tennessee to make room for white settlers.

It takes him, an embittered man and ambitious, to the then Mexican province, Texas, which he determines to set up as an independent republic. It introduces him to Stephen Austin, David Crockett, James Bowie, William B. Travis and Lannie Upchurch, and to Margaret Lea, who becomes Mrs. Houston. It takes him, too late, to the rescue of the heroes of the Alamo, a spectacular sequence, and thence on the long retreat that finally spells victory over the pursuing Santa Anna in one of the most stirring battle sequences ever filmed. It ends with his relinquishment of the Texas presidency on the occasion of that republic's admission to the Union as a state in 1845.

All this stirring history is reproduced with manifest fidelity in the Sol C. Siegel production, painstakingly directed by George Nicholls, Jr. The manner of the presentation is the steady, well timed, accurately phrased and powerfully dramatic manner of the really great outdoor pictures of record—of "The Covered Wagon," "The Iron Horse" and those other unforgettable mile posts of cinema progress. It is rich in dialogue attuned to the times, in settings, in documentary incidents and in force of narrative. It is likewise rich in performance.

Edward Ellis' portrayal of Andrew Jackson is among the screen's most effective reproductions of historical personalities. Ralph Morgan as Austin, Robert Barrat as Crockett, George Hayes as Upchurch and Victor Jory as Travis are as so many men walking unchanged out of a vibrant past. Gail Patrick's performance of Margaret Lea is excellent, and the Dix portrayal of Houston stands shoulder to shoulder with any comparable piece of acting by any actor at any time in any picture.

The picture is appropriate for any kind of theatre in any type or size of community. It has unlimited exploitation possibilities and contains as much for the young as for the mature, for the man as for the woman and the child.

Victor Young's music score is a forceful contribution thoughtfully devised.

Previewed at the Republic studio in Hollywood to some 300 members of the press, domestic and foreign, lay and trade, whom an uninformed onlooker straying into the place after the picture started could well have mistaken for just that many movie fans having a grand time.
—WILLIAM R. WEAVER.

Produced and distributed by Republic. Associate producer, Sol. C. Siegel. Directed by George Nicholls, Jr. Screen play by Wells Root, E. E. Paramore, Jr., and Jan Fortune. Original story by Harold Shumate and Wells Root. Photographed by Joseph H. August. Art direction, John Victor Mackay. Edited by Edward Mann. P. C. A. Certificate No. 5275. Release date, May 15, 1939. Running time, when seen at studio, 98 minutes. General audience classification.

CAST

Sam Houston	Richard Dix
Margaret Lea	Gail Patrick
Andrew Jackson	Edward Ellis
Eliza Allen	Joan Fontaine
Stephen F. Austin	Ralph Morgan
David Crockett	Robert Barrat
William B. Travis	Victor Jory
James Bowie	Robert Armstrong
Lannie Upchurch	George Hayes
Santa Anna	C. Henry Gordon
Mrs. Lea	Janet Beecher
Oolooteka	Pedro de Cordoba
Deaf Smith	Max Terhune
Mrs. Allen	Kathleen Lockhart
Jonas Lea	Ferris Taylor
John Hoskins	Leon Ames

The Family Next Door

(Universal)

Domestic Comedy

There is a lot of laughs in "The Family Next Door." Most of the stuff that goes to make it up is familiar material, in fact there's hardly a new, different or novel line of dialogue situation in it, but it still has the power to provoke smiles and giggles.

Comedy that is the result of the misfortunes of others is the picture's substance, that and the ever present dab of human interest. Hugh Herbert, Ruth Donnelly, Joy Hodges, Eddie Quillan, Juanita Quigley and Bennie Bartlett are responsible for the fun. Of course, credit is also due Mortimer Ofner for his original screen play, director Joseph Santley and producer Max Golden.

One-trip plumber "Pierce" is head of a family that is more or less nutty. "Mrs. Pierce" has social ambitions, daughter "Laura" wants both a career and a beau, "Sammy" is a business genius who can't hold a job, "Susan" and "Rufus" are just kids. While "Pierce" is constantly harried the ambitions of both mother and daughter come tumbling down, but the business mistake that "Sammy" made turns out to be a veritably gold mine. Then everything ends happily.

As it is a family picture, exploitation that accentuates its wholesome comedy of errors and takes full advantage of the value of cast names should arouse interest.

Previewed in the Universal Studio projection room on the coast.—GUS MCCARTHY.

Produced and distributed by Universal. Max Golden associate producer. Directed by Joseph Santley. Original screen play by Mortimer Ofner. Phil Karlstein assistant director. Photographed by Milton Krasner. P.C.A. certificate number 5220. Running time, 60 minutes when seen on Coast. Release date: March 31, 1939. General audience classification.

CAST

George Pierce	Hugh Herbert
Mrs. Pierce	Ruth Donnelly
Laura	Joy Hodges
Sammy	Eddie Quillan
Susan	Juanita Quigley
Rufus	Bennie Bartlett
"Baby"	"Spooks," the Dog

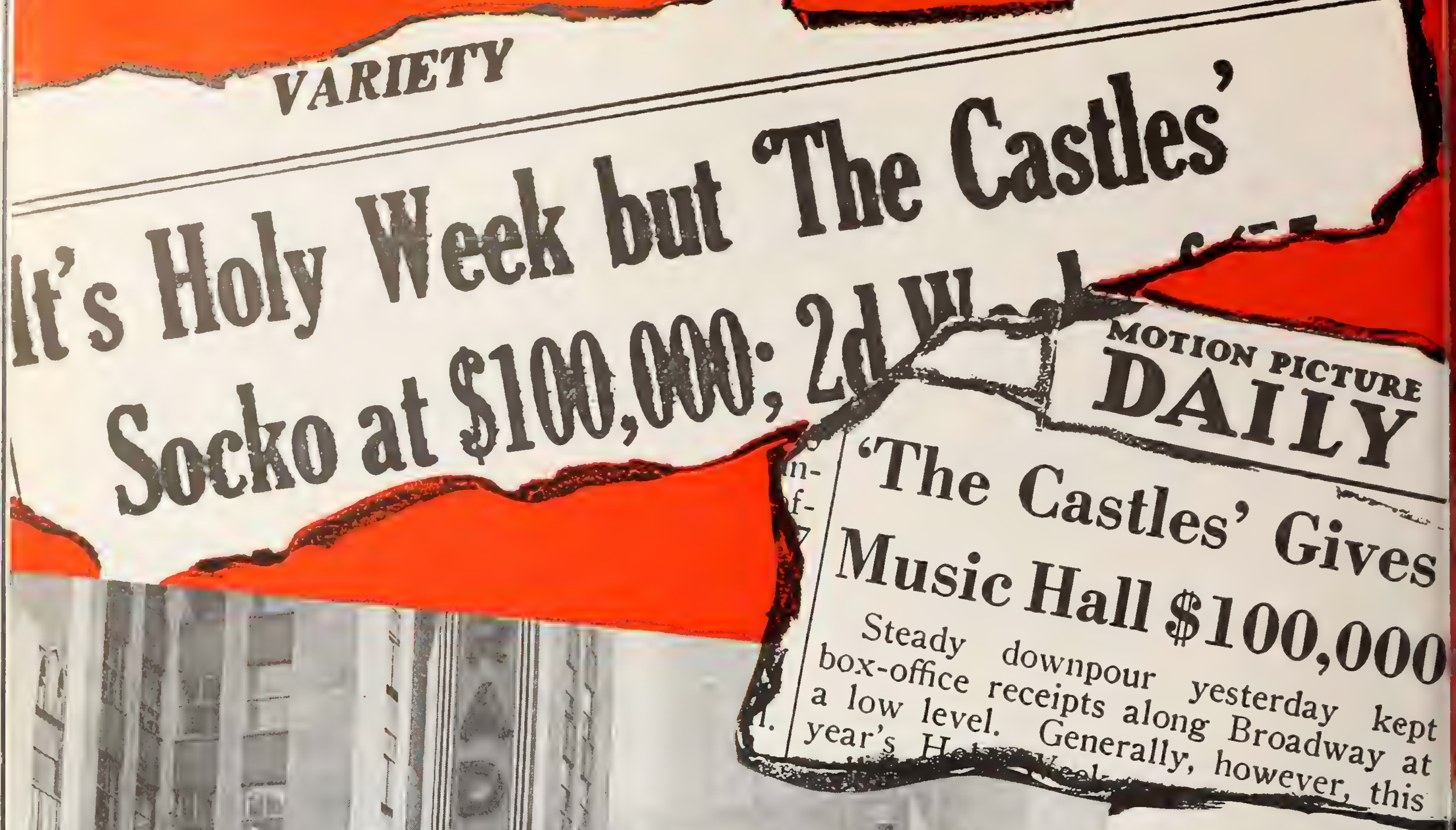
Back Door to Heaven

(Paramount-Odessco)

Social Melodrama

Grim, but not bitter, "Back Door to Heaven" tells an American tragedy of frustrated ambitions. Taking up the case of the boy who never had a chance, who became a jail bird and finally a convicted murderer dying in disgrace, it preaches a sermon, meanwhile being more entertaining than educational. Nevertheless, because of the subject matter with which the picture deals, the unique and effective manner in which it is presented and the qualities of acting and direction, it is apt to develop into a much-talked-about show. It may become one of those attractions, like "The Informer" and others, that will catch up with itself on the rebound, that is, that oral and written comment may exploit it more than the most discerning showmanship. However, exhibitors have a powerful gripping story to talk about, and while there are no great names available,

(Continued on page 60)



VARIETY

It's Holy Week but 'The Castles' Socko at $100,000; 2d W

MOTION PICTURE DAILY

'The Castles' Gives Music Hall $100,000

Steady downpour yesterday kept box-office receipts along Broadway at a low level. Generally, however, this year's H

BEHOLD!

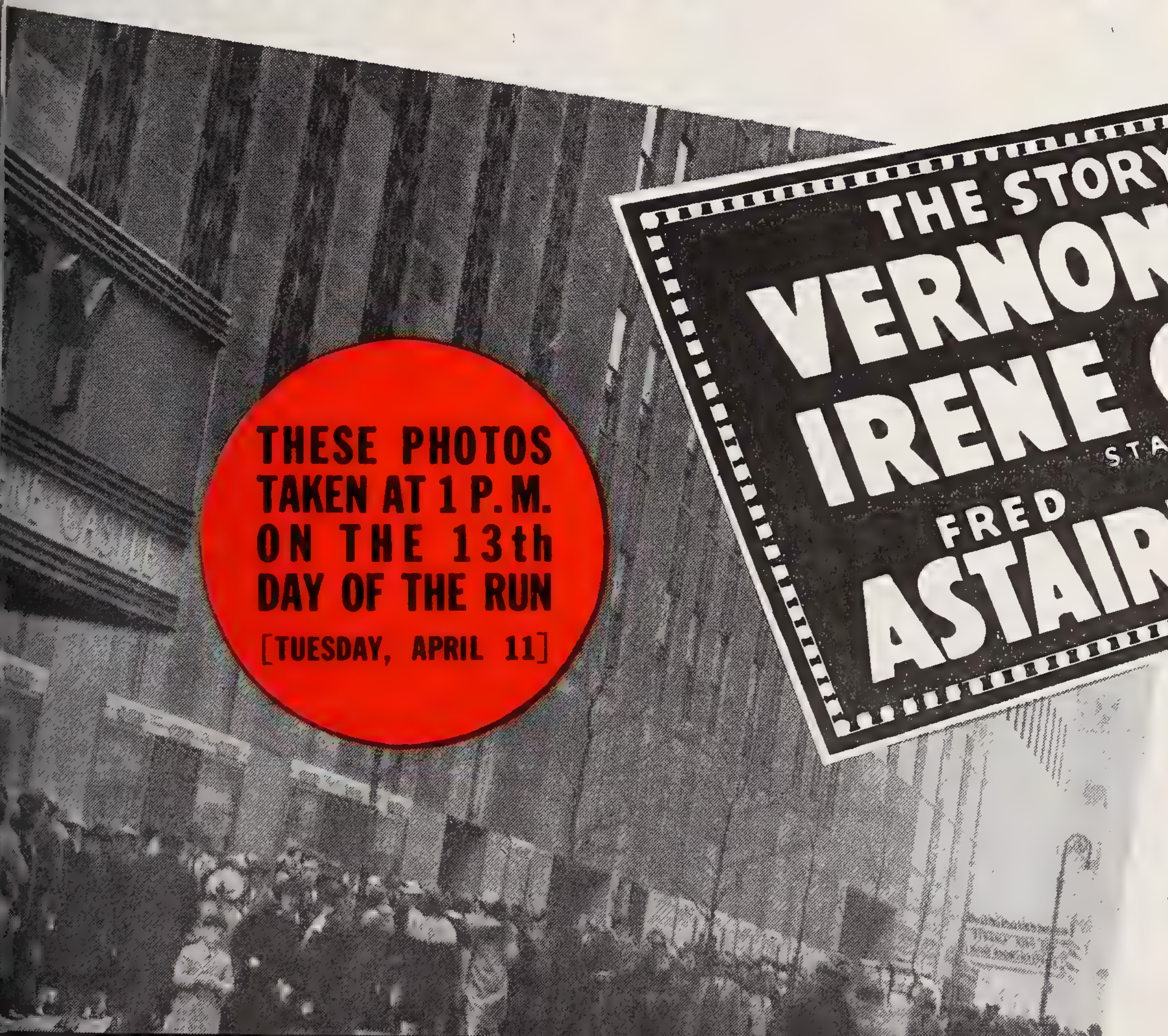
RADIO CITY MUSIC HAL NO LONGER HIDDEN B THE SIXTH AVENUE "L!

. . . Herewith first "full view pictures of the world's larg est theatre . . . streamlined. making more room for th crowds and crowds headin for Radio City to see th spring season's great ne extended run attraction!

. . . and the

SECOND WEEK BIGGER THAN THE FIRST! . . .

HELD OVER THIRD WEEK!



THESE PHOTOS
TAKEN AT 1 P.M.
ON THE 13th
DAY OF THE RUN
[TUESDAY, APRIL 11]

THE STORY OF
**VERNON AND
IRENE CASTLE**
STARRING
FRED
ASTAIRE
GINGER
ROGERS

with

EDNA MAY OLIVER
WALTER BRENNAN
LEW FIELDS • JANET BEECHER
• ETIENNE GIRARDOT •
PANDRO S. BERMAN in charge of Production
Directed by H. C. Potter Produced by George Haight
Screen Play by Richard Sherman
Adaptation by Oscar Hammerstein II and Dorothy Yost

R K O
RADIO
PICTURES

(Continued from page 57)

Jimmy Lydon (in the prologue), Wallace Ford, Aline McMahon, Stuart Erwin, Patricia Ellis, Bert Frohman and Van Heflin turn in convincing performances in the matured story. Additionally the writing, producing and directing technique are commercial assets.

A poor boy against whom the cards are stacked all his life becomes the hero even though all the time he is a social outcast.

To participate in grammar school graduation exercises "Frankie," whose teacher, "Miss Williams," understands the unfavorable conditions of his home life, steals a harmonica and is sent to reform school. Thence he goes to the penitentiary as a felon. Meanwhile his childhood chums, "Carol," "John," "Bob" and "Wallace" fail in their ambitions. Only "Charley" succeeds. Age and progress force "Miss Williams" out of her position.

With convict pals "Jud" and "Mouse" accompanying him, "Frankie," who is determined to begin life anew returns to his home town only to find there is nothing there for him. In a neighboring metropolis, "Jud" and "Mouse" plan a robbery, while "Frankie" finds the only happiness of life in love with "Carol." A murder committed and "Frankie," who tried to prevent both crimes, is arrested and sentenced to death. Meanwhile "Charley" arranges a class reunion. Breaking jail, "Frankie" appears with his old mates. Thereupon follow dialogue and situations to demonstrate that the American social order as it influenced these people is a failure. Only "Frankie" upholds it. Departing the gathering, he dies in a hail of bullets.

Previewed in the Village Theatre, Westwood, Cal. The men in the audience seemed to appreciate the show. It was apparent that the women felt it was a little too grim and disillusioning.—GUS MCCARTHY.

Distributed by Paramount. An Odessco production. William K. Howard producer, director and story author. Screen play by John Bright and Robert Tasker. Jack Murray, film editor. Photographed by Hal Mohr. P. C. A. Certificate No. 2363. Running time, 85 minutes, when seen here. Release date, April 21, 1939. General audience classification.

CAST

Frankie	Wallace Ford
Miss Williams	Aline McMahon
Jud	Stuart Irwin
Carol	Patricia Ellis
The Mouse	Bert Frohman
John Shelley	Kent Smith
Charlie Smith	Bruce Evans
Bab Hale	George Lewis
Wallace Kishler	Doug McMullen
Mrs. Smith	Helen Christian
George Spelvin	Robert Vivian
Penitentiary Warden	Hugh Cameron
Sugar	Iris Adrian
Mrs. Hamilton	Georgette Harvey

PROLOGUE CAST

Miss Williams	Aline McMahon
Frankie	Jimmy Lydon
Carol	Anita Magee
Mr. Rogers	William Harrigan
Mrs. Rogers	Jane Seymour
Rudolph Herzing	Robert Wildhack
Charley Smith	Billy Redfield
Bob Hale	Kenneth LeRoy
John Shelley	Raymond Roe
Sheriff Kramer	Al Webster
Reform School Superintendent	Joe Garry

The Lady's from Kentucky

(Paramount)

Turf Melodrama

For that large and growing sector of the population addicted to worship of the thoroughbred race horse as a noble animal. this film contains more material of substantial interest than any of the turf melodramas that have come along. For that other sector, accustomed to regard the thoroughbred as a sort of bone and sinew slot machine out of which a lucky gambler may expect to jiggle a handsome return on a $2 investment now and again, the film contains some unpleasant but no less interesting information. And for those who belong in neither group, yet like to see a horse race, the film offers a thrilling reproduction of the Kentucky Derby with the right horse winning.

The point of view of the type of person first mentioned in the foregoing is presented by Ellen Drew, portraying a Kentucky horsewoman somewhat poor in funds but rich in possession of a champion colt. The point of view of the horse gambler is brought out by George Raft, portraying a bookie who comes into possession of a half-interest in the colt and determines to run that asset into a fortune at whatever cost to the animal. By the time the picture is over, the gambler has come around to the sportswoman's way of looking at matters, but that's after a great deal of exciting and sometimes bitter experience.

Hugh Herbert, Zasu Pitts and Louise Beavers are the other principals of name value. The production by Jeff Lazarus and direction by Alexander Hall are of the direct, practical kind. Malcolm Stuart Boylan's screen play, from a story by Rowland Brown, starts off at brisk tempo, slows down while attention is centered on interesting detail pertaining to the care and breeding of fine stock in Kentucky, and regains its original pace at the finish.

Since the film is at its best in its relation to the thoroughbred horse, exploitation emphasizing that aspect is clearly indicated.

Previewed at the Paramount theatre, Los Angeles. where a metropolitan audience reacted favorably.—W. R. W.

Produced and distributed by Paramount. Produced by Jeff Lazarus. Directed by Alexander Hall. Screen play by Malcolm Stuart Boyle. Story by Rowland Brown. Photographed by Theodor Sparkuhl. Edited by Harvey Johnston, P.C.A. Certificate No. 4907. Release date, May 12, 1939. Running time, when seen in Los Angeles, 75 minutes. General audience classification.

CAST

Marty Black	George Raft
Penelope "Penny" Hollis	Ellen Drew
Mousey Johnson	Hugh Herbert
Dulcey Lee	Zasu Pitts
Aunt Tiny	Louise Beavers
Sixty	Lew Payton
Nonny Watkins	Forrester Harvey
Carter	Harry Tyler
Spike Cronin	Edward J. Pawley
Pinckney Rodell	Gilbert Emery
Winfield	Eugene Jackson
Brewster	Jimmy Bristow
Roman Son	Mickey O'Boyle
Cantankerous	Mike Arnold
Foal	Kentucky Lady

Prison Without Bars

(Korda - United Artists)

Prison Problem Play

Part a prison play and part a romantic melodrama of a trio housed in a seminary for wayward young women, in a lovely countryside outside of Paris, this double barreled entertainment combination from across the seas, via Alexander Korda's supervision, was originally formulated as a Parisian production. The Anglicized version keeps close to the Gallic model with the exception of the substitution of British players for all but one, Corinne Luchaire, who repeats in quaintly accented English her original role.

Of exploitation note is the fact that the film was the subject of an elaborate pictorial preview in *Life* magazine.

There is also the emphasis to be given the latest foreign actress discovered rising in the screen heavens. Principal supporting names are Edna Best and Barry Barnes, as the jail's medico. Martita Hunt is the vinegar visaged policewoman and Mary Morris the trouble maker. Brian Desmond Hurst has paced briskly the rather familiarly evident items of prison rebellion, sadistic treatment, reformative procedures and romantic interludes.

Margaret Kennedy, British penwoman of some repute, is credited for the dialogue.

Miss Best comes to the reformatory as a crusading superintendent, a particularly cozy arrangement for her and Barnes, who plays her fiance and the house doctor. The superintendent makes a study of the prisoner played by Mlle. Luchaire and converts her from a termagant to a white frocked nurse assistant to the doctor. A sequence that is the film's highlight, wherein some of the prisoners go on a drunken rampage, resolves the romantic impasses with the girl generously pardoned by the idealistic warden-rival and following the doctor to an appointed meeting spot while the superintendent waves a tearful farewell.

Seen at a Monday evening performance at the Globe Theatre, a Broadway lower priced house where an unusually large sized audience gave the picture its undivided and interested inspection.—JOSEPH F. COUGHLIN.

An Alexander Korda Production after a film produced by Arnold Pressburger. Distributed by United Artists. Associate producer, Irving Asher. Director, Brian Desmond Hurst. Scenario by Arthur Wimperis. Dialogue by Margaret Kennedy. Adapted from a play by E. and O. Eis, Gina Kaus and Hans Wilhelm. Chief cameraman, Georges Perinal. Photographer, Bernard Browne. Supervising art director, Vincent Korda. Production manager, David B. Cunynghame. P. C. A. Certificate No. 0229. Running time, 79 minutes. Release date, March 10, 1939. Adult audience classification.

CAST

Suzanne	Corinne Luchaire
Yvonne	Edna Best
Dr. George Marechal	Barry Barnes
Renee	Mary Morris
Mme. Appel	Martita Hunt
Mlle. Arthemise	Margaret Yarde
Mme. Remy	Elsie Shelton
Alice	Lorraine Clewes
Nina	Glynis Johns
Julie	Sally Wisher
Mlle. Renard	Enid Lindsey
Mlle. Pauline	Phyllis Morris
Mlle. Dupont	Nancy Roberts

A Man with His Wife

(French Film Exchange)

This Marriage Game

According to the "advice to the lovelorn" dictum expounded in this Parisian production, marital bliss and success would depend not so much on mutual trust and cooperation as rejuvenation of the chocolate magnate husband into a fashion plate and a patient and myopic observer of his young wife's infidelities.

The principal point of interest is the presence of the distinguished European actor, Harry Baur, in the part of the understanding and long suffering husband. M. Baur transforms the colorless character of the spouse into a believable and sympathetic personality. Direction is routine and lagging. English superimposed titles translate adequately the original French dialogue.

Viewed at a late afternoon performance at New York City's smartly accoutred Little Carnegie Theatre, where a small audience was non-committal.—J. F. C.

Produced by Roger Ferdem. Distributed by French Film Exchange. Directed by Jean Dreville. Written by Roger Ferdem. Music by Forterre. No. P. C. A. Certificate. Running time, 80 minutes. Release date, March 27, 1939. Adult audience classification.

CAST

Papon	Harry Baur
Janette	Suzy Vernon
Moineau	Pierre Larquey
Berthe	Christine Dor
Marcelle	Josseline Gael
Jacques	Jacques Maury
Roland	Guy Derlan
du Pecq	Robert Clermont

Spy in Black

(Columbia-Asher)

Spy Melodrama

Second of Columbia's new British quota acquisitions, made by Irving Asher on the double quota basis, this extremely capably made production exploits the constant British appeal of the spy melodrama. Though this has nothing exceptional, it is in setting in Britain during the Great War, and is developed to the maximum suspense and thrill. The only star name carried is that of Conrad Veidt.

From an original story by J. Storer Clouston, the film traces the adventures of a German naval officer spy in Scotland and his relations with a girl who he believes is a German agent but who is, in fact, a British Secret Service worker. The narrative reveals the way in which he is used by the British naval agents, his escape and ultimate end aboard a little Scottish steamer. It is a strong, meaty tale.

Michael Powell, who directed, has been successful not only with the realism but in the dramatic texture.

Scenes of a German submarine and crew landing their charge on Scottish shores, of the

Fleet in action, and of the sinking of the captured vessel by the German officer's own submarine, should register with any audience.

Sebastian Shaw's British officer is efficient work, while Valerie Hobson, June Deprez, Athole Stewart and Mary Morris probably call for mention in lesser ways.

Previewed to an all trade audience, the film obviously gripped throughout and was accorded considerable applause. General agreement was that it was the soundest possible entertainment and a creditable production effort.—AUBREY FLANAGAN.

An Irving Asher production. Distributed by Columbia. Produced by Irving Asher. Directed by Michael Powell. Based on a story by J. Storer Clouston. Screen play, Emeric Pressburger. Scenario, Roland Pertwee. Supervising art director, Vincent Korda. Photography, Bernard Browne. Supervising film editor, William Hornbeck. Film editor, Hugh Stewart. Art director, Frederick Pusey. General audience classification. Running time, 82 minutes.

CAST

Captain Hardt	Conrad Veidt
Ashington	Sebastian Shaw
The School Mistress	Valerie Hobson
Schuster	Marius Goring
Anne Burnett	June Duprez
The Rev. Hector Matthews	Athole Stewart
Mrs. Matthews	Agnes Laughlan
Mrs. Sedley	Helen Haye
The Rev. John Harris	Cyril Raymond
Captain Ratter	George Summers
Engineer	Hay Petrie
Bob Bratt	Grant Sutherland
Admiral	Robert Rendall
Chauffeuse	Mary Morris
Kate	Margaret Moffatt
Commander Denis	Kenneth Warrington
Submarine Officer	Torin Thatcher

Frontier Pony Express

(Republic)

Western

Here is another well made and exciting western starring the increasingly popular Roy Rogers. On the strength of his first picture, "Under Western Stars," released a year ago this week, Rogers was voted 13th place in the western group of the "Money Making Stars" of last year. Now Rogers has had a half dozen starring vehicles, and reports to "What the Picture Did for Me" indicate increasing interest of exhibitor and public alike.

Rogers also has had the good fortune of drawing interesting stories. In this the locale is St. Joseph, Missouri, in Civil War days. Rogers is a Pony Express rider. Involved also are Union cavalry forces, a Confederate spy and a Confederate politician, whose loyalty to the Confederate cause is nil but whose dream of establishing a republic in California with himself as head sets the stage for some rousing melodrama.

Rogers sings a few songs, which are introduced in such a way as to be part of the story and in no wise hinder the action, of which there is a goodly share.

In support are Mary Hart, who has appeared in all Rogers westerns, save one; Raymond Hatton, in another of his comedy caricatures; Edward Keane, Noble Johnson, Monte Blue, Ethel Wales and others.

"Roy," carrying army dispatches by Pony Express from St. Joe to troops in California, is approached by a subordinate of "Senator Lassiter" with a proposition for a price. "Roy" is to substitute forged documents for the official dispatches. "Roy" refuses and subsequently foils the plot.

Reviewed in Republic's home office projection room in New York.—PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, Joseph Kane. Directed by Joseph Kane. Original screen play by Norman Hall. Production manager, Al Wilson. Photographed by William Nobles. Editor, Gene Milford. Musical director, Cy Feuer. P. C. A. Certificate No. 5178. Running time, 58 minutes. Release date, April 19, 1939. General audience classification.

CAST

Roy Rogers	Roy Rogers
Ann	Mary Hart
Horseshoe	Raymond Hatton
Lassiter	Edward Keane
Cantrell	Noble Johnson
Cherokee	Monte Blue
Brett	Don Dillaway
Garrett	William Royale
Mrs. Murphy	Ethel Wales

Star Reporter

(Monogram)

Melodrama

This is a crime melodrama, competently produced and entertaining, which tells how the young newspaper publisher, though the district attorney, an old family friend, his mother and fiancee all are determined to prevent him, doggedly keeps on even when he discovers what all the others knew, that the murderer he is after is his father.

The cast is headed by Warren Hull and Marsha Hunt, with Morgan Wallace, Clay Clement, Wallis Clark, Virginia Howell and Paul Fix in support. The story is an original screenplay by John T. Neville. The dialogue helps to sustain interest for there is not a great deal of action.

"John Randolph," young newspaper publisher, uses his newspaper to have "Burnette" elected district attorney. "John" is engaged to "Burnette's" daughter "Barbara." "Burnette's" first case is a murder. "Draper" signs a confession admitting the murder but then engages a clever criminal lawyer to defend him. When the signed confession is stolen and he learns that "Draper" is "John's" father the district attorney changes the murder charge to manslaughter. "John" accuses the district attorney of having accepted a bribe. "Draper," out on bail, manages to get the confession and hides out. "John" finds him and gets another confession this time, involving not only "Draper" but his associates.

Reviewed at the Brooklyn Strand, New York. An afternoon audience viewed the film for the most part in silence but occasionally responded audibly when some remark in the film appealed to them.—P. C. M. Jr.

Produced and distributed by Monogram. Producer, E. B. Derr. Associated producer, Frank Melford. Directed by Howard Bretherton. Original screen play by John T. Neville. Photography by Arthur Martinelli. Recorded by Karl Zint. Art director, Frank Dexter, Sr. Editor, Russell Schoengarth. Musical director, Theodore Joos. P. C. A. Certificate No. 5028. Running time, 62 minutes. Release date, February 22, 1939. General audience classification.

CAST

John	Warren Hull
Barbara	Marsha Hunt
Draper	Morgan Wallace
Whittaker	Clay Clement
Burnette	Wallia Clark
Mrs. Randolph	Virginia Howell
Clipper	Paul Fix
Gordon	Joe Crehan
Sam Grey	Eddie Kane

March of Time, No. 9, Vol. 5

(RKO Radio)

Japan: Master of the Orient

Another comprehensive yet concise summarization of a serious world situation is detailed in the latest issue of the March of Time. Studied is the role Japan is playing in her portrayal of master of the Orient, and the film is reported to have been shipped in its original and uncensored form. Shown are methods of propaganda utilized by Japan to instill a fever of patriotism, the jingoistic cliques blamed for the militaristic and imperialistic Japanese program, industrial and agricultural conditions, and Manchukuo and parts of China, past and present locales of Japan's empire building. It is serious stuff for the sober minded patron.—Running time, 19 minutes.

Chained

(Vitaphone)

Gibbons' "True Adventure" Number

An exciting interlude and, what is more important, a valuable objective lesson for youngsters to regulate their play time activity is offered in this latest number from Floyd Gibbons' "Your True Adventure" group. A band of boys play pirates. Embarking on their make-believe in none too navigable craft, the lads battle out their feuds on a sandy island. The leader of one of the bands is captured and secured to a post with stout chains. While the other lads depart for further conquest, the boy is left behind to watch the tide mount slowly around his tied body. His friends return and tug in vain to loosen the bindings. Instead of the marines, it is the harbor police who arrive on the scene to free the half drowned boy. The sequences showing the waters rising on the frantic lad's body and the unsuccessful attempts of his companions to free him should cause many an anxious parent and his offspring to squirm excitedly. Running time, 12 minutes.

Little Tough Mice

(Universal)

Lantz Cartune

A cartoon variation of the "Dead End" theme with the waterfront toughs bullying an upper class neighbor is drawn springhly and effectively. Baby Face Mouse is on his way to do Mother's marketing when he is waylaid by some rough house rats who go to work on their spoils, particularly a package of popcorn. Baby Face applies a blowtorch to the bullies glutted with popcorn and the explosions floor the bullies.—Running time, seven minutes.

The Roaming Camera, No. 1

(Vitaphone)

Newsy

Another entrant into the magazine variety of short subjects is this newsy introductory number from Vitaphone sources. Comprised of three sections, each item of which should cull some interest from a diverse audience, the material as a whole is fairly entertaining though its full possibilities have not been mined. Item one depicts some iron toed, barefooted Hawaiian lads kicking a pigskin. The second item concerns the magical transformations effected on milady's coiffure by Antoine, Parisian hairdresser. The concluding chapter takes the spectator aboard the United States Maritime Service's training ship, the Joseph Conrad, to witness the training of some of the future young men of the sea.—Running time, 11 minutes.

River Thames

(United Artists)

Travelogue

This, another of the World Window series made in this country (Great Britain)—exploits the unrivaled scenic beauty of the River Thames, from the placid upper reaches of Oxfordshire, through the dignity of London town, to the wide turgid waters of the estuary as it reaches the sea.

The overhanging willows of the upper Thames, the solemn grey grandeur of the Houses of Parliament, the towering nobility of the liners at Tilbury and the Docks, and the swelling red canvas of sailing barges on the river, find their way into a short that captures not only the phantasmargoric colored pageantry of the Thames, but the ceaseless flow of the river from source to mouth.

A splendid souvenir of a City of which Britain is proud, as likely of cordial reception outside England as inside.—B. F.

Going Places, No. 61

(Universal)

Interesting

The excursion phase of this issue is allotted entirely to an interesting and pictorially lovely visit to Rio de Janeiro. From an informative view of the famous harbor the visitor is conducted on a sight-seeing trip, including employment of the hazardous cable car to the summit of Sugar Loaf Mountain and a view of the giant figure of "Christ the Redeemer" surmounting the peak. Pan-American relations should be all the stronger for the circulation of this intelligent and sympathetic subject.—Running time, nine minutes.

...THAT GORGEOU
HEIGHTS IN ONE O
Jessi
CLIMBING

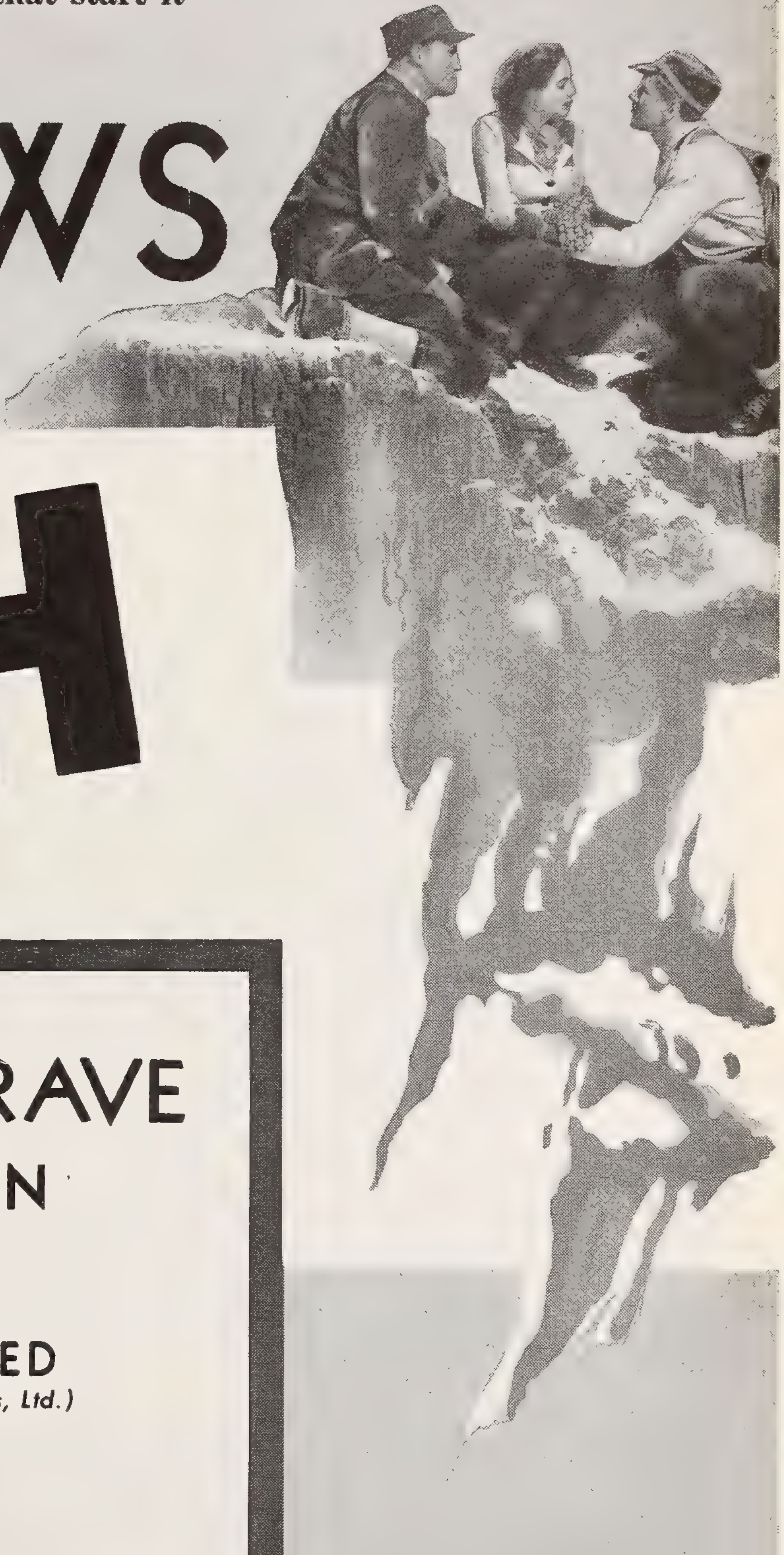
ESSIE MATTHEWS GIRL CLIMBS NEW
HE YEAR'S GAYEST ENTERTAINMENTS!

Vivacious, capricious, flirtatious Jessie Matthews . . . and handsome Michael Redgrave, hit of "The Lady Vanishes"...in a picture that frolics from mad doings in an ad agency to heart-stopping thrills on the top of the Alps. A show loaded with sales angles . . . that start it in high and keep it climbing higher!

MATTHEWS

in

HIGH



with

MICHAEL REDGRAVE

NOEL MADISON

ALISTAIR SIM

Directed by CAROL REED

(By arrangement with Associated Talking Pictures, Ltd.)

A GB Production

A 20th Century-Fox Release

WAGE RAISE ENDS NEW YORK STRIKE; CASEY WILL MEET WITH MUSICIANS

Members of Local 306 Get 15% Pay Increase and Improved Working Hours After 12-Day Walkout

The much feared strike of New York Local 306 home office and exchange projectionists is over. The strike, which, by the threatened calling of union members in the more than 1,000 New York theatres, and the possible enlistment of all members of the International Alliance of Theatrical Stagehands and Employees, in studios, home offices, exchanges, laboratories, and theatres, would have crippled the industry, ended Saturday when Local 306 members received a 15 per cent wage increase and improvements in working hours.

Justice Department Intervenes

The windy beginning and gentle end of the strike was due, it appears, to the intervention of the Department of Justice, which, under the prodding of distributor counsel, shortly after the strike began, investigated the union demands of the distributors that they stop delivering film to theatre accounts not employing Local 306 members, and which last week declared that such a demand, and its natural consequences, was a violation of the anti-trust laws. From the very beginning, the major companies, whose theatre affiliates employ hundreds of Local 306 projectionists, termed the demands illegal, though it was threatened that the entire membership of the IATSE would join, and tie up every theatre in the country, and even coast production.

The strike started on March 27th, with the refusal of home office and exchange projectionists to work. Local 306 picket lines in front of the exchanges prevented members of the Local B-51, exchange employees' union, from working; and the servicing of film was hampered. Distributors immediately drew up an emergency code for "pick-ups" from houses to subsequent run houses, this being done by exhibitors or their representatives, and examinations being done by theatre managers, to the best of their ability. Delivery of new film from exchanges to theatres was not seriously hampered, inasmuch as members of only one carrier company, Horlachers' Delivery Service, were affiliated with an A. F. of L. union.

Federal Action Factor

The union did little beside making desultory efforts to picket home offices, half hearted threats to call out all its members in theatres, partial and quickly rescinded enlistment of laboratory and newsreel technicians. The inference of New York observers was that the action by major company attorneys in enlisting Department of Justice investigators, their almost immediate drawing up of injunction papers which they held in abeyance, and the appeals to Mayor La Guardia and the New York State Mediation board by the independent and affiliated exhibitor holders of Local 306 contracts, prevented more drastic union action.

However, it also is inferred that the wage and hour demands were the primary purpose of the union heads who ostensibly had threatened a strike in the whole industry to convert some 75 theatres in the New York area owned by a few independent Brooklyn operators, by the Century and Cocalis chains, and employing members of the Empire State union. Strength to this inference is lent by the fact that the wage and hour demands were not generally known, even to the members of Local 306, till the last day.

At midweek, the sole dispute remaining was whether the agreement of the union with the majors was to be retroactive to September, 1937, or September, 1938. Should it be the former, a new agreement would have to be signed this coming September, as the contract is said to be for two years.

The strike lasted 12 days. About 60 home office and exchange projectionists were directly involved. Expected to be in the contract, at mid-week, was the stipulation that employment hours be reduced from 38 to 35 hours weekly. The union was refused its demand that two men be employed in all projection rooms, whether closed or not.

The absorption of Empire State by the Local 306, advanced earlier during the strike as a possible settlement, was understood this week to be a possibility, despite the Empire contracts with the independent theatres and circuits. A meeting on next Tuesday, of Empire, may produce an invitation to Joseph Basson, president of Local 306. Local 306 officials have termed the Empire State contracts with exhibitors "company union" contracts.

Urges Film Use For Democracy

Advocacy of motion pictures as a counter to "un-American propaganda" in this country and anti-American propaganda in Latin America, and, as a corollary, praise of Warner Brothers' short subjects of patriotic themes, were incorporated in two addresses, delivered Wednesday and Thursday to the Chicago Institute of Human Relations and the Chicago Better Films Council, respectively, by Crane Wilbur, who writes, directs and produces the Warner Brothers' patriotic shorts series.

The National Bureau of Archives, in Washington, checks the script of each short for accuracy, Mr. Wilbur declared. The aim of the shorts, as he put it, is to "give an audience a quick dose of history and patriotism, enhanced by beautiful backgrounds and spiced with exciting drama.

"The result," he continued, "is a slice of novelty in any theatre—and large groups of people throughout the country are being made conscious of the fact that their country and their flag represent what may well be the last frontier of freedom."

Mr. Wilbur prefaced his speeches with a warning that undemocratic propaganda was rife, even in the classrooms of the nation, and said that the Warner shorts were being lent "free of charge to any educational or industrial organization which is equipped to exhibit them to the best advantage."

He mentioned Warner Brothers' current feature, "Confessions of a Nazi Spy," as an example of the force with which the company is attacking the problem. He said the story was "factual, not fictional," and that Warner Brothers had "broken all the existing rules, diplomatic and otherwise," by making the picture.

Producers' Labor Contact Conferring with Weber; Writers Guild and Studios Still Trying to Reach Agreement

Pat Casey, producers' labor contact, and representatives of major company theatre affiliates, are scheduled to meet Monday, in New York, with Joseph Weber, president of the American Federation of Musicians, on the latter's proposals that musicians be employed again in the theatres in which they were displaced by talking pictures. Though meetings between this union and theatre representatives have been chronic for many months, no "solutions" have been found yet.

Conversations Begin Soon

Arriving in New York from the coast on Monday, Mr. Casey said no date had been set for the negotiations under the studio basic agreement with the unions, from which the officers of the international IATSE several months ago withdrew, leaving future negotiations to individual member unions. He intimated that talks may shortly begin with the other members of the "Big Four" for extension of the pact beyond its expiration year, 1941.

This week, in Hollywood, the Screen Writers Guild and the producers' attorney still were trying to reach an agreement.

A tentative agreement was reported to have been reached in Hollywood regarding charges brought by Jeff Kibre and a minority of Local 37 against the IATSE and producers.

On Sunday, members of the disident union, Local 37, wired Frank Murphy, United States attorney general, for an investigation into "labor racketeering."

Meanwhile, the California District Court of Appeals ruled that closed shop union contracts were illegal in California, a ruling which may be far reaching.

To State Supreme Court

The case upon which the ruling was based, will be taken to the state supreme court.

In New York City, Supreme Court Justice Phillip McCook, in reserving decision on applications to annul a police department ban on "sandwich men," remarked that union pickets had just as great a "nuisance value," and implied in further remarks that they, too, might "just as well" be banned.

In New York also, Supreme Court Justice Ferdinand A. Pecora on Monday appointed Harry C. Kane as referee to pass upon the application of the state Labor Relations Board to penalize six Long Island theatres for failing to reinstate six Local 306 projectionists, as ordered by the board.

Also in New York, the various theatrical unions have been meeting with World's Fair representatives to set wage and hour schedules.

A New York Theatrical Trades Council has been formed to deal with the Fair. On it are Ralph Whitehead, executive secretary of the American Federation of Actors; Jack Rosenberg, of Local 802, American Federation of Musicians; Charles Downs, Local 644, cameramen; Sal Scappa, Local 52, studio mechanics; Tom Murtha, Local 4, Brooklyn stagehands; Joseph Basson, president of the Local 306.

In Pittsburgh, Local 171, projectionists voted last week to continue under the IATSE affiliation for two more years.

HELD OVER 2ND SMASH WEEK!

WITH CROWDS LIKE THIS — WHAT ELSE COULD ANY THEATRE DO?

Republic's

MAJESTIC THEATRE
HOUSTON, TEXAS

MAN OF CONQUEST

FRENCH BILL RETAINS DUBBING TAX THREAT

American Distributors Oppose Measure Now Up to Deputies; Double Bill Clause Dropped

by PIERRE AUTRE

in Paris

The cinema bill, drafted and subsequently revised by Jean Zay, French minister of national education, of which the highlights of the first draft were published in MOTION PICTURE HERALD of February 4, is now before Parliament and is the subject of wide discussion in cinema circles in Paris. The main clauses eliminated in the bill as finally introduced in the Chamber of Deputies on March 30, were the limitation to 10,000 feet of the length of cinema programs and direct collection in theatres by the Film Authors' societies of their percentages.

Dubbing Tax Threatened

American interests were chiefly concerned in the provision limiting the length of the programs as it would have eliminated double feature programs and consequently halved the present sales of American films in France. But the bill still includes some threats against the American motion picture industry. Indeed, the preamble includes the following paragraph:

"The bill reserves the possibility of establishing by decree in accord with France's present international engagements, a dubbing tax. This measure, which has already been adopted by many countries, is made legitimate by the necessity of protecting French producers against the competition of foreign films which come to France entirely amortized and are rented at very low prices."

American film officials in Paris have pointed out that this preamble is in error inasmuch as it indirectly refers to American products which constitute 90 per cent of the foreign films imported in France.

"Contrary to the statement," it was said, "American films are not amortized before they become export products, and secondly there are not many countries which also charge dubbing tax. In fact, there is only one—Italy.

"It is also false that American dubbed films are rented in France at very low prices. Some of them are rented at high rates, some at low rates, just like the French films. It is certain that films such as "Adventures of Robin Hood" or "Gunga Din" would not be rented to French exhibitors at the same cost as a supporting comedy.

"This accusation against our business is made with an intentionally misleading purpose."

Authors' Society Clause Feared

Elimination of the clause concerning the creation of film authors' societies which would collect directly in the theatres the percentage of receipts going to the authors, producers, and distributors, brought relief to the industry. This provision had been vehemently opposed as it would have given complete control of the industry to the writers. The bill is it now stands has been referred to the Committee of Education and Fine Arts of the Chamber of Deputies for study and discussion. It is not considered likely that its provisions will be changed before public hearings which are set for the near future.

The provisions most attacked by exhibitors were those concerning the limitation of programs, the new authors' royalties and other fees, and collection in the theatres. All these clauses have been eliminated. The only provision remaining which is objectionable to American interests is the threat of a dubbing tax, but it does not seem that, because of the Franco-American trade agreement, this clause can be applied to American films any more than the limitation of the length of the programs could have been maintained.

As soon as he has concluded his work in Deanna Durbin's new picture, Charles Boyer will return to Paris to star in a French picture to be produced by André Daven, who made "Heart of Paris" and "Orage," Mr. Boyer's last picture made in France.

The new film, entitled "Le Corsaire" ("The Corsair"), is an adaptation of a successful play by Marcel Achard, author of "Heart of Paris." At present Marc Allégret, who has withdrawn his engagement with Alexander Korda to direct "The Thief of Bagdad," is working on the screen play of "The Corsair" together with Marcel Achard and M. Lustig. Production will start as soon as Mr. Boyer arrives in France, about July 1. Outdoor scenes will be made on the French Riviera up to August 10, and production will continue afterwards in a Paris studio.

The remainder of the cast of "The Corsair" has not been decided. The feminine leading part may be given to a new actress.

Daven also plans a film on Parisian life of which the tentative title is "Simone de Belleville."

New Studio in South France

Emile Couzinet, one of the leading French distributors and exhibitors who controls an important circuit in the French South and Southwest, in the Marseilles, Toulouse and Bordeaux regions, has become a producer.

Mr. Couzinet has built modern film studios in one of the most popular sea-resorts of the French Southwest, at Royan, 60 miles north of Bordeau and only 350 miles from Paris. The new studios were inaugurated with the making of "Le Club des Fadas, which Mr. Couzinet directed himself.

The main advantage of this decentralization comes from the fact that electric current and workers' hours are 30 per cent cheaper than in Paris, and that this region provides a rural countryside valuable for location work. Besides, the sky is nearly always fine with a small yearly rainfall. Mr. Couzinet estimates that production of a film in his studios will reduce production expenses by 25 to 30 per cent.

French Television Launched

The formal inauguration of French television in the commercial field took place on March 31 when at the Theatre Marigny, Paris, Jules Jullien, Minister of Post, Telegraph and Telephone (P. T. T.), introduced to a large audience the first public showing of television transmission on a big screen measuring six feet by four feet.

Mr. Jullien announced that the experimental period of television had concluded and that, starting April 15, the French National Broadcasting system would broadcast television shows every night.

Mr. Jullien's speech was followed by two addresses by Jean Perrin and Marcel Prévost.

The transmission, from the television studio of the Minister of Post and Telegraph on a wave-length of 46 megacycles for pictures and 42 megacycles for the sound from the aerial established on the top of the Eiffel Tower, included some dances, songs and an extract of Jules Romains' play, "Dr. Knock," with Louis Jouvet. The television cameras used in the studios were the current Emitron cameras (Thomson Houston-Marconi) adopted by the French P. T. T. and the reception apparatus, a cathode oscillograph receiver manufactured by the Campagnie Française de Télévision (Barthélemy system).

The pictures were of 455 line definition and appeared rather clear and sharp.

The transmissions brought television sharply to the attention of the film industry, but the question of competition depends on the quality of programs developed. These remain a difficult problem.

At the present, in spite of the fact that a few radio manufacturers have tried to introduce television receivers, here have been very few sales. Prices start at 7,000 francs ($200).

SHORT PRODUCT PLAYING BROADWAY

Week of April 8

CAPITOL

Marine Circus	MGM
Imperial Delhi	MGM
Feature: Broadway Serenade	MGM

CRITERION

Clock Wise	RKO Radio
Swing Vacation	RKO Radio
Feature: Within the Law	MGM

MUSIC HALL

Ugly Duckling, The	RKO Radio
Air Waves	RKO Radio
Screen Snapshots, No. 3	Columbia
Feature: The Story of Vernon and Irene Castle	RKO Radio

PARAMOUNT

Popular Science, No. 3	Paramount
Aladdin and His Wonderful Lamp	Paramount
Feature: Midnight	Paramount

RIALTO

Oliver the Eighth	MGM
Feature: The Flying Irishman	RKO Radio

RIVOLI

Ugly Duckling, The	RKO Radio
Gems of the Orient	MGM
Feature: Three Smart Girls Grow Up	Universal

ROXY

Fashion Forecasts	20th Cent.-Fox
G-Man Jitters	20th Cent.-Fox
Feature: The Story of Alexander Graham Bell	20th Cent.-Fox

STRAND

Chained	Vitaphone
Chicken Jitters	Vitaphone
Feature: Dodge City	Warner Bros.

Wheeler Heads Club

Harry Wheeler, Paramount booker, has been elected president of the Cinema Club of Kansas City. He succeeds Stan Goldberg of Metro Premiums. Other officers are Charles Crawford, first vice-president; Nelson Burrus, second vice-president; M. E. Anderson, secretary, and Al Adler, treasurer.

Stuart Legg, production manager of the Strand Film Company, London, will be engaged by the Canadian Government to produce two documentary films to further the provincial youth training projects of the Dominion.

THE MOTION PICTURE INDUSTRY

Presents

ITS ANNUAL TRIBUTE

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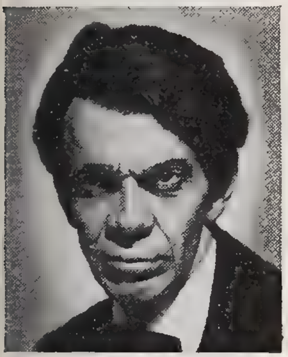

RAYMOND MASSEY
Star of the current Broadway success, "Abe Lincoln in Illinois." Courtesy Max Gordon Plays and Pictures Corp., who will produce the picture.

SPENCER TRACY
Courtesy of MGM.

DEANNA DURBIN
Courtesy of Universal.

LOWELL THOMAS
Courtesy Movietone News

ROBERT E. SHERWOOD
Author of "Abe Lincoln in Illinois." Courtesy of The Playwrights Co., producers of the play.

THIS SHORT SUBJECT RUNS 10 MINUTES. SUPPLIED GRATIS TO ALL EXHIBITORS TAKING COLLECTIONS FROM THE AUDIENCE

Proceeds for the future support of the Will Rogers Memorial Hospital, Saranac Lake, N. Y., and for its kindred philanthropies, maintained for the needy of stage and screen. And for the aid of local institutions specializing in the care of handicapped children

WILL ROGERS NATIONAL THEATRE WEEK

WEEK BEGINNING THURSDAY, APRIL 20th • MAJOR L. E. THOMPSON, Chairman

Order prints from the following Zone Chairmen of WILL ROGERS NATIONAL THEATRE WEEK . . . or from any branch manager or film salesman:

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ITA	John Ezell, Universal
N	Morris Wolf, Metro
LO	Sydney Samson, 20th Century-Fox
LOTTE	Robert J. Ingram, Columbia
GO	Jack Osserman, RKO
NNATI	Edwin Booth, Metro
LAND	Frank D. Drew, Metro
S	Doak Roberts, Warner Bros.
R	H. A. Friedel, Metro

District	Zone Chairman and Company
DES MOINES	R. M. Copeland, Paramount
DETROIT	Frank Downey, Metro
INDIANAPOLIS	George T. Landis, 20th Century-Fox
KANSAS CITY	William Warner, Warner Bros.
LOS ANGELES	Clayton T. Lynch, Metro
MEMPHIS	James Rogers, Columbia
MILWAUKEE	Arthur N. Schmitz, RKO
MINNEAPOLIS	Harold Johnson, Universal
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NEW ORLEANS	E. B. Price, Paramount
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PHILADELPHIA	F. L. McNamee, RKO
PITTSBURGH	Harry Seed, Warner Bros
PORTLAND	Louis Amacher, Metr
ST. LOUIS	John E. Garrison, Universa
SALT LAKE CITY	Charles Walker, 20th Century-Fo
SAN FRANCISCO	Dennis J. McNerney, United Artist
SEATTLE	Lawrence J. McGinley, Universa
SIOUX FALLS	Sherman Fitch, RKO
WASHINGTON	Sam Wheeler, 20th Century-Fo

7 RESTRICTIVE BILLS UP IN PENNSYLVANIA

Measures Range from Limiting of Program Length to Requiring Lighted Clocks in Theatres

This week's assortment of legislative proposals involving motion pictures is as varied as those presented since the legislatures started to meet for this session last January, ranging all the way from limitations on the length of programs to compelling exhibitors to have lighted clocks.

Seven Bills in Pennsylvania

Pennsylvania was the center of most legislative activity. Seven bills to restrict the motion picture industry came in just before the deadline for the submission of new measures in the lower house this session.

Maurice Duplessis, Premier of Quebec, has withdrawn the power to tax chain stores, while Premier Hepburn of Ontario has sponsored an increase in the gasoline tax, putting at rest all thought of a revival of the amusement tax.

The Missouri anti-ASCAP bill has been reintroduced, and the Iowa Senate has passed and sent to the House a compromise chain store tax bill, after excluding an amendment which would have included theatres in the bill.

In Pennsylvania, six bills were introduced by Republicans and two by Democrats.

Assemblyman Alvin Hocke, Republican, presented a measure for theatre divorcement which would impose a penalty of a $10,000 fine or imprisonment of not more than one year, or both, upon distributors or producers who also own or control, in whole or in part, motion picture theatres.

A bill presented by Robert Boyd, Republican, would require an asbestos or a steel curtain and a main control lighting switchboard in every theatre. Thomas Allen and Thomas Van Belle, Democrats, jointly introduced a bill prohibiting increased admissions on Saturdays, Sundays or holidays.

Mr. Boyd also presented two more measures, providing that there must be as many projectionists in a booth as there are projection machines, and that inspectors of projection machines must have at least 10 years experience as projectionists.

E. J. Balliet, Republican, sponsored a bill requiring the annual payment of an operators fee of $500, and an annual fee of $200 for each automatic vending machine in a theatre.

E. Kent Kane, Republican, offered a bill calling for a tax of one cent on each 25 cent theatre ticket.

In addition, enactment of amusement tax legislation is believed to be a possibility in Pennsylvania as a result of the court decision invalidating the foreign state franchise tax.

Quebec's Premier Duplessis, in a recent statement, declared that neither municipalities nor the provinces had the right to impose levies which restrict trade. The declaration paralleled recent legislative action and court decisions in the United States.

Ontario Exhibitors Relieved

With the Ontario legislature having put into immediate effect an increase in the gasoline tax as a means of obtaining more revenue, indications are that exhibitors of the Province will go through another year without an amusement tax. Premier M. F. Hepburn sponsored the gasoline measure.

The anti-ASCAP bill sponsored by the Kansas-Missouri Theatres Association, which recently was discarded by the Missouri legislature's revision committee, has again been introduced by Representatives Turner and Hamlin, who introduced the original bill, like the original, the present bill is based on the Washington law, and in effect prevents the fixing of prices on copyrighted music or other copyrighted work by two or more separate copyright holders.

This is a revision session of the legislature, and only bills which meet the "revision" specification are being given serious consideration. The two representatives include in the bill the statement that it is a revision measure because it deals with a change of existing statutes, those dealing with monopoly.

In addition to passing the compromise chain store tax bill, which does not include theatres, the Iowa Senate has passed a measure allowing the showing of prize fight films. Having been passed by the House, the bill will become law with the Governor's signature.

Clocks in Theatres

The judiciary committee of the Milwaukee common council has recommended passage of a bill providing for an illuminated clock in the auditorium of each of the city's theatres.

The Evanston council has passed a law taxing all truckers entering that city from Chicago for commercial purposes, which will make film carriers take out licenses in order to deliver films.

In three states recent action has been taken on the question of Sunday showings. The Maine Senate has passed a bill legalizing the showings; with the House already having passed the measure. The Sunday showing of films in Wilmington is close to realization with the passage of a bill legalizing this procedure by the Delaware House. The Senate has already passed the bill, which now awaits action by Governor Richard McMullen. The bill provides for Sunday films after two p.m. if a referendum in Wilmington approves.

An ordinance proposed in Lincoln, Nebraska, which would limit movie programs to 135 minutes, has received an adverse ruling by City Attorney Miles, who claimed the City Council was not empowered to act on it. Five theatres had favored and three had opposed the ordinance.

RKO Invites Fair Visitors

An invitation to exhibitors in the United States and Canada who plan to visit the New World's Fair to make their headquarters at the company home office was contained in a letter sent this week to every RKO Radio account.

Signed by Ned E. Depinet, vice-president in charge of distribution, the letter said that an Exhibitor's Information and Lounge Room on the seventh floor of the RKO Building in Rockefeller Center is being designed and that H. M. Richey, director of exhibitor relations for the company, will be on hand to greet exhibitors.

It is planned to have visiting stars appear at the headquarters at stated hours during the day, and RKO executives will also meet the exhibitors there. Other features include a bulletin service on industry activities and the distribution of souvenirs, guide books on the Fair, etc. All preparations are being handled by Mr. Richey.

Scottish Film Journal Starts

The Federation of Scottish Film Societies, which was founded about four years ago, has inaugurated *Film Forum,* a monthly publication whose aim will be to elucidate the objects and ideals of the film society movement and to provide a service of news of the activities of the Scottish societies and of developments in the cinema likely to interest film society members.

Published in Edinburgh the Film Forum editorial board is composed of Norman Wilson, H. Forsyth Hardy, D. Paterson Walker and J. A. Paton Walker. The first issue appeared in March.

A regular feature of the publication is the review section, compiled by Mr. Hardy, film critic of *The Scotsman,* which will deal with the outstanding films of the month appearing in the commercial cinemas.

Critical and biographical notes on producers, directors, actors and technicians will also appear from time to time to acquaint readers with the achievements of the men who make the films.

In the first issue under the heading "They Make the Movies" there appears a biography of John Grierson, British documentary film producer who was born in Scotland and graduated from Glasgow University. Mr. Grierson is credited in the biography with being largely responsible for the development of the British documentary film movement.

After the World War Mr. Grierson obtained a Rockefeller research fellowship in social psychology and spent three years in America. It was through his interest in social psychology he entered films. Joining the Empire Marketing Board, he studied with Walter Crichton, the scope of the cinema as a propaganda medium, sold the idea to the Board and persuaded them to let him make "Drifters," a documentary film, which "virtually created the British documentary movement."

Outline Film Aid To New York Fund

Plans for the motion picture industry's aid to the Greater New York Fund were outlined at a meeting held Monday in the offices of J. Robert Rubin, chairman of the Motion Picture Division. The drive starts Monday and runs to May 30th.

Attending the meeting were Harold Rodner, Warner Brothers; Ned Depinet, RKO; Arthur Israel, Paramount; Norris Wilcox, United Artists; Harry Brandt, Independent Theatres Owners Association; Ben Moss, and William Orr, Metro-Goldwyn-Mayer, and Colvin Brown, Quigley Publications.

Mr. Rubin said that last year the industry contributed $65,000 to the Fund and that this year its quota would be $100,000. The Fund has a goal of $10,000,000, he said.

In addition to a general committee composed of 20 or more industry leaders a special committee of exhibitors will be organized. Both committees will meet at a luncheon next Wednesday at the Hotel Astor, to discuss plans for the enrollment of every exhibitor in the metropolitan area.

ONE-YEAR RADIO LICENSES IN SIGHT; NO SCRIPT "CENSORING" BY FILMS

Lengthened Period of Permits Would Help Stabilize Broadcasting Industry, U. S. Commission Reports

Operating permits for one year, instead of for six months, as at present, are in sight for radio broadcasters, as recommended last Thursday by the Federal Communications Commission, at Washington, in a final report on FCC recommendations for new practice and procedure for radio.

Sees Aid to Stabilization

"In view of the evidence submitted at the hearing and other information available, it appears that the broadcast industry has reached a point where it is advisable to increase the license period to at least one year," the FCC committee reported.

"It is believed that this action will assist to stabilize the broadcast industry without reducing the necessary control of the commission over licenses."

The recommendation followed testimony by Elliott Roosevelt, president of the Texas State Network, Inc., who told the FCC that the short license period caused a "censorship of fear" in the industry.

The President's son, and other witnesses, had asked for licenses based on a station's good behavior, instead of for a specific period.

The industry as a whole has been demanding a three-year license or a permanent license revocable only for cause. The present law makes three years the maximum period for which the FCC may issue a license.

The three-member FCC committee—Norman S. Case, T. A. M. Craven and George Henry Payne—made a study of super-power and other engineering phases of radio.

Three Channels Proposed

The committee recommended the establishment of three standard broadcast channels and four general classes of standard broadcast stations. The extension of the use of duplicate transmitters was advocated, as well as increasing the power of stations where needed and where technically feasible.

It recommended extension of the broadcast band from 550 to 1,600 kilocycles, inclusive, instead of from 500 to 1,500, as at present. No new allocation of stations was proposed in the band 1,500 to 1,600, on which frequencies four special broadcast stations are now assigned. These stations are to be classed as regional channel stations, instead of special broadcast stations.

With regard to superpower stations, the report reinforced the position of the FCC which refused to renew the license of the Crosley Corporation's station, WLW, Cincinnati, for 500 kilowatts. The 500-kilowatt license expired March 1 and WLW is suing for its renewal.

The committee held that the "considerations governing the interest of the public in general broadcasting structure are too great to warrant taking speculative risks, unsupported by adequate data, even though it be true from a technical standpoint that 500-kilowatt power is one of the methods to improve service in rural areas."

The full FCC commission will permit interested parties to file exceptions and will hear oral argument, before the report is taken for final action.

The report traced the importance of the broadcasting industry from the viewpoint of advertising, investment, profits and social values in detail, remarking that "profits should not be lost sight of as a legitimate factor under the American system of private enterprise."

Stations numbering 624 had net income for 1937 from broadcasting services totaling $18,260,003, the report noted. Of these, 180 stations, or 28.6 per cent, showed a total loss of $1,699,282. The remaining 444 stations had net income of $19,959,285.

In the more than 500-page report, the committee analyzed broadcasting programs, finding that 52.45 per cent of all time of all stations on the air is devoted to music, but that while stations with advertising revenue of $1,000,000 or more use music in only 37 per cent of their broadcasts, the small commercial stations, earning up to $15,000 devote 61 per cent of their time to music.

During the period from 1922 to 1937 more than 53,000,000 radio sets were sold with a retail value of nearly $4,000,000,000, and the present-day investment of the broadcasting industry in stations and equipment is approximately $50,000,000, with another $9,000,000 in network plant equipment. Time sales of the industry, nets and stations, in 1937, amounted to nearly $118,000,000, and during an average week in 1938 the industry employed 17,085 full-time and 5,820 part-time employees.

SCREEN ACTORS GUILD RENEWING SHOW

Radio programs of interest to the motion picture industry because of their competitive value appear to have the following summer prospects:

The Screen Actors Guild air program is expected to continue, its sponsor, the Gulf Oil Company, having exercised its option;

The March of Time may cease on April 28, its sponsor, Time, Inc., ending its obligations then, though Batten, Barton, Durstine & Osborn, the agency, is seeking another sponsor;

"What's My Name?" is expected to replace the Fred Allen program;

"We, the People" is to last through the summer;

A replacement for the Jack Benny program has not been confirmed.

Building Two in Seaford

Two new theatres are to be built at Seaford, Delaware, by the Schine circuit and by T. W. Ayres. Mr. Ayres is the owner of the Palace, in Seaford. The town has a population of 3,000. The theatres will cost approximately $200,000. Reason for such expansive building is expected erection in the town of an $8,000,000 nylon plant by the DuPont Company, and consequent employment of large numbers of persons.

First Commandment Film

Owen Crump has completed the screenplay of the first of Warners' short series based on the Ten Commandments. It will be called "Thou Shalt Have no Other Gods before Me."

NBC Says It Will Not Tolerate Submission to Studios of Material of Network "Gossip" Commentators

Persistent reports heard in Hollywood that radio broadcasters or radio's commercial sponsors would permit the motion picture industry to "censor" film news, reviews and other film material used by the network "gossip" commentators were blasted last weekend by the National Broadcasting Company, which stated flatly that no such procedure would be tolerated.

The air "gossipers" continual use of material considered objectionable by the film business and its Hollywood stars and personalities has been the cause of many complaints over several years.

On Friday, in Hollywood, Don E. Gilman, west coast division manager of NBC, issued a statement denying that the network had agreed to permit any censorship of its commentators' scripts by any persons connected with film industry. The Hollywood denial was prompted by various reports and rumors that all three networks—National, Columbia and Mutual—had agreed with the studios and the Association of Motion Picture Producers to permit a studio committee to review, prior to broadcasts, all scripts of the "gossipers."

Mr. Gilman said, "Any statements that NBC and the Producers' Association have reached an agreement on the censorship of radio commentators' material are absolutely false." He added, however: "We might consult with others in efforts to promote industrial harmony."

Producers' Association officers recalled that Lenox Lohr, NBC president, while in Hollywood recently, declared that radio and motion pictures had entered into a gentleman's agreement that radio would not treat films in a derogatory manner. With this in mind he had talked with some of the air "gossipers" who agreed to change scripts voluntarily.

Kansas City Move

The Kansas City Sound Service Company, and its affiliate, American Films, Inc., have moved from 126 West 18th Street to 1818 Wyandotte Street, Kansas City. The move increases office space of the two companies.

Kraker District Manager

Jack Kraker, for the last five years Philadelphia branch manager of the Ross Federal Service, was elevated last week to district manager of the Baltimore, Washington and Philadelphia territories.

To Irving Brown of Warner Brothers' home office advertising art department went first award last week in the World's Fair poster and car card contest sponsored by the Hayden Planetarium.

Altec Service Corporation has moved its Scranton office to the Coal Exchange Building, 130 Wyoming Avenue, of that city.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN

in London

On Location in Jungle

Count and Countess Keller, producers of the World Window series of color shorts, are now on location in the Indian jungle. A complete unit of technicians, cameras and cars left Bombay for a 20,000 trip early in February.

The Kellers seek to capture the thrills of the jungle and a tiger hunt and the splendor and pomp of palaces and temples.

John Hanau, director and editor, has gone north, for it has been necessary to purchase an extra car to carry the additional equipment. Already five automobiles form the caravan, with sound studio and engineering shop included. Personnel include Hans Nieter, director of the company, and Jack Cardiff, chief cameraman. Distribution will be through United Artists.

Joins Korda

Harold Boxall, for some time production manager for Metro-Goldwyn-Mayer British Studios, has joined Alexander Korda as general manager of Alexander Korda Productions, Ltd.

Mr. Boxall was previously associated with Paramount British, Gainsborough Pictures and Gaumont British.

At Ealing

With the completion of work upon "Young Men's Fancy," directed by Robert Stevenson, production launches forth at the Ealing Studios on a new Jimmy O'Dea comedy "Cheer, Boys, Cheer," which Walter Forde is to direct from a story by Ian Dalrymple. Collaborating with Dalrymple are Roger McDougall and Allan McKinnon, authors of the now classic "This Man Is News."

"Cheer, Boys, Cheer" is a comedy woven around the struggles of a small brewery against a huge combine.

Animal Feature

"Zoo in Spring," an animal feature directed by Widgey Newman and dealing with the return to activity of hibernating animals in the zoo, has been completed by AIP, Ltd.

AIP has just finished, also, "Derby Secrets" Number 6, the 15th annual edition, under the title "As Usual—The Winner."

Another "Riley"

Oswald Mitchell, responsible for the local "Old Mother Riley" successes, is due to make another one, "Old Mother Riley, M. P."

Meanwhile, at the Walton on Thames Studios, he will produce a variety film for Butcher's Film Service, and for this has engaged numerous leading vaudeville and music-hall acts.

BRITISH COMEDY AT NEW YORK FAIR

A comedy film with an unusual history and produced by a London doctor is one of those to be shown in the British Pavilion at the New York World's Fair. It is Dr. Richard Massingham's "Tell Me If It Hurts". This comedy will be the only British amateur film to be represented at the Fair.

Dr. Massingham financed and produced the film, wrote the script, directed and photographed it, and planned the sound track. The film has been shown in London's West End and has had an enthusiastic press.

Adaptation

Leslie Banks in "The Cross Roads," a new Associated British production at Elstree, plays the role of a war-wounded man suffering from loss of memory, who is mistaken for a wealthy business man, whereas in fact he is a cheap crook.

The film is an adaptation of the French production "Carrefour," and is being produced by Walter Mycroft and directed by Thomas Bentley. In charge of the camera is Gunther Krampf.

Two other pictures are on the floor at the AB studio at Elstree, "Just William," from a Richmal Crompton story, and "Poison Pen," adapted from Richard Llewellyn's play. The "Poison Pen" cast includes Flora Robson, Geoffrey Toone and Peter Murray Hill. Paul Stein directs.

Itemized

Sydney Howard, noted North Country comedian, has been assigned by Robert T. Kane of Twentieth Century-Fox to play opposite Gracie Fields in the new comedy of shipbuilding "Shipyard Sally." He will have the role of Gracie's screen uncle. Monty Banks will direct.

* * *

Pinewood Studios has closed down for a minimum of three months. Closure is due to the fact that there are not a sufficient number of British pictures to warrant the studios keeping open.

* * *

Walter Greenwood, author of the stage success, "Love on the Dole," is to write the film treatment of his novel, "His Worship, the Mayor," for production at the Ealing Studios by Michael Balcon. Ralph Keene will be associated with Greenwood in his work.

"His Worship, the Mayor," a satire upon local government in an English provincial town, tells the story of two families, one rising to wealth and the other sinking to poverty.

Picks Sound City

Sound City, part of which is to be turned into a zoo, has been selected by Mario Zampi, producer of "French Without Tears," as the studio wherein he will make this film for Paramount. Anthony Asquith is to direct.

Zampi has been in Paris engaging French artists for various roles. He will use the English version of the play, the action of which takes place mainly in France and not, as in the French version, mainly in England.

Price of Coal

A few months ago a new type of film was released by Paramount in Britain titled "Inside Goods." It included an actuality study of the life of an R. A. F. cadet, and a statement of the case for and against fox-hunting. The film was devoted exclusively to affairs in the British Isles, and was shown in more than 1,500 cinemas in Britain.

Encouraged by the success of the film, Paramount have now made, and will show shortly, "Inside Goods" Number 2, which again concerns itself with topics of domestic interest.

One sequence deals with the price of coal and considers not only the economic price of the market, but also the price paid in travail and toil by the miner and his kith. Another sequence concerns itself with dress as it affects the modern woman.

Travels

A film unit which aims to tour the world and make a natural color record of its travels, is leaving Britain under the banner of Stapley Expeditions, of London. They will be away 12 months and will travel 20,000 miles through 15 countries in two motor cars. One of these has been equipped to operate as a mobile unit.

The expedition aims to make 12 pictures, some of which will be documentary, some nature studies, and some travelogues.

Countries through which the unit will travel include Switzerland, Italy, Yugoslavia, Bulgaria and Turkey, each of which will be the subject of an individual film. Afghanistan is to be the subject of a study; Australia will form the background for two films to be produced on a coast-to-coast tour from Perth to Brisbane. The United States will be seen, this time, through the eyes of an English cameraman and an English director. The New York World's Fair will be included in the subjects covered.

Advertising Films

Advertising films have been exhibited in 4,300 of the 5,309 motion picture theatres in Great Britain and Ireland, Harold B. Saward of Saward, Baker & Co., Ltd., told the Regent Advertising Club in London. He added that there was room for considerable improvement in the advertising product.

ELECTRICS CLEAR WAY TO PRODUCERS' USE OF FILM-SOUND FOR TELEVISION

AT&T and RCA Will Not Restrict Motion Picture Recording Licensees from Participation in Television

The "big electrics," American Telephone and Radio Corporation, will not stand in the way of their respective motion picture recording licensees' participation in television by imposing any license or mechanical restrictions or royalty fees. RCA this week cleared the way for its sound licensees to utilize the art, and AT&T "reached the verge" of similar action.

Until the present the position of motion picture sound licensees concerning the telecasting of sound pictures made under the license of either RCA or the Telephone Company had not been formally and officially determined. But a supplement to the "standard motion picture producers'" agreements covering the use of RCA Photophone sound-film recordings for television broadcasting purposes was mailed last Thursday to all of the company's recording licensees by Harry L. Sommerer, RCA Photophone Division head.

RCA Refers to Standard Film

The RCA statement referred alone to "standard motion picture producers," which leaves the position of RCA's many non-theatrical producers undetermined with relation to sound-film television rights under RCA licensees.

"The new television amendment (to existing film-sound licensees) clears the way for RCA's recording licensees not only to utilize existing motion picture sound recordings at no extra charge, but also for them to make motion picture sound recordings especially for television broadcasting purposes," said the statement from RCA's Sommerer. "The same royalty rates applying to sound recordings for motion picture audience purposes will be applied to RCA recorded films for television broadcasting."

Developing Sources

One of the immediate results of the action of the electrics is expected to be more rapid development of a source of material in films for telecasting for and in behalf of the telecasting companies, one of the leaders of which is RCA's own National Broadcasting subsidiary, and officials of which have frequently admitted that films are best suited for telecasting. The basic reason for this is the greater cost of production of plays in television studios, against the films that would come ready-made from Hollywood.

ERPI "On the Verge"

It is presumed that in the cases of both RCA and Telephone, theatre reproducing licensees will get similar leeway both as to conditions and royalties.

While American Telephone's sound affiliate, Electrical Research Products, has not yet reached the stage of actually inserting a supplementary television clause in the recording licensees of its Hollywood producer clients, Daniel C. Collins, vice president in charge of corporate relations, admitted on Tuesday that negotiations with licensees which have been conducted since last October are "on the verge" of consummation.

In this case, Erpi is to replace virtually all of the existing agreements with new ones incorporating other phases besides television.

Hollywood Draws Industry Technicians To Spring Convention of Engineers

Two hundred technicians and engineers from the laboratories of motion picture equipment and technical organizations will assemble at the Roosevelt Hotel in Hollywood Monday for the spring convention of the Society of Motion Picture Engineers, to discuss and report on the technical progress of the industry, in production, distribution and exhibition. Except for registration and some general reports on Monday, the meeting will not get under way until Tuesday and will run through Friday.

Summarizing advances made during the past year in various technological phases of the art, the papers to be read will deal principally with television, projection and sound, laboratory and photographic practices and studio technique, with the semi-annual banquet set for Thursday evening at the Roosevelt. (A complete list of the papers and other convention details appeared in MOTION PICTURE HERALD last week, on page 70.)

Baird Proposes Color For Theatre Television

John L. Baird, inventor of Baird television, "has completed successfully the initial experiments of televising in natural colors," according to a cable from Isidore Ostrer, chairman of Gaumont British, received by GB in New York on Tuesday. The experimental laboratories at the Baird factory in Sydenham, England, have been occupied with this development for the past year.

"There are still many problems to be solved before color will be available to the public, but the first tests made Baird executives optimistic that it would be realized sooner than anticipated," it was said.

Gaumont British theatres obtained the rights to televise the Tommy Farr-Red Burman prize fight held in London, Thursday.

Baird engineers installed special ringside lighting. The canvas floor was yellow and the blue blue instead of white to give greater definition.

Roosevelt First Television "Star"

President Roosevelt will be the first guest, and featured "star" at the start of television's first regular service to the public on April 30, when he opens the New York World's Fair with an address in front of the Federal Government Building, facing the Court of Peace, at the Fair grounds, in Flushing. The National Broadcasting Company's mobile unit will pick up the President's image, relay it to the Empire State Building transmitter, from whence it will be visible to receivers in a 55-mile radius.

On the same day, television receivers of RCA, Philco, Zenith and others will be on sale for the first time.

Taxes for Television Proposed Already

Phelps Phelps, New York State senator and Manhattan Democrat, offered the first tax proposal on television, still in its infancy, Monday night, at Albany. Commercial rights on televised, motion picture or radio broadcasting of boxing, sparring or wrestling bouts held under the Law of 1920 would be subject to a five per centum gross tax, payable to the State, if the Phelps bill is passed.

Amending Chapter 912, the Phelps bill would add the following language: "Gross income received from the sale of broadcasting, motion picture and television rights shall be subject to a tax of five centum, which shall be paid to the Department of State."

The Manhattan Senator, heard on Sunday nights over Station WMCA and the Inter-City Network, New York, said the bill was not aimed at the industries affected and pointed out that the present law taxes both radio and motion picture rights of contests in this state.

"Televised pictures of fights and wrestling bouts will undoubtedly be commercially sponsored," Senator Phelps asserted, "and the promoters, in paying the State of New York on the gross proceeds to the extent of five per cent, are not being discriminated against since they already do substantially that on their film and radio rights."

Lohrenz Heads New Warners' District

A seventh selling district has been established by Warner Brothers.

The new district comprises Memphis, Kansas City, St. Louis, Omaha, and Des Moines. The first two were formerly in the Southern District; the latter, in the Midwest. Rud Lohrenz, formerly Midwest District manager, with headquarters in Chicago, is the new district head, based in Kansas City.

Fred Jack, of Dallas, heads the Southern District; and Henry Herbel, now of Chicago, heads the Midwest. Mr. Herbel was promoted from San Francisco branch managership.

Altec Signs Circuit

The Wilmer and Vincent Corporation has signed with Altec Service Corporation to service the sound equipment in the circuit's theatres in Allentown, Easton, Johnstown and Reading, Pa., and Richmond, Va. A. J. Rademacher negotiated the contract for Altec.

Randforce Amusement Corporation has appointed Altec Service Corporation to service the 41 Randforce theatres in Brooklyn and Queens. Bert Sanford, Jr., negotiated for Altec.

Stockholder Seeks Pathe Film Records

An application for an order directing the officers and directors of Pathe Film Corporation to submit the books and records of the company for inspection by Anna Bashlow, holder of 200 shares of common stock, was made this week to Alfred Frankenthaler, New York supreme court justice.

The petition asserts that immediate inspection is "imperative," since Pathe is presently transferring its assets under a plan presented to stockholders on February 16, 1939, and approved by the stockholders. The petitioner claims unexplained expenses indicated in the 1936 and 1937 financial statements of the company, and charges impropriety in acquisition of stock of Grand National Films, Inc. The petitioner further charges the evasion of her demands by officers of the company.

Plagiarism Suit Plea

Application to examine Darryl F. Zanuck and Samuel G. Engel before trial has been made in New York supreme court by Stephen Tamas, plaintiff in a plagiarism suit against Twentieth Century-Fox Film Corporation. He claims his scenario, "Stowaway," was plagiarized in the film starring Shirley Temple.

$9,000 Verdict Awarded

A New York supreme court jury this week awarded a verdict of $9,000 to Harrison Forman, cameraman, against Time, Inc., after a week's trial before Justice Timothy A. Leary. Mr. Forman claimed that in 1937 he had been asked by Time to shoot newsreels of the war in China, and that he was to be paid for all film footage shipped to Time.

Cosmopolitan Acquires Studio

The entire facilities of National Studios, New York, have been acquired by the Cosmopolitan Studios, also of New York, Herman Rosenberg, Cosmopolitan president, announced this week. Among National executives who will join Cosmopolitan are Dave Brandies, for 22 years in charge of production; I. Schnapp, head of the art department for the last 20 years; Claire Miller, color specialist, and Ken Walmsley and Fred Bram of the sales staff.

Morley Reelected President

J. Kenfield Morley has been reelected president and a director of the Advitagraph Corporation. Mr. Morley served for several years as sales promotion manager of the Bell and Howell Company, Chicago, and prior to this, was with Metro-Goldwyn-Mayer.

Stern in Bank Post

Lawrence Stern, of Stern Wampler and Company, brokers, who have been prominent in the financial affairs of Balaban and Katz and other theatre circuits, has been named chairman of the executive committee of the American National Bank and Trust Company.

Columbia Names Omaha Manager

J. H. Jacobs, former salesman in Columbia's Minneapolis exchange, has been appointed branch manager of the company's Omaha office, to succeed I. M. Weiner, resigned.

IN NEWSREELS

MOVIETONE NEWS—No. 60, Vol. 21.—Senate committee opens its hearings on Neutrality Act....49 destroyers are reconditioned....Two Navy planes crash....Fashions....Budge-Perry and Vines-Gledhill doubles match ends at 19 sets all....Auto racing....Man O' War now 22....Lew Lehr.

MOVIETONE NEWS—No. 61, Vol. 21.—Franco's troops enter Madrid....French ambassador to Spain presents credentials to Franco....France and Rumania sign trade treaty....Albania situation....Easter parade in New York....Egg-rolling at White House....Sunrise service in Yosemite National Park....Denmark royalty in America for visit....Army Day parade....Colored contralto sings in Washington....British freighter sinks....Lew Lehr.

NEWS OF THE DAY—No. 258, Vol. 10.—Navy reconditions World War destroyers....Christen Navy airplane carrier....Two Navy planes crash....Coast Guard plane on mercy flight....Demonstrate new safety glass....Girls ride mules in Tennessee fete....Savat regains popularity as French sport....Midget auto racers.

NEWS OF THE DAY—No. 259, Vol. 10.—Europe's war crisis....Poland holds air raid drill....Neutrality Law under fire....Negro contralto sings at Lincoln Memorial in Washington....Spring avalanches bury French villages....British freighter wrecked on rocks....Danish royalty visiting U. S.....English dinghy fleet braves choppy seas....Football on bucking bronchos.

PARAMOUNT NEWS—No. 71.—The fall of Madrid....Controversy over Manhattan-Brooklyn link stirs New York....Fire destroys block in Sandusky, Ohio....Acrobatic lions perform....World War destroyers reconditioned .... Airplane carrier launched .... Navy planes crash....Skiers compete for Olympic berths....Katherine Rawls starts training.

PARAMOUNT NEWS—No. 72.—Easter parade in New York, and Atlantic City....Outdoor services at Colorado Springs....Sunrise services at Glendale, Cal.....British freighter sinks....Fords inspect exhibit at New York Fair....Denmark royalty on U. S. tour....Refugees causing English problem....Alyce McHenry wins health honor....Seizure of Albania perils Europe's peace....Negro contralto sings at Lincoln Memorial in Washington.

RKO PATHE NEWS—No. 75, Vol. 10.—Air fleet holds Army Day preview....Finger-painting exhibition held in New York....Buddhists honor founder of faith....Dodge City sees world premiere of "Dodge City"....Co-ed on UCLA polo team....Dogs in spring field trials....Junior midgets drive midget cars in coast meet.

RKO PATHE NEWS—No. 76, Vol. 10.—Hitler takes Memel from Lithuania....Mussolini exhorts followers on Fascist anniversary....France, Britain weld democracies....Axis shadow over Polish Corridor....Neutrality hearings held....Ford Building at New York Fair dedicated....Danish royalty feted on west coast....Santa Monica families work mine in cooperative venture.

UNIVERSAL NEWSREEL—No. 760, Vol. 11.—Four die as Navy planes collide....Neutrality Act under fire....49 destroyers reconditioned....Decorated hairnets shown....New safety glass tried....Dodge City greets Hollywood stars...."Typical" American boy chosen....Choose "desert" beauty queen....Racing boat shatters records....Youngsters in underwater feats....Ski stars compete for Olympic berths.

UNIVERSAL NEWSREEL—No. 761, Vol. II—Italians in Balkan coup....Nation observes Army Day....Colorful Easter rites held throughout nation....30 die in French avalanche....Ship runs aground....Fords visit exhibit at New York Fair....Coast greets Danish royalty....Alice McHenry named beauty queen....Bronco riding a varsity sport.

Two Mexican Units Formed

Two new motion picture production companies have been formed in Mexico. Francisco C. Ibarra heads a unit in Tia Juana which has begun construction of a studio for production of Spanish language films. Other officers are Silverio Romero, secretary, and Gumersindo Ibarra, treasurer. In Mexico City Jose J. Reynoso, Jr., and J. R. Baires plan to produce five features this year, all in Spanish.

Universal Promotes Three

Three promotions in Universal branch offices were announced this week. G. C. Craddock, former manager of the Portland exchange, has been appointed manager of the Indianapolis exchange, succeeding Floyd Brown, resigned. R. O. Wilson, salesman in the Portland territory, has been named manager of the exchange. W. M. Richardson, formerly manager of the Charlotte branch, has been appointed branch manager at New Orleans.

Sues to Stop Disney-Stokowski Picture

Mark S. Tutelman, an advertising man, has filed suit in common pleas court in Philadelphia to restrain Leopold Stokowski, Walt Disney, Walt Disney Productions, Ltd., Deems Taylor, the Philadelphia Orchestra Association and RKO Radio. The plaintiff claims he conceived the idea of a production synchronizing symphonic music of classical renown with animated cartoons from a prepared scenario and that he suggested the plan to Mr. Stokowski.

Mr. Tutelman further charges that Mr. Stokowski got Mr. Disney to use the method and he is trying to restrain the production of the use of the plan and method. Mr. Taylor, New York critic and composer, was retained by Mr. Disney as narrator.

File $250,000 Suit on "Snow White" Song

A song plagiarism suit for $250,000 damages has been filed in New York supreme court by Modest Altschuler against Walt Disney Enterprises, Inc., Walt Disney Productions, Ltd., RKO Radio Pictures, Inc., Irving Berlin, Inc. and Frank Churchill.

The plaintiff, composer of "Russian Soldier's Song," claims plagiarism in "Whistle While You Work," written by Mr. Churchill, and used in "Snow White and the Seven Dwarfs." An injunction and accounting are also sought. Defendants deny the charges and claim that the plaintiff's song was uncopyrighted and part of the public domain.

Disney Suit Settled

The suit of Hamilton Enterprises, Inc., and Walt Disney Productions against a group of Kansas City drug, food and printing companies has been settled. It was based on charges of violation of copyright and trademark.

Director from Germany Hits Nazis' "Manpower"

"The actual physical manpower" behind the motion picture industry in Germany "is perhaps the most neglected and defective of all current European film output," according to Anthony Nelle, who arrived in New York this week from Berlin, en route to Hollywood with the hope of resuming activities in California.

"The foreign scenarists and technicians lack the training required for even conventional film production," said Mr. Nelle, who added: "Even their most elaborate efforts can in no way be compared with Hollywood in quality of finished product." He said, however, that "the general array of mechanical equipment of German film companies compares with the finest in Hollywood."

Mr. Nelle was one time production director for the Roxy and some Fox theatres in this country and for the past two years was production director of Ufa-Tobis theatres in Berlin and Babelsberg, all government controlled. He was formerly dancing partner of Pavlova.

Phillips Joins Magazine

Frank Phillips, formerly assistant to Frank Seltzer, Hal Roach advertising and publicity director, has been appointed western editor of the magazine *Pic*.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 143

Question No. 143 *was*: "(A) *What is volume? Harmonics? Resonance?* (B) *Why are harmonics important?* (C) *What range of frequencies are audible to the human ear?* (D) *What is the speed of transmission of sound through air?*

The following made acceptable replies: S. Evans and C. Rau; J. R. Prater, C. Oldham; L. Cimikoski; W. E. Limmroth; G. E. Doe; L. H. Kelley; W. Schoeneman; M. and J. Devoy; G. Burdis; K. and R. Wells; J. A. Zachritz; M. B. Stout, D. Peacock, both of Petersburg, Alaska; C. E. Graham; P. E. Shell and B. England; H. T. Plum and D. A. Shea; F. H., S. and P. Dalbey; L. Johnson; D. N. Logman; S. M. Stillman; C. Hawkins; E. and F. Wentworth; M. and B. Walker; S. M. Tomberg; B. B. Kent and L. S. Bradley; L. E. Dodson and H. H. Todd; G. Thompson; F. Jack; M. D. McGuire; M. B. Dillon; J. C. Lathrope; D. R. Spencer; T. Lavenburg; W. B. Hennesy; L. F. and G. Brown; W. B. Hunter and H. G. Michels; L. M. Richardson; H. F. Winton; M. Mitchell; J. K. Robinson and R. E. Bullard; D. and W. Porter; P. and L. Felt; S. Robbins; G. L. Goss; T. and W. Turk; S. T. Adams; H. T. Mandrake; H. I. Pendlebury; M. F. Robinson and L. A. Beachwood; G. L. Baxter; L. C. Finney; F. Hess; E. J. Brandell; K. Irwin; E. Exline; N. F. Sheldon; M. Samuels and P. L. Goldstein; A. and B. Richardson; H. Lowrie; T. S. Taylor, B. L. Oden and T. D. Brady; R. R. Robbins and W. Winkler; A. W. Baxter; D. R. Hutton; T. W. Redhouse; F. E. Ludney, J. Walsh and D. Powers; M. D. Cohen and F. J. Bernstein; W. R. Matthews and J. R. Davidson; P. Slobodly; L. and H. Day; R. W. Groton; J. M. Lennox; S. True; W. N. Adams; L. G. Davis and P. Somers; F. W. Brandenburg; H. J. Benjamin; L. B. Daniels and O. Ordel; R. Davis and M. F. Brown; L. Blachley; H. N. Owens; S. T. Davis; C. L. Williams and T. D. Brady; W. R. Allen and B. L. Samuels; T. L. Ward and W. Jones.

Replying to Section A, a great number answered as did L. H. Kelley, who said, "As applied to sound, volume corresponds to the intensity or extent of changes in air pressure as applies to the air waves set up by whatever vibrating medium was their source. Volume may also be defined correctly as the magnitude or intensity of the sound."

Brother Cimoniski made what seems to be a most excellent answer to all four of the questions, but one quite too lengthy.

Another reply that seems informative comes from Brother Graham, who says, "Volume of sound indicates the strength of the impulse received and transmitted by the ear to the brain. It can vary from the listener's 'threshold of hearing' to pain [to the point where its reception becomes painful.] The strength or weakness of sound depends upon the intensity of the intermittent air waves, the medium by which sound is transmitted to the ear."

(B) C. Hawkins says: "Harmonics make it possible for the ear to distinguish one voice or one instrument from another. Did all instruments play the same note—fundamental vibrations of the same frequency—they would all sound exactly alike. It is the harmonics or overtones present in each that enable the human ear to distinguish one from the other. This also is true in the case of two or more persons singing the same song in the same key. Without the harmonics one voice could not be distinguished from the other."

L. H. Kelley says, "Resonance is any reenforcement of sound caused by sympathetic vibration. Sympathetic vibration may be explained by this example: When sound waves from one tuning fork cause a second tuning fork to vibrate, they are said to be in sympathetic vibration."

(B) D. Peacock of the Empress circuit in Fairbanks, Alaska, says: "Harmonics as overtones are important because they give 'life' to the sound. Without them it would be impossible to distinguish between various sounds of the same frequency. The ear could not tell the difference between the violin and piano if both were tuned together and played the same note, if it were not for the overtones.

"As concerns an amplifier, harmonics are detrimental. They serve to distort the sound and must be kept at a minimum if we are to have clarity in our speech and music. One cause of this in amplifiers is improper impedance matching of the amplifier to the speakers. A rough rule is that the load impedance should be approximately twice that of the plate impedance."

(C) J. R. Prater replies, "The range of frequencies audible to the human ear approximates from 16 to 16,000 cycles per second, though this varies to a considerable extent with different individuals, as well as with their age, their state of health, etc. The ear is most sensitive to frequencies near 1,000 cycles. The extreme high and low tones must have relatively high volume before they become audible to the average ear."

(D) A great number replied 1,100 feet per second, though some made this addition: "Speed of sound transmission varies somewhat, though not largely, with temperature and humidity," to which Prater adds, "1,000 feet per second is reasonably accurate and simplifies calculations."

Louis Patz has resigned from Grand National in Cleveland, to join National Screen Service in Milwaukee.

Sulzer Sites Gains In Film Safety

The accomplishments in fire prevention in the motion picture industry was presented last week by A. F. Sulzer, vice-president and assistant general manager of the Eastman Kodak Company, in a paper he read at the Tenth Annual Convention of the Greater New York Safety Council at the Hotel Pennsylvania.

Mr. Sulzer traced the history of film from the time Thomas Alva Edison began the manufacture of dry plates in 1880 up to the film currently in use. In 1885 Mr. Edison introduced stripping film, as it was called, which consisted of paper, coated first with a layer of soluble gelatin, then with a thin layer of collodion (nitrocellulose), and finally with a coating of senstized emulsion.

Mr. Edison improved on this film, the speaker said, continuing to use nitrocellulose, which used for photographic purposes is not explosive, but is inflammable. In 1909 the Eastman Kodak Company had developed cellulose acetate to a point where the company felt it could be substituted for nitrocellulose in film, a fire preventive measure. Experience demonstrated that acetate film was not as strong mechanically and producers in 1911 reverted to nitrocellulose film.

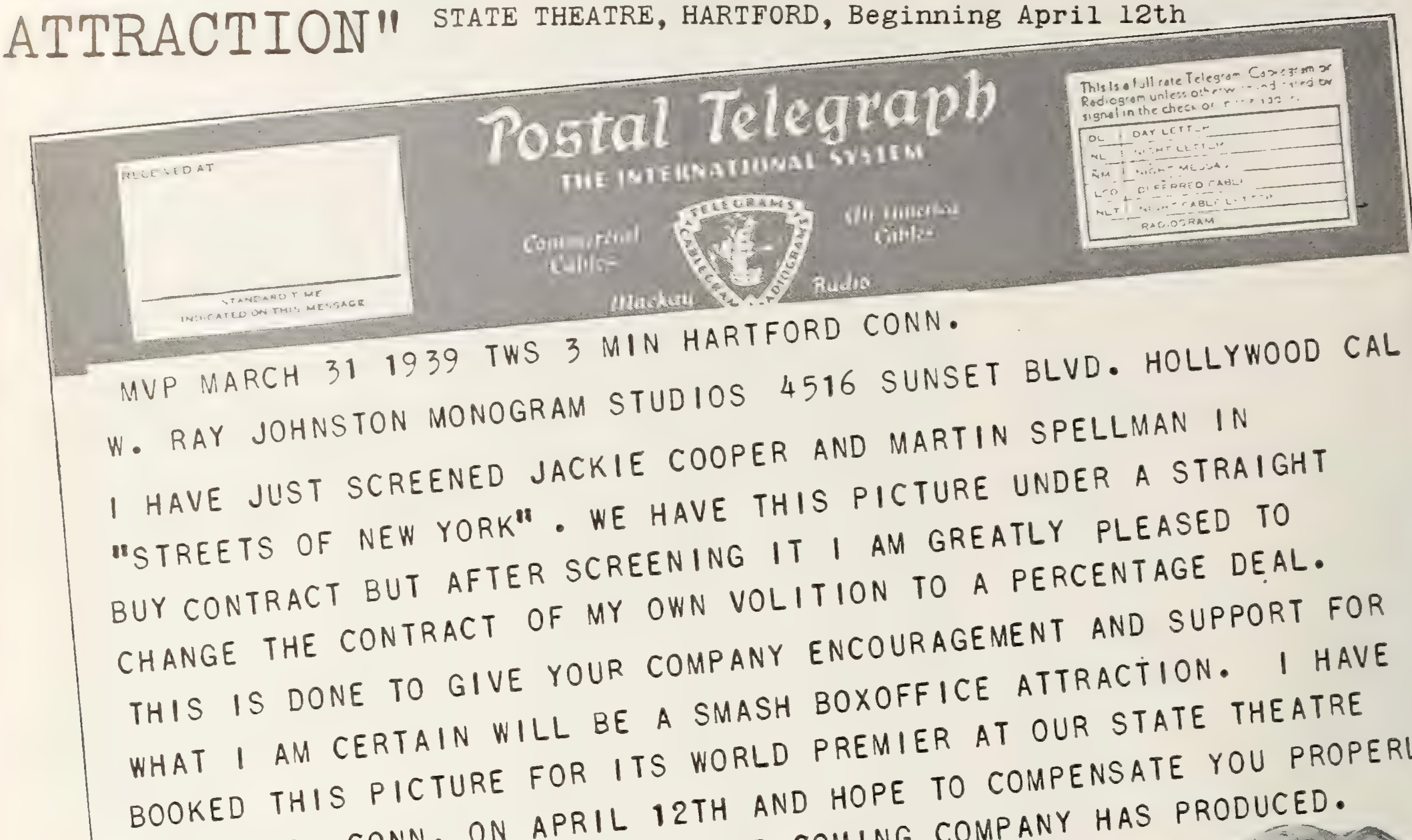
The period from 1911 to 1922 was one of research, education, and cooperation; research in methods of making the production, distribution, and exhibition of motion pictures safe to the public and the workers involved.

Beginning in 1922 and continuing up to the present time, Mr. Sulzer said "we have had a long period of consolidation of the progress made and of assimilation of the information developed by experience and experimentation. Although the number of fires and the amount of fire loss caused by film, or in which film became involved, had been small, compared with number and losses from other causes, there had been a number of spectacular fires."

George Roop, motion picture projectionist at Red Bank, N. J., this week was given a suspended sentence of one to three years in state prison, placed on probation for two years and fined $250, to be paid within one year, by John C. Giordano, quarter sessions judge at Freehold. He was convicted of conspiracy on January 24, 1938, to damage the projection machines at the Liberty theatre, Freehold, to force Max Snider, proprietor to unionize his house.

"HAVE BOOKED THIS PICTURE FOR WORLD PREMIER-CERTAIN OF A SMASH BOX-OFFICE ATTRACTION"

STATE THEATRE, HARTFORD, Beginning April 12th



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W. RAY JOHNSTON MONOGRAM STUDIOS 4516 SUNSET BLVD. HOLLYWOOD CAL

I HAVE JUST SCREENED JACKIE COOPER AND MARTIN SPELLMAN IN "STREETS OF NEW YORK" . WE HAVE THIS PICTURE UNDER A STRAIGHT BUY CONTRACT BUT AFTER SCREENING IT I AM GREATLY PLEASED TO CHANGE THE CONTRACT OF MY OWN VOLITION TO A PERCENTAGE DEAL. THIS IS DONE TO GIVE YOUR COMPANY ENCOURAGEMENT AND SUPPORT FOR WHAT I AM CERTAIN WILL BE A SMASH BOXOFFICE ATTRACTION. I HAVE BOOKED THIS PICTURE FOR ITS WORLD PREMIER AT OUR STATE THEATRE HARTFORD, CONN. ON APRIL 12TH AND HOPE TO COMPENSATE YOU PROPERLY FOR THE FINE EFFORT YOUR UP-AND-COMING COMPANY HAS PRODUCED.

KINDEST REGARDS.

MARTIN D. HARRIS STATE THEATRE

YOUR *"BOY OF THE STREETS"* STAR

JACKIE COOPER

THE NEW JUVENILE SENSATION

MARTIN SPELLMAN

WITH

MARJORIE REYNOLDS

DICK PURCELL

"STREETS OF NEW YORK"

Directed by **WILLIAM NIGH** • Screenplay and Original Story by **ROBERT D. ANDREWS**

A MONOGRAM PICTURE

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BLONDIE MEETS THE BOSS: Penny Singleton, Arthur Lake, Lammy Simms—Fine family entertainment that did fair at the box office. Better than the first of this series and drew better also. Running time, 74 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

YOU CAN'T TAKE IT WITH YOU: Lionel Barrymore, Jean Arthur, James Stewart, Mischa Auer —Columbia and Capra have done it again. This picture has everything in the way of entertainment; did not have a single dissatisfied patron. Lionel Barrymore, who always does good acting, is at his best in this picture. Columbia, give us pictures half this good and I'll keep my hat off to you. Patronage above anything in two years. Running time, 124 minutes. Played March 27-28.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

First National

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Dead End Kids"—A grand picture that pleased those that saw it. The gangster stuff scared some of the women out of coming. But new business made up for that. Come on, W. B., we are waiting for others like this. —Ernest S. Pollock, Strand Theatre, Hohenwald, Tenn. General patronage.

BELOVED BRAT: Bonita Granville, Dolores Costello, Donald Crisp, Natalie Moorhead—Double billed this and pleased as such. This Granville kid is a wonder and bound to go places. Played March 15-16. —George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

COMET OVER BROADWAY: Kay Francis, Ian Hunter—Pretty fair little picture that will do all right on a double bill. Did a fair business here.— B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GIRLS ON PROBATION: Jane Bryan, Ronald Reagan—This is a good picture for a dual showing and I have yet to break down and go to the double feature. Hollywood is certainly furnishing me a lot of fine excuses for so doing this year and I read Warners' new 1939-40 announcement with pleasure. I hope the rest follow their lead. We don't need more pictures, as a nation; perhaps ten per cent of the exhibitors do, but at least 90 per cent of us need better pictures. —Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

GOING PLACES: Dick Powell, Anita Louise, Allen Jenkins, Louis Armstrong and Orchestra—A very good comedy, highlighted by some good song numbers. Business good. An orchid to Louis Armstrong and his band. Running time, 84 minutes. Played March 29-30.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

HEART OF THE NORTH: Dick Foran, Gloria Dickson, Gale Page, Janet Chapman, Allen Jenkins— One of the most beautiful pictures ever made. The scenery and colorings were almost unbelievable. Otherwise it was just a glorified western with the usual gun play and fights. Running time, 67 minutes. Played March 24-25.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SECRET SERVICE OF THE AIR: Ronald Reagan, Irene Rhodes, John Litel—Good action drama which pleased average business. Played March 31-April 1.— E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Grand National

ROLLIN' PLAINS: Tex Ritter, Harriet Spencer— Nothing sensational but will pass where good westerns are in demand. This boy Ritter is tops and is well liked by the women as well as the men. Give us more of his pictures. Running time, 55 minutes. —George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

Metro-Goldwyn-Mayer

ADVENTURES OF HUCKLEBERRY FINN, THE: Mickey Rooney, Walter Connolly, Lynne Carver, Rex Ingram—Here's a natural for small towns. Big enough for your best nights. Will stand up under all your extra advertising claims. Enjoyed by largest attendance this year. Running time, 91 minutes. Played March 26-28.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

ADVENTURES OF HUCKLEBERRY FINN, THE: Mickey Rooney, Walter Connolly—The general reaction of the patrons was that this was a very good family entertainment. Had a host of kids and they brought mama, papa and grandpa, so business was good.—B. C. Brown, Temple and Vernon Theatres, Viroqua, Wis. General patronage.

BOYS TOWN: Spencer Tracy, Mickey Rooney, Henry Hull—Played this late but it sure drew them in. The second day it rained but did not stop them from coming. I can only add that this deserved its popularity and all the nice things that have been said about it.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BOYS TOWN: Mickey Rooney, Spencer Tracy, Henry Hull—In my opinion as well as my audience's, the best picture for many moons. Give us more of these, Leo. Played January 30-31.—Ernest S. Pollock, Strand Theatre, Hohenwald, Tenn. General patronage.

BURN 'EM UP O'CONNOR: Dennis O'Keefe, Cecilia Parker, Nat Pendleton—Not so good; far below the average standard of Metro's product. O'Keefe has not yet arrived to where you can expect good business with him heading the cast.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CITADEL, THE: Robert Donat, Rosalind Russell— Played this as a benefit and with a concentrated ticket drive did a nice business. One of the best of its kind. Running time, 105 minutes. Played February 28.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

FLIRTING WITH FATE: Joe E. Brown, Leo Carrillo—Much better than I have been led to believe by some of the reports. Did an average business.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GIRL DOWNSTAIRS, THE: Franchot Tone, Franciska Gaal, Walter Connolly, Reginald Gardiner—Like most of Metro's program pictures it was in our opinion above average. We like that little Gaal lady very much, although we do believe they overdid her naive character part. Running time, 76 minutes. Played March 29-30.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Miliza Korjus—Disappointing at the box office but not to those who saw it. Did not have one complaint and we thought it beautiful. But they do not go for this type. Running time, 104 minutes. Played March 19-20.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HONOLULU: Eleanor Powell, Robert Young, Burns and Allen—This is it; tops anything that Powell has done to date. Cast, story, all to the good, and does Eleanor dance a mean Hula? Metro really went to town on this one, and so did I at the box office. When the audience comes out with that pleased look on their faces, that is the answer to the exhibitor's prayer.— A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

OUT WEST WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Virginia Weidler—You can have your Temples and Withers but give me the last of the Rooneys. A knockout, if there ever was one. A pleasure to show a picture that brings out the customers. Don't pass it up. Will gross any place. Running time, 85 minutes. Played April 2-3.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

PYGMALION: Leslie Howard, Wendy Hiller—I saw this picture screened and do not believe it will please in a small town but will do all right in a city. Cast is all English, with Leslie Howard the only familiar face. Picture was made in England and the actors all have plenty of English accents. Plot will appeal to the sophisticates and those who read George Bernard Shaw.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy, Leo Carrillo, Walter Pidgeon, Walter Connolly—Leo must have had his tail twisted before they made this one because they turned out a small town natural for our situation. We enjoyed very nice mid-week business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STABLEMATES: Wallace Beery, Mickey Rooney— Very good picture that pleased all. Beery and Rooney both very well liked. Running time, 89 minutes. Played March 24-25.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

STABLEMATES: Wallace Beery, Mickey Rooney —A plain picture which has tremendous appeal. It is the first the men here have seen Wallace Beery in for several years. All were very glad to see him so well cast. He takes the part of Tom Terry, "the broken down vet," and puts it across as only Beery can. One moment he has the audience in stitches with his natural comedy and the next moment in tears with his appealing emotional acting. Mickey Rooney continues to uphold his place in the limelight as one of the best in Hollywood with his characterization of Mickey, Tom Terry's bosom pal. It is a dandy picture for any audience so don't be afraid to book it. Running time, 88 minutes. Played March 25.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Helen Broderick, Barton MacLane—Really thought this would do business but it only about held its own. Time they were putting Taylor back into the type of picture best suited to him. Beery was swell and we always like that Rice gal. Running time, 83 minutes. Played March 17-18.— Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Monogram

GANGSTER'S BOY: Jackie Cooper—This picture you could easily classify as above average program calibre and while it did not have quite the draw of "Boy of the Streets" it came a close second as this drew above average on a Sunday and Monday showing. This was doubled with "Speed to Burn," which I consider an above the average racing drama.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MYSTERY PLANE: John Trent, Marjorie Reynolds—Played this as a midnight picture for April 1st. Made up a crazy program and the crowd was well pleased. Did swell business on this one. They sure go for a midnight show in this town. Did more business than for Saturday matinee and Saturday night.—Ernest S. Pollock, Strand Theatre, Hohenwald, Tenn. General patronage.

WHERE THE BUFFALO ROAM: Tex Ritter, Dorothy Short, Louise Massey and the Westerners, Snub Pollard—This was a big improvement over his other pictures. He sings better. Adding Louise Massey and the Westerners adds the right kind of music to western pictures. "Pee Wee" Pollard has better comedy relief than in the other Tex Ritter westerns. While no special drawing power, it fills the bill nicely where westerns are used.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Paramount

ARREST BULLDOG DRUMMOND: John Howard, Heather Angel—Just another of the Drummond pictures, not bad, not good and not one that anyone will

(Continued on following page, column 2)

TRUE STORIES FROM ALTEC FILES

NED (DOC) RAFALSKI,
General Manager of
Bland Bros. Theatres,
Chicago, Ill.

Exhibitor Finds Quick Diagnosis "Plain Miracle"

CHICAGO—"We were playing to a good business on a Tuesday matinee in the Olympia Theatre, when for a reason we couldn't find, the sound went dead on our No. 1 machine," said Doc Rafalski, General Manager of Bland Bros. Theatres.

"We called Altec, and C. G. Bosworth promptly arrived at the theatre. He immediately discovered there was no voltage in the photo-electric cell, resulting from a broken connection in a coupling unit.

"Bosworth had the No. 1 machine functioning normally in a few minutes. It was only necessary to double up on the No. 2 machine twice from the time he got to my theatre.

"The uncanny way the Altec man instantly puts his finger on what is wrong may be the result of engineering ability, but it's just a plain miracle to me."

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(*Continued from preceding page*)

miss if you fail to run it.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

ARTISTS AND MODELS ABROAD: Jack Benny, Joan Bennett, Mary Boland, Yacht Club Boys—This did better than the reviews would lead me to expect. The childish mind understood the comedy and laughed at it. The appeal was to those who enjoy the cheap radio and I judge that is one reason the motion picture critic could not see it. My people liked this show and, after all, that is all I want.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

BOY TROUBLE: Charlie Ruggles, Mary Boland—The kids do nice work in the picture; they were the main appeal, and if you can get them in, they will like the picture as it has a human story, but no names in the cast that mean anything to the public, hence poor business. For us this year Paramount has been sadly lacking in money making pictures; the hits have been almost nil.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BOY TROUBLE: Charles Ruggles, Mary Boland—Fair family picture that pleased the few I was able to get in on a bargain night. Running time, 73 minutes. —A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

CAFE SOCIETY: Fred MacMurray, Madeleine Carroll, Shirley Ross—Another disappointment from Paramount. This alleged comedy drags pitifully. Is not a top picture as allocated. Played April 2-3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ILLEGAL TRAFFIC: J. Carrol Naish, Mary Carlisle—This holds the record for doing the poorest Saturday evening business I have done since the memory of men runneth not to the contrary. I don't know why they thought this was any worse than a lot of others I have run, but it just worked out that those who came on Friday didn't like it and thus no one came on Saturday, and business was worse than usual.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

IN OLD MEXICO: William Boyd, George Hayes—Can anyone make these short westerns stand up on a single feature program? "Hopalong" has a western following and they had some good stuff in this. They are so much alike that one can hardly write concerning them.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone, Richard Cromwell—Reissue bought right and made a little money.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MEN WITH WINGS: Fred MacMurray, Ray Milland, Louise Campbell—This missed somehow; too long a period of time involved, which hurt the continuity of the story. Comments were very, very few. Did fair on opening day, but nosedived on the succeeding nights. Was disappointed in this picture from about every standpoint.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

MEN WITH WINGS: Fred MacMurray, Ray Milland, Louise Campbell—Very good but not up to previous pictures of this type. Did not draw like "Dawn Patrol" or "Wings of the Navy."—B. C. Brown, Temple and Vernon Theatres, Viroqua, Wis. General patronage.

PARIS HONEYMOON: Bing Crosby, Franciska Gaal, Shirley Ross, Akim Tamiroff, Edward Everett Horton—Fair picture. Bad weather hurt it for me.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

PERSONS IN HIDING: Lynne Overman, Patricia Morison—An excellent class B picture and well liked. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PERSONS IN HIDING: Lynne Overman, Patricia Morison, J. Carrol Naish—This lays itself wide open for a wise crack about exhibitors who show it. It is just another picture. I didn't brag about it too much before I showed it, so didn't need to do a disappearing act after the show.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SAY IT IN FRENCH: Ray Milland, Olympe Bradna—A fair program picture that they will neither pan nor get excited about; just run of the mill that sets you back at the box office.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SILVER ON THE SAGE: William Boyd, George Hayes, Russell Hayden—The best Cassidy to date. Pleased all my western fans and those who do not care for westerns. Business good. Advertise this as a real action western and you won't go wrong. Running time, 67 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

ST. LOUIS BLUES: Dorothy Lamour, Lloyd Nolan, Tito Guizar—A very good musical. Good plot, good cast. Well made. Business O. K.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ST. LOUIS BLUES: Dorothy Lamour, Lloyd Nolan, Maxine Sullivan—This was satisfactory. It had a number of good songs and the glamour of the Old Mississippi days in the show boat era.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THANKS FOR THE MEMORY: Bob Hope, Shirley Ross, Charles Butterworth—This was light and pleasant entertainment that my public liked. I balanced it up with a March of Time and a Walt Disney and the people thought it very good. I am sure I had more satisfied customers than many of the more expensive pictures give me, for instance, the fine "Dawn Patrol" which I ran the week before. People, after all, want recreation and relaxation, not sorrow and grief.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

TOM SAWYER, DETECTIVE: Donald O'Connor, June Travis, Robert Kent—Entertaining picture. Drew exceptionally well on a weekend date.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Republic

DOWN IN "ARKANSAW": Ralph Byrd, Weaver Brothers, Elviry, Pinky Tomlin—Played on Strand Night and did excellent business. Pleased all.—Ernest S. Pollock, Strand Theatre, Hohenwald, Tenn. General patronage.

GOLD MINE IN THE SKY: Gene Autry, Carol Hughes, Smiley Burnette—Another Autry means another success. Play them. Running time, 60 minutes. —George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

KING OF THE NEWSBOYS: Lew Ayres, Alison Skipworth, Helen Mack—Will pass on a double bill only and please as such.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

MAN FROM MUSIC MOUNTAIN: Gene Autry, Smiley Burnette, Carol Hughes—Very good western that did a better than average business.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

OVERLAND STAGE RAIDERS: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Louise Brooks—Played this on a single bill for the weekend patrons. Believe we should have double billed this one. I personally thought it a fine picture of its type, but had a low gross for weekend.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PRAIRIE MOON: Gene Autry, Smiley Burnette—Far below the rest of the pictures that Autry has made so far. Watch out, Gene, or "Hopalong Cassidy" will be within shooting distance of the throne you have sat on for so long in this town. Running time, 58 minutes. Played March 22.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

PRISON NURSE: Henry Wilcoxon, Marian Marsh—Double billed this and pleased. Stars not a drawing card here. Great for double program. Running time, 67 minutes. Played March 8-9.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

TENTH AVENUE KID: Bruce Cabot, Beverly Roberts, Tommy Ryan—This doubled on a Friday and Saturday brought the largest crowd in over a year. It seemed as if everybody was a movie fan on this weekend. Running time, 65 minutes. Played March 13-14.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

RKO Radio

BEAUTY FOR THE ASKING: Lucille Ball, Patric Knowles, Frieda Inescort—Yes, this is another of the Lucille Ball shows. They must have this little lady hired by the year all right. She has been in seven of the last sixteen RKO pictures I have run and guess that is good for some kind of a record. She is an attractive personality, but no one can stand that schedule and be with us two years.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

GUNGA DIN: Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr., Sam Jaffe—This is the top picture of the year so far. Well, second in my box office record to another RKO picture for 1939. I guess from the tone of exhibitor reports that is some kind of a record, too. Well! Play "Ferdinand" as he deserves and you will have them standing in line, and ditto for "Gunga Din." I ran a private preview for the Junior High History class on it, and did the kids talk. Anyway, here are two real box office shows; don't waste them on the same bill.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

PECK'S BAD BOY AT THE CIRCUS: Tommy Kelly, Edgar Kennedy, Ann Gillis, Spanky MacFarland—Built for kids. Double on bareback riding too obvious. The children came but that's all. I guess they can't all be good. Running time, 68 minutes. Played March 31-April 1.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

Twentieth Century-Fox

ARIZONA WILDCAT, THE: Jane Withers, Leo Carrillo, Pauline Moore, Henry Wilcoxon—The best Jane Withers show we ever played. Pleased adults as well as children. Running time, 67 minutes. Played March 24-25.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

BORNEO: Mr. and Mrs. Martin Johnson—I picked this up for a sportsmen's club benefit and with an advance sale the show did fairly well. In spite of the poor comments this has had in these columns I believe it is a very fine production of its type, and ideal for a benefit when sponsored by an organization of this nature. Most of the comments were unusually fine.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

CHARLIE CHAN IN HONOLULU: Sidney Toler, Phyllis Brooks—The new Chan was well received by my patrons. Picture better than average.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

DOWN ON THE FARM: Jed Prouty, Spring Byington, Louise Fazenda, Eddie Collins—Pleased and they said so. Business good and hopes for more on the next Jones picture. Eddie Collins stole the show. Running time, 61 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Slim Summerville—The Quints do all that is expected of them and the story is quite entertaining, but this did not draw nearly as well for us as the other two Quint pictures, which means that the public is no longer curious about the doings of the Quints as they once were to the extent that large numbers will pay money to see their pictures. This drew barely average business. Those who came, as far as we could determine, were pleased with the picture.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

ISLAND IN THE SKY: Gloria Stuart, Michael Whalen, Paul Kelly—I played this in place of a current release and found it to be a very satisfactory substitute. Glad I have several of last year's Twentieth Century-Fox pictures to use.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

JESSE JAMES: Tyrone Power, Nancy Kelly, Henry Fonda, Randolph Scott—A box office natural. Color beautiful. Can be played any day of the week.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

KENTUCKY: Richard Greene, Loretta Young, Walter Brennan—A dandy picture that didn't do as much business as it should on account of bad weather and road conditions. However, under favorable conditions, this should be a good box office production.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

LITTLE MISS BROADWAY: Shirley Temple, Jimmy Durante, George Murphy, Edna May Oliver: JUST AROUND THE CORNER: Shirley Temple, Joan Davis, Charles Farrell, Armanda Duff, Bert Lahr, Bill Robinson—In both of these Shirley does her stuff. While some of her pictures may have been better, there is plenty of entertainment for the Temple fans. Shirley does her stuff as best she can, which as we all know is plenty, but here comes the sad part of it. The drawing power was sadly missing for us in both of these. Every Shirley Temple picture up to "Little Miss Broadway" was a swell drawing card for us, real mortgage lifters and debt payers, but the last two drew below average. We dread the thought that the number one box office magnet should cease to draw them in. Here is hoping she can stage a comeback in her new pictures for us and others who have reported no business on the Shirley pictures.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Arthur Treacher—Very beautiful picture and color. About the best Temple to date. Local ministers mentioned this to congregations and business was good for a Palm Sunday. Adult as well as children entertainment of the best. Running time, 91 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PARDON OUR NERVE: Lynn Bari, Michael Whalen, Quinn Williams—Played it on a weekend to practically an empty house. It's a fair program picture that might go over on a Bank Night or on a double bill. Running time, 68 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PASSPORT HUSBAND: Stuart Erwin, Pauline Moore, Joan Woodbury—Went back and picked this up in place of one of this year's group and do not believe we improved it much. Was disappointed in it. Running time, 73 minutes. Played March 22-23.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SAFETY IN NUMBERS: Jed Prouty, Spring Byington, Shirley Deane—Very good.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SPEED TO BURN: Henry Armetta, Henry Arthur, Joan Valerie—Played this with "Gangster's Boy" and I consider it an above the average racing drama.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

STRAIGHT, PLACE AND SHOW: Ritz Brothers, Richard Arlen, Ethel Merman—Part of this is OK entertainment, but a lot of it is overly silly, and the net result rates the show below average. If you have enough elimination, leave this one out.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

"GREAT HELP" IN
THEATRE BUSINESS

> "I am a weekly reader of the HERALD and it surely is a great help in the theatre business."
>
> —*ERNEST S. POLLOCK,*
> *Strand Theatre,*
> *Hohenwald, Tenn.*

SUBMARINE PATROL: Richard Greene, Nancy Kelly, George Bancroft—A really big production that drew a terribly small amount of business. The preview, about the longest one we ever ran, was narrated by Edwin C. Hill and I thought he did a fine job, but in spite of that we just couldn't get them in.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft—Excellent picture and just made for my town. But wait. There was a catch, as the trailer, an experiment by National Screen, sure knocked the props out for us. Second night better than first. Played January 9-10.—Ernest S. Pollock, Strand Theatre, Hohenwald, Tenn. General patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—This is the first historical picture that has ever clicked for me. Second night's business ahead of first night. Tyrone Power turned in an excellent performance, although in my opinion not the one for the picture. Play it. Played February 27-28.—Ernest S. Pollock, Strand Theatre, Hohenwald, Tenn. General patronage.

THANKS FOR EVERYTHING: Jack Haley, Jack Oakie, Adolpe Menjou, Arleen Whelan—Fair. Hardly deserving of a Saturday date. Will get by in a pinch.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

THREE MUSKETEERS, THE: Don Ameche, Ritz Brothers, Binnie Barnes—One reel of this is enough. Some fine photography, but a weak, silly plot and the Ritz Brothers kept them away.—B. C. Brown, Temple and Vernon Theatre, Viroqua, Wis. General patronage.

THREE MUSKETEERS, THE: Don Ameche, Ritz Brothers, Binnie Barnes, Gloria Stuart—Shades of Dumas; what they did to his immortal story is plenty. A burlesque on it and it classes as screw-ball at its very screwiest.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

UP THE RIVER: Tony Martin, Phyllis Brooks, Preston Foster, Arthur Treacher—Quite amusing. Hardly strong enough to stand alone.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

WHILE NEW YORK SLEEPS: Michael Whalen, Joan Woodbury—Too many of these series pictures built along dual bill lines. The series product that really is built with some quality is very good and doing business but we can see no excuse for these cheaper ones. Running time, 63 minutes. Played March 15-16.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WIFE, HUSBAND AND FRIEND: Warner Baxter, Loretta Young, Binnie Barnes, Cesar Romero—A very entertaining feature that didn't do any business although it pleased. I thought it quite good but for some reason or other it didn't draw them in. Running time, 82 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

United Artists

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon—Never played a show where the comments were more divided. Personally I thought it a very satisfactory offering, but I had quite a number pan it plenty and a smaller number that said it was "great." Too much rental, however, for the business it did, which was very light.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

DRUMS: Sabu, Raymond Massey, Roger Livesey, Valerie Hobson—Previous to playing this picture, I noticed many small town exhibitors stating they failed to get business on this picture. I couldn't visualize such a wonderful picture, which I saw several weeks before playing it, not doing business. But believe it or not we didn't make film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TOPPER TAKES A TRIP: Constance Bennett, Roland Young, Billie Burke, Alan Mowbray—Fair comedy that was very weak at the box office.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

YOUNG IN HEART, THE: Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Roland Young, Billie Burke—Good picture that had about as much drawing power as a mustard plaster without the mustard. Running time, 90 minutes. Played March 31-April 1.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

Universal

COURAGE OF THE WEST: Bob Baker, Lois January—Another pleasing western with Bob Baker at his best. Running time, 57 minutes.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

SON OF FRANKENSTEIN, THE: Basil Rathbone, Boris Karloff, Bela Lugosi, Josephine Hutchin-

(*Continued on following page*)

. . . WHAT—*Headliners* FROM THE SKY?

Righto—flown by AIR EXPRESS—2500 miles overnight! News reels, shorts, feature films—they're box office hits when rushed "hot from the spot" by AIR EXPRESS to distributors and exhibitors across the nation. 3-mile-a-minute service with special day or night deliveries. Low cost—record profits. Cash in on this super-speed service direct to 232 key cities in the United States and Canada with fast air-rail coverage of off-airline points. Also by air to Latin America, Hawaii and the Far East. Merely phone RAILWAY EXPRESS—AIR EXPRESS Division for action.

◆ ◆ ◆

FREE booklet, "Air Express for Bigger Profits." It tells you how! Write Department 8, Air Express Division, Railway Express Agency, 230 Park Av., New York, N.Y.

AIR EXPRESS

AIR EXPRESS DIVISION RAILWAY EXPRESS AGENCY, INC.

(*Continued from preceding page*)

son, Lionel Atwill—Best weekend business this winter. Not quite up to what the people expected as to a scary picture but very good otherwise. Running time, 94 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

YOU CAN'T CHEAT AN HONEST MAN: W. C. Fields, Edgar Bergen, Charlie McCarthy, Mortimer Snerd, Constance Moore—Pleased and drew good. Had lots of laughs, too many as a matter of fact so that the people missed many cracks. Mortimer stole the show and people want more of him here. Running time, 75 minutes.—W. C. Feils, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Warner Brothers

BLACK LEGION, THE: Humphrey Bogart, Erin O'Brien-Moore—Played this last summer and brought it back again and it still has plenty of box office pulling power. Wonderful. Running time, 67 minutes.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

BLACKWELL'S ISLAND: John Garfield, Rosemary Lane, Dick Purcell—Pretty good action picture which pleased average business. Played March 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BORDERTOWN: Paul Muni, Bette Davis, Margaret Lindsay—With two great stars this cannot help but draw and please.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

BROTHER RAT: Priscilla Lane, Wayne Morris, Johnnie Davis—Can't see how this can possibly rate better than a fair program picture. This was allocated to me in Warner's top six with a guarantee and percentage. The show for me was not nearly up to average for a Sunday opening. Practically no comments either way, which indicates that it just got over. I expected a lot more picture and receipts.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

CRIME SCHOOL: Humphrey Bogart, Gale Page, "Dead End Kids"—Another pickup from last season and a happy choice as it is a swell piece of entertainment. Comments on street today (we opened with it last night) are numerous and all of the kind we like to hear.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

DAWN PATROL: Basil Rathbone, Errol Flynn, David Niven, Donald Crisp—Was terribly disappointed in this. It was such a short time ago when it was originally made and so many of the shots were either taken out of the old picture or made identically like it. Our patrons generally did not like it. Running time, 102 minutes. Played March 26-27.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DAWN PATROL: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp—A picture that is tops in its line of entertainment. Played it on the middle week program and did good midweek business. All performers turned in excellent parts. Don't pass it up by all means. Played February 22-23.—Ernest S. Pollock, Strand Theatre, Hohenwald, Tenn. General patronage..

DAWN PATROL: Erroll Flynn, Basil Rathbone, David Niven—This was a swell air picture, punishing and unhappy, with no romance and a terrible lot of drinking. However, they did make a production of it. I had people walk out and demand their money back as having seen it with Richard Barthelmess, if you can imagine that. The customer is always right, or is he?—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

DEVIL'S ISLAND: Boris Karloff, Nedda Harrigan—Pretty good program picture that did a fair business.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

FOUR DAUGHTERS: Priscilla, Rosemary and Lola Lane, Gail Page, Claude Rains, John Garfield—One of the most wholesome shows to come out of Hollywood in many a day. All comments were favorable. I don't see how they could have been otherwise. Warners are really going to town with product this year, although nothing so far has been especially big at the ticket window.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

HEART OF THE NORTH: Dick Foran, Gloria Dickson, Gale Page—I used this on a Friday-Saturday change as a single on nights that I usually double-feature. Best Friday-Saturday business for more than six months and the picture is one of the best in this field. Give us more like this!—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

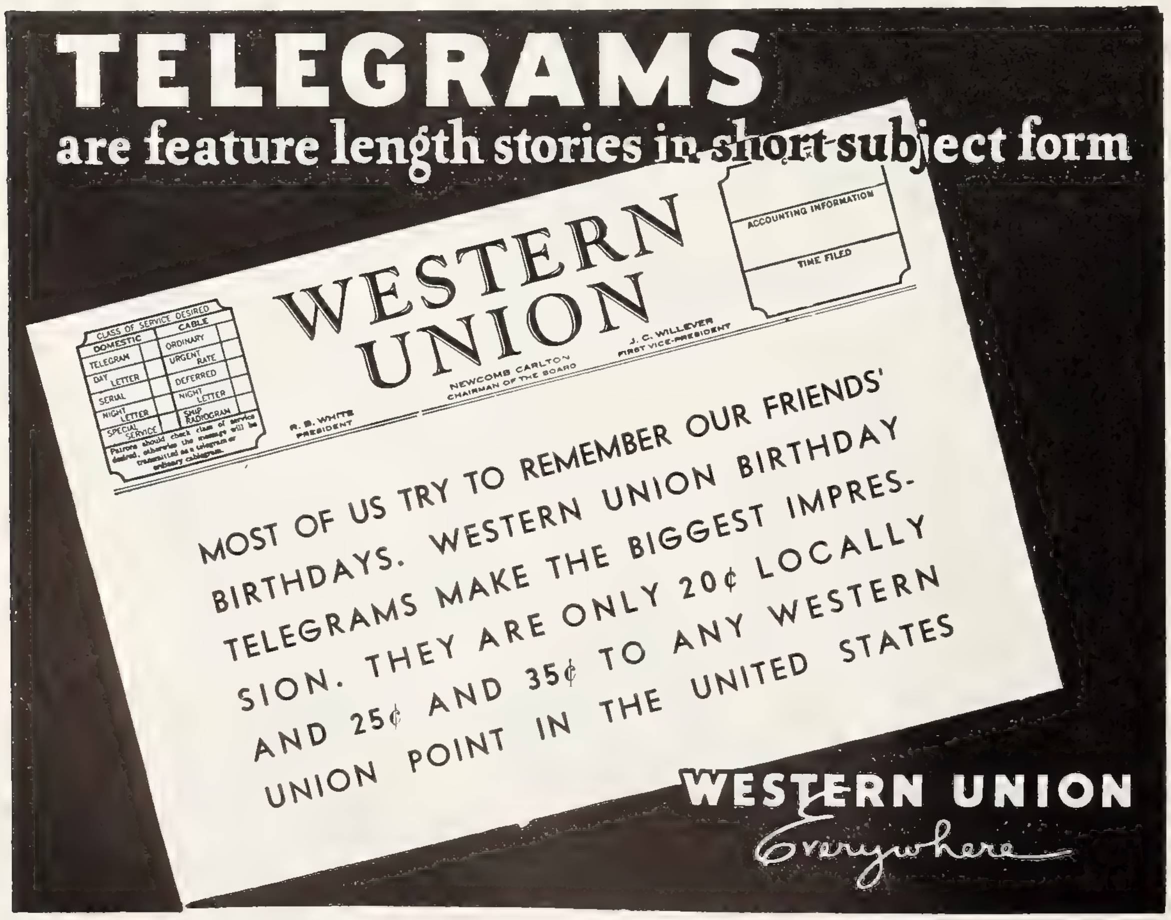
KING OF THE UNDERWORLD: Humphrey Bogart, Kay Francis—Pretty good action picture which pleased average business. Played March 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LITTLE MISS THOROUGHBRED: Ann Sheridan, John Litel, Frank McHugh, Janet Chapman—Double billed this and it is a wow. This Chapman kid is a sure box office bet. Running time, 65 minutes.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

OKLAHOMA KID, THE: James Cagney, Rosemary Lane, Humphrey Bogart—Very good action drama which pleased all and did extra business. Played March 29-30—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, Charles Bickford—Ran this late but it went over. Is a natural for color and what the public wants to see in color. Everyone was satisfied and that makes the theatre business a pleasure. Enough came to see it so I did not need to borrow money to buy it and, all in all, I report give us more like it and most of our problems will be solved.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

WHITE BANNERS: Claude Rains, Fay Bainter, Jackie Cooper—Used this as a sub for a current offering, and took in more the second night (used midweek) than on the opening, which is the only midweek picture that ever did this here. However, neither night was especially good.—L. V. Bergtold, Westby Theatre, Wis. General patronage.


TELEGRAMS

are feature length stories in short subject form

MOST OF US TRY TO REMEMBER OUR FRIENDS' BIRTHDAYS. WESTERN UNION BIRTHDAY TELEGRAMS MAKE THE BIGGEST IMPRESSION. THEY ARE ONLY 20¢ LOCALLY AND 25¢ AND 35¢ TO ANY WESTERN UNION POINT IN THE UNITED STATES

WESTERN UNION

Everywhere

Short Features

Columbia

NIGHT IN A MUSIC HALL, A: Music Hall Vanities—Vaudeville with a chorus as staged by Fanchon and Marco. An excellent single reel and different.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

CAIRO, CITY OF CONTRAST: FitzPatrick Travel Talks—These go good here once in awhile. Running time, one reel.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

FOOTBALL ROMEO: Our Gang—Any time they want to stop these Gang comedies it will be all right with us. They do not have the Gang Hal Roach used to have. Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Paramount

MY FRIEND THE MONKEY: Betty Boop Cartoons—Average Betty Boop. Got a lot of laughs from the kids and quite a few smiles from adults. Running time, 7 minutes.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

PARAMOUNT PICTORIAL: No. 8—An excellent subject. Making gold leaf very interesting and sheep subject fine.—C. L. Niles, Niles Theatres, Anamosa, Iowa. General patronage.

RKO Radio

FERDINAND THE BULL: Walt Disney Cartoons—Well! Play "Ferdinand" as he deserves and you will have them standing in line.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HECTIC HONEYMOON: Radio Flash Comedies—Very good. Kept patrons in an uproar. More comedies like this one is what the public is crying for; they are fed up on so many cartoons. Running time, 17 minutes.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

MARCH OF TIME, THE: No. 6—This is a good subject but I can't sell it here. Running time, 20 minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

Twentieth Century-Fox

CUCKOO BIRD, THE: Terry-Toons—A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FILMING BIG THRILLS: Adventures of the Newsreel Cameraman—One of the best of the series of "Adventures of the Newsreel Cameraman." Has plenty of thrills. Will fit in very nicely with a musical feature. Running time, 9 minutes.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

MOVIETONE NEWS: Still tops in our situation—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

UNIVERSAL NEWSREEL: No. 753—Like these fine and so do our customers. Running time, one reel—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

Vitaphone

JUGGLING FOOL, THE: Vitaphone Varieties—Good vaudeville reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LONE STRANGER AND PORKY, THE: Looney Tunes—This is an excellent black and white cartoon which burlesques the "Lone Ranger." Will please the kids 100 per cent.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PORKY AND DAFFY: Looney Tunes—A dandy black and white cartoon with Daffy and Duck in a prize fight.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PORKY THE GOB: Looney Tunes—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROBIN HOOD MAKES GOOD: Merrie Melodies—Better than average Merrie Melody. Art work and color especially good. Running time, seven minutes.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

RUBINOFF AND HIS VIOLIN: Melody Masters—One of the best musical reels we have ever run.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

SERVICE SELLS

One of this department's scouts came by to tell about his experiences with some ushers in a Broadway house. Seems there was a mixup about seats, but that wasn't the point. The difficulty came about through the service lads who displayed what might be mildly termed an unconventional attitude in making light of the patron's desires in the matter. There was lacking the crisp, impersonal though courteous approach that customers have been educated to take for granted.

If the theatre's most cherished asset is community goodwill, then that goodwill must rest importantly upon the shoulders of the personnel in dealings with patrons. Too much can never be said about the how and the why of it. Thus, your Chairman is gratified to bring to every member's attention, especially at this time, the comprehensive and detailed service manual compiled for Warner Bros. Stanley Theatre in Jersey City, by Round Tabler Rudy Kuehn, Hudson County district manager in Don Jacocks' New Jersey division.

The booklet takes in about everything from what qualifications an usher should have, to what he should know about his job before and after donning his uniform. Telephone operators, cashiers and doormen are also carefully instructed in what to do and when.

Of course, Kuehn does not mean these instructions to discount intelligence and quick-thinking on the part of the staff. He does realize, as does every smart operator, that the entire personnel must be soundly grounded in every phase of patron-contact to avoid any unnecessary cause for complaint that can react against the boxoffice.

No theatre ever had, or ever expects to have, a top attraction to sell with every change of program. But every theatre equipped to do so, can sell its service every day in the year to bring in extra admissions for which the program cannot always be credited.

▽ ▽ ▽

BRUSHING OFF THE COBWEBS

Take the venerable door-knob hanger, for instance. By now, it probably has been suspended from every available door the nation boasts. But Jimmie Redmond, in Fairbury, Neb., gave it new life for his date on "Made for Each Other," at the Bonham, by slitting the hanger and inserting a birth announcement card with picture copy in individual envelopes personally addressed to the house-holder whose door the hanger adorned. The extra time and effort required were highly profitable, reports Redmond, since opening day was about 40 per cent over expectations.

Most any stunt has a hundred and one variations and in due course of time, your experienced showman gets around to trying them all. Then every now and then up pops an oldie with an ingenious twist that brushes off the cobwebs of long usage, and makes it brand-new again.

▽ ▽ ▽

THE SHOW DOES "GO ON"

Elsewhere in this issue is detailed what Ferd Nessel accomplished to keep his house open in the face of a local flu outbreak that closed the schools, hit retail business and generally dented the morale of the community. In brief, Nessel followed hospital procedure in air-conditioning the theatre. His success in maintaining a solid front in the face of the flu bugs held the grosses up to par. It also brought grateful thanks from the city fathers.

Here again is illustrated the almost automatic lightning-fast thinking that is properly the equipment of theatremen, by instinct and experience trained to anticipate emergencies of every kind. Come flu, flood or fire, the show must go on, if for no other reason than to maintain community morale. That it does go on, is to the eternal credit of the industry the theatremen so ably serve.

▽ ▽ ▽

Those prone to regard New York as too metropolitan to go for stunts accepted in other sectors are referred to last week's activities sponsored by Oscar A. Doob's Loew's Theatres ad forces in the Broadway area. A street race between waiters representing leading restaurants, on behalf of "Cafe Society", and a gathering at the Ziegfeld Theatre of 500 sets of twins as a buildup for the circuit's local "twins" campaign, stopped traffic entirely.

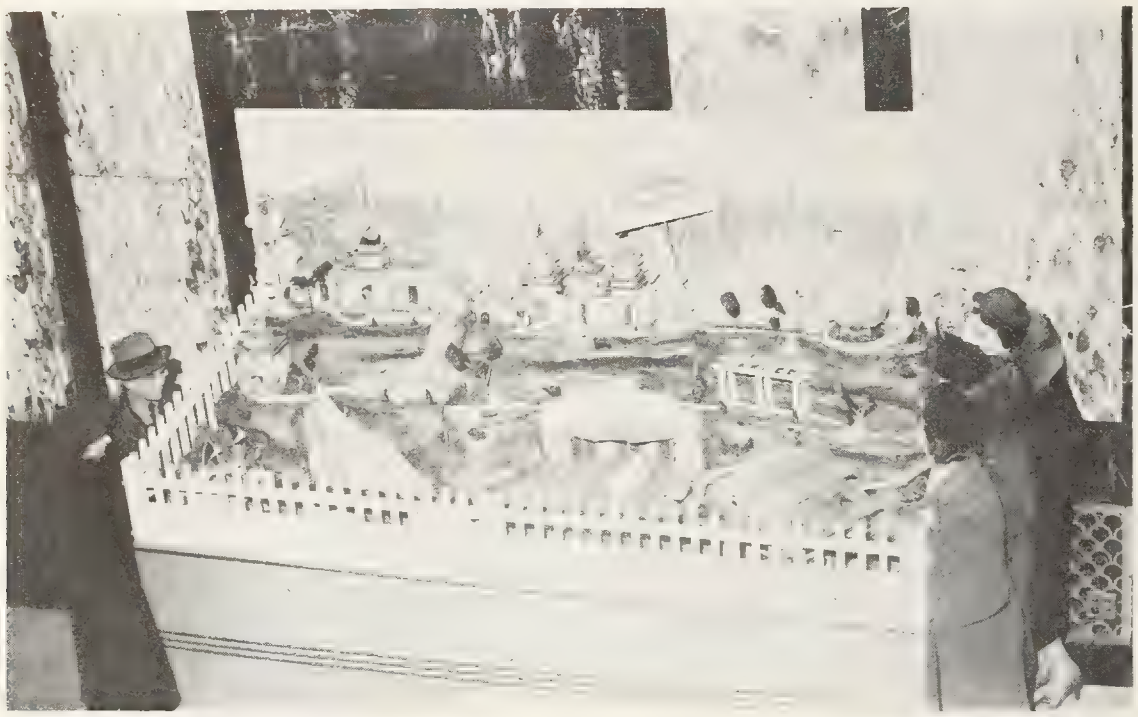
Incidentally, the New York press, notably the considerably conservative *Times*, reported the goings-on at length.

A-Mike Vogel

Round Table in Pictures

Promoted by Ward Farrar, Loew's, Indianapolis, on "Stagecoach" was use of 100 year old deadwood coach illustrated here which was driven from the Municipal Airport, where it picked up picture print, to the downtown section, loaded with newspapermen and belles of the 1800's. Stunt was covered by papers with art and stories plus special emphasis on the comparison between early transportation and the new.

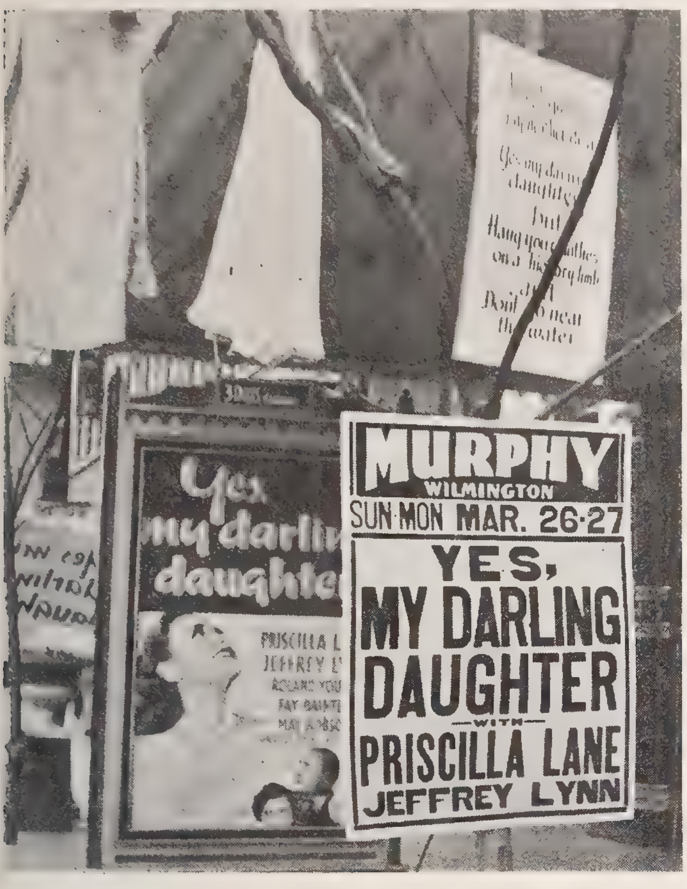
Turning the lobby of the Pavilion Theatre, in London, into a paddock and using six thoroughbred horses for a stage presentation were some of the stunts engineered by United Artists to launch "King of the Turf." Highlight of the campaign was a parade of "bookmakers" who shouted the odds at the principal railway stations, men also distributing racing tips, all of which included proper mention of the theatre and attraction.

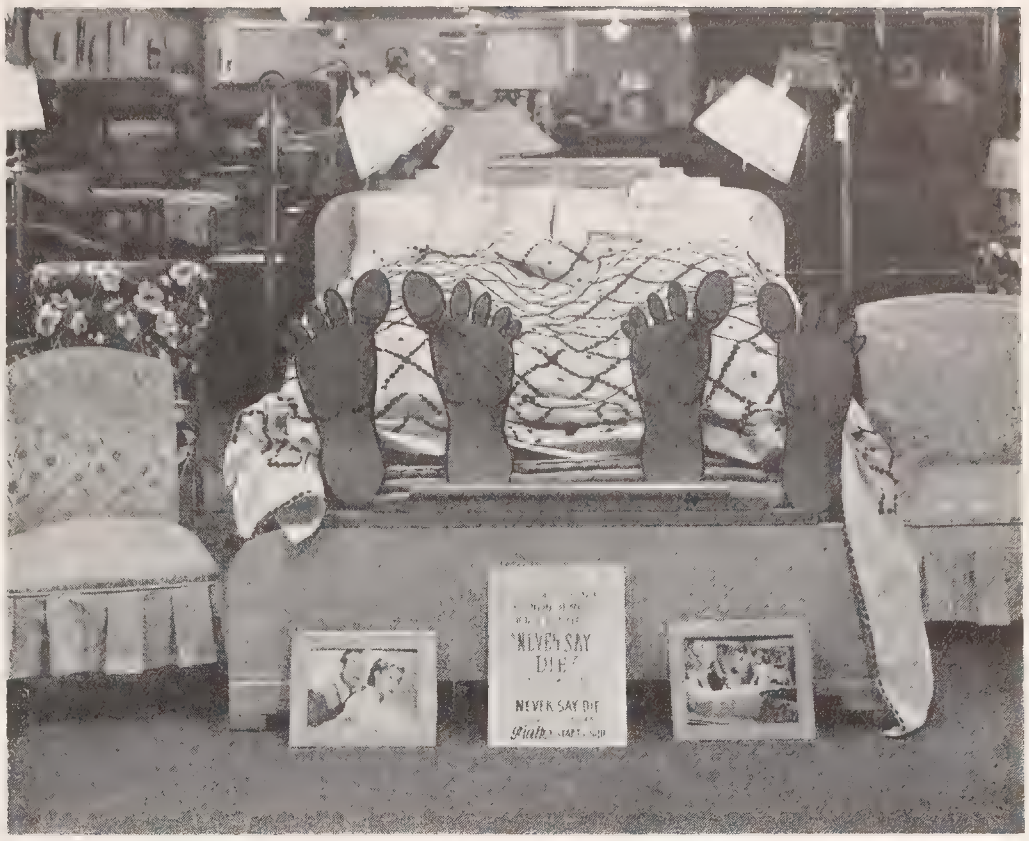


Fashioning his Easter lobby display along the lines of the World's Fair, Les Pollock, Loew's, Rochester, N. Y., carried out the intricate details of the various buildings with proper lighting effect. Theme center, stairs, flags, banners, streets, trees, shrubbery, trellis with interwoven vines are but a few of the sights that made up the interesting display. Six live white bunnies capered in and out of the buildings. Les reports that while only one bunny is shown in the photo, the other five were in the "Parisian Village," looking things over.

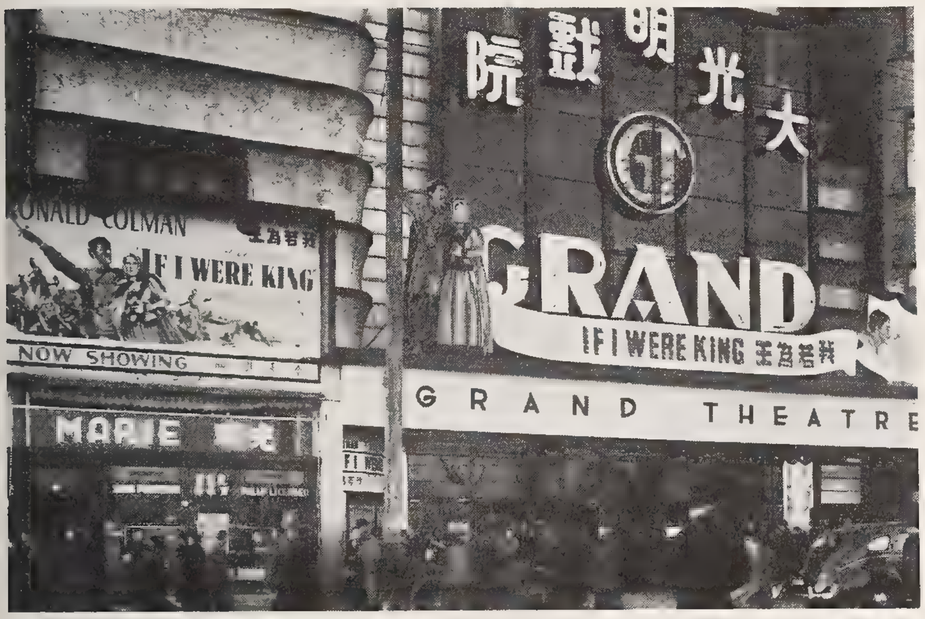
Mounted troop of Boy Scouts, used as a company of "Lancers" withpith helmets and lances advertising "Gunga Din" were promoted by Lou Hart for that date at Schine's Hippodrome, Gloversville. Reported by the theatreman as a first-time exploitation demonstration of its kind to be used there, the aggregation created quite a stir as it covered important highway artery and surrounding communities.

Playing up the poem by the same name, Bill Nasses, Murphy, Springfield, Ohio, on "Yes, My Darling Daughter" hung washline with girl's clothing on tree in front of theatre. Card carried title, playdates, etc.



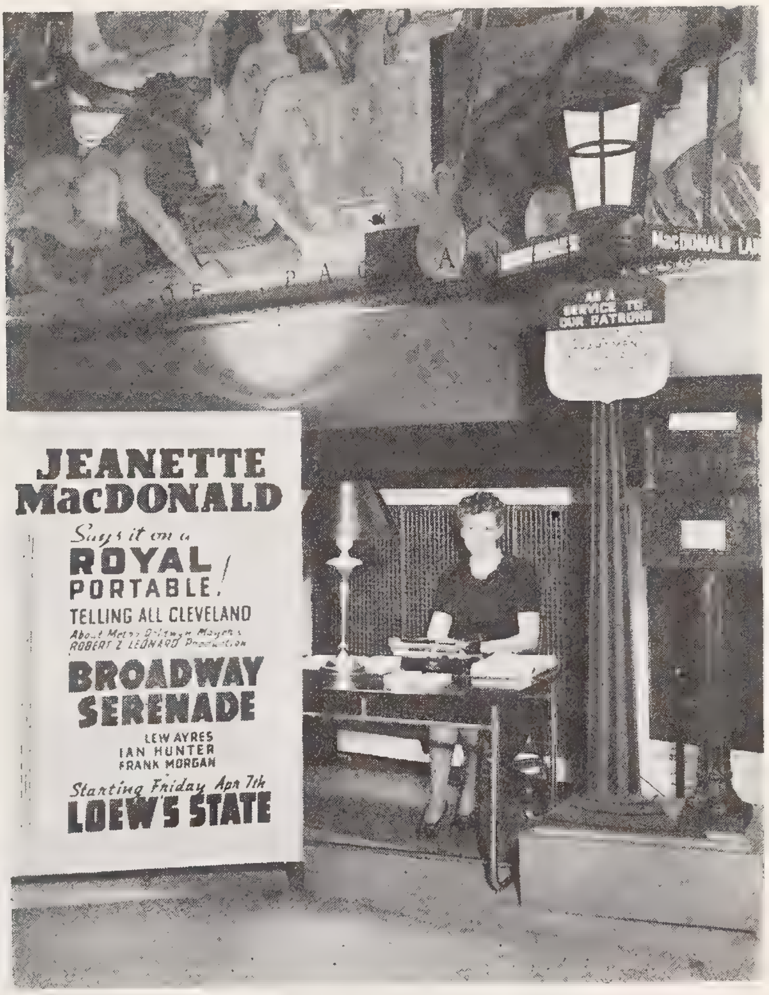


For "Never Say Die" at the Rialto Theatre, in Phoenix, Arizona, Manager Newton "Carolina" Brunson arranged the novel window tieup illustrated above. The feet of Bob Hope and Andy Devine were tied together as in a sequence of the picture. Highlights of the campaign included a banquet with Governor Bob Jones and photographs at the State Capitol, in addition local confectioner cooperated by featuring a sale of "Martha Raye" kisses.



Giant cutout figures of Ronald Colman and Frances Lee were planted atop marquee of the Grand Theatre, in Shanghai, as advance on "If I Were King." Also arranged by J. E. Perkins, general manager for Paramount in the Orient, was a special color job program, entire printing and distributing cost of which was met by merchants' ads.

Tieup with local typewriter agency on "Broadway Serenade" netted Milt Harris, Loew's publicity director, lobby display of girl seated at table typing messages on the picture, which were distributed to patrons. Also to be noted at right is stunt arranged by the publicist with local post office official for permanent mail box in lobby for convenience of many transients attending a number of conventions scheduled for the summer months. With each change of program, lamp post street sign is changed to include new picture title and cast. Also included on the lamp post is United States Post Office shield calling attention to the service.



Theatre Air Plant Keeps House Open When Flu Scare Closes City Schools

On the announcement that the city schools of Anderson, Ind., were to be closed on account of a "flu" outbreak, with children warned not to attend theatres or other public gatherings, and with hundreds of 'phone calls inquiring whether the theatres were under the same ban, Ferd Nessel at the State immediately contacted the Board of Health for information on what to use in the theatre's conditioning system recirculating ducts to kill "flu" germs. He was told that air-conditioning was the best preventative when temperature was kept constantly at 70 degrees and was further advised to wash and clean the air, open the roof exhaust and to admit about one-fourth fresh air.

These things were done immediately, with the house personnel keeping a constant half-hour temperature check on a chart in full view so that patrons could see what was being done in their behalf. Ferd reports the method immediately effective. In addition, patrons who thought they had any "flu" symptoms were courteously asked not to enter the theatre.

While all this was functioning, Nessel put together the two-column type ad reproduced on this page, for both papers, his entire campaign carried in a page one story. The dailies cooperated further by requesting those with "flu" symptoms to remain away from the theatre. Posters out front carried the same information.

As a result, the Round Tabler reports attendance increasing during the "flu" period, while general retail business was off as much as 30 per cent. The campaign is credited with keeping the theatres open, with further goodwill obtained by the community's thanks in the form of letters of appreciation from the Mayor, Health Board and Chamber of Commerce.

STATE THEATRE
URGES YOU TO...

HELP FIGHT THE FLU!

If You Have It, Or Are Just Recovering From It—DO NOT ATTEND AND EXPOSE CHILDREN AND OTHER PEOPLE—STAY HOME AND FOLLOW YOUR DOCTOR'S AND HEALTH AUTHORITIES' ADVICE.

FOR THOSE ATTENDING!

We Are Safe-guarding Your Health By—OPERATING CONTINUOUSLY OUR GIANT AIR-CONDITIONING PLANT—CLEANING AND WASHING THE AIR AND ADMITTING THE PROPER AMOUNT OF FRESH AIR AT ALL TIMES—AND MAINTAINING A 70 DEGREE TEMPERATURE AS RECOMMENDED BY HEALTH AUTHORITIES.

YOU DO YOUR PART AND WE'LL DO OURS!

F. D. NESSEL, Manager.

Nessel's Two-Column Flu Ad

Boucher Ties Kid Show To St. Patrick's Day

Leading children's apparel shop in Gloversville sponsored a juvenile spring fashion show on the stage of Schine's Glove Theatre, as part of Frank Boucher's St. Patrick's Day celebration. Entire cost to theatre was furnishing of trailer and 40 by 60 lobby display, merchant paid for windows, ads, models, clothes and prizes. Boucher trained and rehearsed twelve models ranging in ages from three to twelve which were supplied by the store. In addition, a complete layette was given by cooperating merchant to be awarded to the first child born on St. Patrick's Day. This netted a newspaper story and a great deal of word-of mouth comment.

On "Made for Each Other", Boucher distributed teaser envelopes outside of which carried caption "to every boy and girl of 18 to 25 in Gloversville", inside was message "Is it crazy to get married these days," etc. followed by picture copy, playdates, etc., newspaper ad carrying out the same theme.

"LET'S HEAR FROM YOU"

City Manager Aids Wise

Reported by Nathan Wise, director of publicity for the RKO theatres in Dayton, Ohio, was effective tieup made with City Manager Milard M. Blaettner over Station WHIO for the stage show and personal appearance of Ozzie Nelson and Harriet Hilliard at the Colonial Theatre. Forty-three staccato announcements were used at various times during the day, approximately every fifteen minutes. Starting with the early risers, the housewife heard the announcements during the day, children in the afternoon and the entire family during the dinner hour. Nathan says the results were most gratifying.

French "Snow White" Version Gets Unique Theatre Front

For the French version of "Snow White and the Seven Dwarfs" at the Waldorf Theatre, New York, the public is given an opportunity to see the complete details of how a Walt Disney film is made, through the medium of a continuous moving display on sliding panels, 30 by 40, on one part of the theatre front.

Another section of the front is devoted to the display of original and detailed line sketches created by the Disney artists which were a basic guide to the animators in the creation of the feature. A collection of the original French art created by Parisian designers and used for display and advertising purposes at the Marignon Theatre in Paris where the picture ran, has been sent from France and included in the display at the Waldorf.

"LET'S HEAR FROM YOU"

"Bring 'Em Back" DeHaven Reports on Revival Shows

Now stressing a strictly revival policy at the Belmont in Highland Park, Detroit, A. Milo DeHaven, who styles himself the "movie man revivalist," has been distributing request cards to his audiences for pictures they would like to see again. When the dates are set in, return card is forwarded to patrons with notice of the bookings of their choice.

For the promotion of "King Kong" recently revived, DeHaven made a tieup with two amateur snapshot clubs and 10 photo supply stores for which prizes were set up for the best snapshots taken of six sheet cutout set up in theatre lobby. Samples of the pictures received were displayed in the cooperating stores and theatre.

Theatres Engaged On "Love Affair"

First reports from the key situations where "Love Affair" has had engagements show comprehensive campaigns with spring fashions, flowers and store displays designed to accentuate the love theme dominating, such as Manager James Clemmer's campaign at the Fifth Avenue, Seattle, which included a full window in the Bon Marche department store built around spring styles, one of Irene Dunne's gowns prominently featured. "Your Love Affair" was the theme of a contest conducted by the *Post-Intelligencer* and a special ad addressed to the distaff side was planted on the women's page. In Memphis, Manager Fred Ford of the Malco-Palace tuned in on the spring weather and a "love affair" bench in the lobby was open to all couples.

Curbstone Broadcasts Aid

"Love" was the dominant theme in the Portland, Ore., campaign where Herbert Sobottka, at the Orpheum, hooked in with KGW for a series of curbstone broadcasts in which persons interviewed were questioned on their romantic experiences. The *Oregonian* assigned a writer to dig up material on famous Portland love affairs.

For the run at the Albee, Cincinnati, Manager Joseph Alexander tied in with a large florist shop in the Gibson Hotel and the proprietor presented every lady attending the opening day's show with a boutonniere appropriately tagged. At Buffalo, Manager William Brett of the Buffalo got choice positions on 100 prominent newsstands in the downtown area, the basis being *Life Magazine's* recent two-page spread.

Manager Ed Miller, Hippodrome, Cleveland, tied in with the Laub Baking Company in a search for the 25 oldest married couples in Cleveland, the Laub Company acting as hosts to the couples. The Cleveland *Plain Dealer* conducted a contest wherein women told why they go for Boyer and men told of the appeal of Miss Dunne.

FINAL PERIOD OF FIRST QUARTER MARKS TOP FORTNIGHTER LISTING

All Records in 1939 Awards Fall as Theatremen Report Entries for Consideration in Quarter Judging; To Name Winners

SEEKING to get in under the wire for the judging in the First Quarter of the 1939 Quigley Awards, Round Tablers from almost every section of the country forwarded exploitations and promotions of high effectiveness for consideration in the final Fortnight that marks the end of the initial Quarter. Confronted by the avalanche of entries from theatremen who seek recognition, it was again found necessary to vote a number of Fortnighter Appointments that again topped the record set in the last preliminary judging.

Who the winners were and what they did is set down on this page and the following. In addition to the entries so detailed, the work of other winners will be found as follows: Everett Callow's aviation breakfast on "Wings of the Navy," issue of Feb. 4th; Jim Redmond's doorknob hanger on "Made for Each Other"; editorial page, this issue; Ferd Nessel's flu campaign, opposite page; and in the Round Table photo section, this issue, entries from Milt Harris, Lou S. Hart, Les Pollock and L. Ward Farrar.

Results of the First Quarterly Judging for the Quigley Plaques, Medals and Certificates will be announced in next issue. The first Fortnight period for the Second Quarter ends on April 24th.

Winners of the Last Fortnighter

RAY BELL
Publicity, Loew's
Washington, D. C.

STAN BENFORD
Manager, Earle Theatre
Philadelphia, Pa.

H. F. BORRESEN
Publicity, Winona
Winona, Minn.

LIGE BRIEN
Manager, Prince
Ambridge, Pa.

EVERETT C. CALLOW
Publicity, Warners
Philadelphia, Pa.

MOON CORKER
City Manager, L & J
Athens, Ga.

A. KENT CRAIG
Manager, Capitol
Cobourg, Ont. Can.

FRANCIS DEERING
Manager, Loew's
Houston, Tex.

TED EMERSON
Advg. Dir., Omaha
Omaha, Neb.

L. WARD FARRAR
Manager, Loew's
Indianapolis, Ind.

EDDIE FORRESTER
Manager, Omaha
Omaha, Nebraska

SAM GILMAN
Manager, Loew's
Harrisburg, Pa.

KEN GRIMES
Manager, Warner's
Erie, Pa.

HAROLD GROTT
Manager, Met
Baltimore, Md.

MILT HARRIS
Publicity, Loew's
Cleveland, Ohio

LOU HART
Schine's Hippodrome
Gloversville, New York

C. L. HOLLISTER
Manager, Babcock
Wellsville, N. Y.

JOHN W. HOWE
Manager, Olympia
Portsmouth, N. H.

WILLIAM W. JOHNSON
Manager, Opera House
Millinocket, Me.

I. HENRY KAHAN
Manager, Savoia
Philadelphia, Pa.

GUS LAMPE
City Manager, Schine's
Syracuse, N. Y.

JACK E. LYKES
Manager, Loew's Stillman
Cleveland, O.

W. RAY McCORMACK
Manager, Roxy Theatre
Frankfort, Ind.

BILL MISKELL
Manager, Orpheum
Omaha, Nebraska

FRANK MURPHY
Manager, Loew's
Syracuse, N. Y.

F. D. NESSEL
Manager, State Theatre
Anderson, Ind.

LES POLLOCK
Manager, Loew's
Rochester, N. Y.

JIMMIE REDMOND
Advg., Bonham Theatre
Fairbury, Neb.

CHARLES B. TAYLOR
Publicity, Buffalo Theatres
Buffalo, N. Y.

STUART TOMBER
Manager, Fargo Theatre
Sycamore, Ill.

REX WILLIAMS
Manager, Hoosier
Whiting, Indiana

Most Courteous Patrolman Contest Planted on "Sergeant Madden"

In addition to excellent news coverage, Francis Deering's "courteous cop" contest used for opening of "Sergeant Madden" at Loew's State in Houston, brought editorial mention, in cooperating paper. Week ahead, paper ran stories together with ballots on which readers were asked to vote for their favorite officer.

Trophy, awarded in honor of Wallace Beery's portrayal of a well-respected police officer, was presented to local winner at a dignified ceremony. Newspaper ran stories and photos of presentation by Chief of Police.

Borresen's Giant Postcard to Star Marks Northwest Premiere on "Sage"

It was that old reliable, the giant postcard of greetings to the picture's star, that earned for Al Smith, city manager, and H. F. Borresen, publicist, a barrel of attention in advance of the northwest premiere, at the Winona, in Winona, Minn., of Bill Boyd in "Silver on the Sage." Well ahead of the date, trailer was run inviting local kids to sign the card which told Boyd they were waiting for the date on the picture. The unusual communication was forwarded to the Paramount studios and after Boyd posed with it, card was returned to Winona for further exploitation.

The message was next displayed in the window of leading boys' clothing store, which also made up heralds containing cut of star and card with tiein copy: "When boys think of clothes, they Hopalong to Neville's." These were distributed as souvenirs, which brought more boys into the store on one day than ever before. Local paper also ran the photo and for lobby display, Borresen made up a layout showing stills of signing, mailing and acceptance of the card plus theatre copy.

Securing the services of a "mechanical man," Jack Lykes, Loew's Stillman, Cleveland, had him parade through busy streets carrying a large lettered case containing imitation bricks. Stopping at intervals, robot would remove the bricks from the case and place them in order along the curb spelling out "Within the Law." Lettered sign on man's back and suitcase were walking advertisements. Police cooperated by handling crowds that gathered to watch the "act" in progress.

Further police tieup was effected with special broadcast over WGAR, Captain John Weiss urging all Cleveland motorists to stay "Within the Law" by observing all traffic rules. Guest tickets were awarded to outstanding drivers during the specified time. Cleveland, incidentally, is very traffic-minded at this time, having just won the first place in the 1938 National Traffic Safety competition among the major cities of the nation.

Gilman Cracks Hard-to-Get Paper On 50-Years-Married Couple Party

According to Sam Gilman, the *Evening News*, of Harrisburg, Pa., usually very tough in the matter of outside publicity for theatres, loosened up considerably on a suggested tiein by the Loew's manager on "Made for Each Other" wherein local couples married 50 years or more were invited to be guests of the theatre. In addition, seven of the couples married the longest were dined and wined by Gilman on a hookup with leading hotel. Featured at the dinner was giant birthday cake inscribed with name of the picture.

The promotion was publicised by the paper for five days ahead, the campaign topped with a three-column cut and story of the dinner in which the theatre and attraction received due credit.

Lampe Arranges Radio Transcription From Star for Syracuse Friends

Since Bill Lundigan, who appears with Deanna Durbin, in "Three Smart Girls," was formerly a radio announcer with WFBL, in Syracuse, Gus Lampe, Schine city manager, arranged for the local star to make a special radio transcription at the Universal studios to be broadcast over the station coincident with the date on the picture at the Keith. Transcription was in form of a speech to the star's Syracuse friends with a full program built around the greeting, using a prologue and epilogue. Picture, theatre and stars were plugged throughout the program, widely publicized by station and press in advance.

In addition, Mayor Marvin proclaimed "Bill Lundigan Day" for the opening, which was widely publicised and plugged further with cards in prominent windows. Papers also played up a news shot from the studios wherein Lundigan was shown presenting Durbin with a special badge making her a member of the Mayor's staff.

(Continued on following page)

NEWSPAPER PUBLICITY STRESSED

(Continued from preceding page)

Howe Secures Leading Stores For Unique "Baby" Co-op Page

Acting as his own salesman, Manager John W. Howe, Olympia, Portsmouth, N. H., bought a page outright from the local *Herald* and sold the space to 18 of the better stores as a co-op with an appealing contest slant. In each ad was placed a different girl's name and readers were asked to select the name they believed most suitable for the newest addition to the Jones family and to give their reasons why in as few words as possible. Cash and tickets were the prizes and page was tied in with the picture by a scene cut and copy from the picture at the head of the layout. To build further interest, Howe put together a lobby display of infant's paraphernalia decorated with baby pictures. As patrons approached the display, ushers distributed colored birth announcements, copy tying to the date.

Tri-States Theatremen Effect Tieins On "Honolulu" and "Huck Finn"

Working with Ted Emerson, Tri-States Omaha district ad head, Manager Bill Miskell, of the Orpheum, featured the date on "Honolulu" with an elaborate display two weeks ahead that duplicated as near as possible the famed Cocoanut Grove at the Los Angeles Ambassador Hotel. Further atmosphere was furnished with real hula dancers and hula orchestra. Additionally helpful was an amateur hula contest put over with one of the local dailies some two weeks ahead of the date. Winners were chosen at a midnight stage show, the entire tiein gaining strong publicity support.

A unique swap-shop idea was used by Eddie Forrester, also with Emerson's cooperation, at the Omaha, for "Huck Finn," space set aside in the lobby where a shop was set up. Youngsters were invited to come in and swap their belongings following the sequence in the picture. Unusual idea brought the attention it rated, with many of the city's juveniles on hand to do business with each other.

Grimes Features Style Show To Build Lenten Business

Sponsored by the local *Dispatch-Herald*, fashion shops and stores cooperated with Ken Grimes for a two-day monster annual style show held during Lent at the Warner Theatre, in Erie. Highlight of entire campaign was the personal appearance of Miss Prunella Wood, nationally known fashion expert and writer who described the modes. Started weeks ahead, the show was ably directed by Miss Antoinette Post of the Antoinette School of Dance, well-known locally.

Cooperating paper carried front-page breaks in addition to fashion comments by Miss Wood. Numerous full-page merchants ads were run with prominent mention of the show, art work of various tableaux was run together with descriptive copy and readers were planted daily until the show opened.

LOCAL TAXI DRIVERS ENDORSE "MIDNIGHT"

Since Don Ameche plays a taxi driver in "Midnight", for the date at the New York Paramount, Bob Weitman threw a party for 4,000 New York taxi drivers at a special midnight show in order to get their expert opinion on the star's technique.

Event was advertised widely in the taxi drivers' trade press. In addition, for the rest of the week, drivers distributed theatre cards to fares, tying-in the picture.

Aunt of "Pygmalion" Star Tied to Canadian Date

At the head of the many tieins and exploitations for his date on "Pygmalion" at the Famous Player-Canadian Capitol, in Cobourg, Ontario, Manager A. Kent Craig places the personal appearance of Mrs. Sylvia Graham, aunt of Wendy Hiller, female lead in the picture. This participation was emphasized by Kent since he reports Mrs. Graham previously unavailable for cooperation on the picture's opening in nearby Toronto, where she resides.

Much was made of the promotion in the local and Toronto press, as was a scrap book kept by the aunt which contained in photo and story the history of Miss Hiller in showbusiness. Kent was able to obtain the book for display at the theatre and advertised the scoop widely.

Contest for Pet Copy Peeves Planted by Bell for "Madden"

On the assumption that newspaper readers were eager to air their pet peeves against the city's "finest," Ray Bell was able to promote a contest in the Washington *Times-Herald* on "Sergeant Madden" with cash prizes and tickets to Loew's Capitol for the best stated squawks about local policemen.

Contest ran for four days ahead with long single and two-column buildups. In addition to the announcement of the winners, the finale was given a full-page streamer and many of the outstanding replies were detailed in his widely-read "Gleanings and Screenings" column by Andrew R. Kelley, the paper's drama critic.

Paper Runs Page-One Theatre Cut With Title in Marquee Mortise

A theatre party at the L & J Georgia, in Athens, on "Newsboys Home" for local newsboys who had taken part in a subscription drive in behalf of the *Banner-Herald*, was productive of unusual advance page-one publicity planted by Moon Corker and P. E. McCoy. Paper ran a four-column cut taken from architect's drawing of theatre before it was built. To plug the picture, original marquee copy was mortised out and title set in. The excellent break ran nearly 300 lines in addition to other stories and photos run for two weeks ahead. On day of the guest showing, the newsies carrying banners paraded through the downtown district behind a motorcycle police escort.

Autographed Photo of Hardys Used as Giveaway for "Out West"

Having secured a mat of the individually autographed photo of the Hardy family, recently distributed to exhibitors, Manager Stewart Tomber, of the Sycamore Fargo, Sycamore, Ill. in connection with his date of "Out West with the Hardys," planted the picture in both local papers. The double angle of exploiting the picture itself and publicizing the gratis photo to be given to patrons, proved highly effective, reports the theatreman.

Another promotion which brought a great deal of goodwill was a "Sons of the Legion" benefit tieup with Legionnaires selling tickets on a percentage basis. Personal appearance on stage of the Drum and Bugle Corps brought additional publicity, Legion carrying entire expense.

Taylor Features "Princess for a Day" With Caricature Newspaper Contest

Contest confined to girls was planted in the Buffalo *Times* by Charles B. Taylor, director of advertising and publicity for the Buffalo Theatres, Buffalo, week ahead of opening of "Little Princess" at Shea's Buffalo Theatre. To the child submitting the best "screwiggies," caricature drawings, the honor of being proclaimed Princess-for-a-day was bestowed with its attendant round of parties, hotel accommodations and presentation of complete outfit.

Abundant newspaper coverage was gleaned, which included running of some of the cartoons submitted, art work of Shirley surrounded by "screwiggies," story on the selection of the winner.

Johnson Promotes Free Trip For Student to State Finals

With local high school holding a basketball tournament in nearby Bangor, Manager Bill Johnson, of the Opera House, Millinocket, Maine, capitalized on the stunt by promoting transportation, hotel and meals for one student and announcing that the free trip would be given to the winner at a certain matinee. With anti-lottery laws strictly enforced in Millinocket, Johnson got around this by merely holding a quiz contest on stage, after showing of the feature, winner picked by his ability to list the stars, cast, director, producer, etc., of the picture just witnessed.

Johnson reports that even the advertising costs for the stunt were negligible, since the announcements were made over house public address system, and screen slides and merchants' ads on heralds covered cost of printing and distribution.

[Details of winning entries not found here will be reported in next week's issue.]

Exploitation Briefs Here & There

Fleet of five planes soared over the city of Kenosha, Wis., to ballyhoo Bill Exton's opening of "Wings of the Navy" at the Kenosha. Planes released about 100 miniature parachutes, some of which contained guest tickets. Announcements of opening were brought to the attention of naval cadets at the Great Lakes Naval Training Station and special lobby display was constructed for the occasion.

▽

All educators in city and county, in addition to all secretaries of patriotic organizations and civic clubs were circularized by Bert Leighton for the opening of "Lincoln in the White House" at the Grand Theatre, Lancaster, Penna. On card was cut of Lincoln superimposed on the Capitol shown in the background, picture copy and playdates were run below.

▽

With the beginning of March opening the fishing season in Missouri, Roy G. Muehlemann, Gravois Theatre, St. Louis, booked in Grantland Rice's sportlights reel "Strike" and Pathe Sportscope "Fisherman's Paradise." Letters were mailed to two of the largest fishing clubs in St. Louis, contact first made by phone and secretaries of both clubs read the letter at their meetings, passes were issued as attendance prizes at these meetings. Also arranged by Roy was planting of cards in the tackle departments of sporting goods stores.

▽

The first annual fashion show held at the Culver Theatre, Brooklyn was put on by Manager Joe Rinzler who promoted merchants for dresses, hats, etc. to be worn by and presented to local girls acting as mannequins for the occasion. Gifts were also promoted, professional model teaching the girls how to wear the clothes and walk across stage, music supplied by neighborhood band. To publicize the show, in addition to trailers, etc. Rinzler printed a formal card of invitation which was distributed house-to-house.

▽

Planted in a recess in the lobby of the Met Theatre, Baltimore, by Harold Grott for "Heart of the North" was an Indian tepee large enough to hold six people. Painted background gave the appearance of distant woods, red bulbs and sticks of wood composed a camp fire and head dress of chieftain, Indian drums, peace pipe and other paraphernalia completed the display. The tepee and objects were secured through the cooperation of Boy Scouts, two members of which were stationed in uniform at theatre during run.

▽

Carrying a Hollwood postmark and received with much favorable comment by his mailing list, were the postcards mailed out from the coast by Jack Markle, Coolidge Corner Theatre, Brookline, Mass. Front carried cut of Shirley Temple as she appears in "Little Miss Princess", correspondence side bearing picture message, play dates, etc.

RKO HOUSES FEATURE "PRINCESS" CONTESTS

Newspapers in Key Cities Tie In to Select Local Children for Exploitation on Temple Picture

Recently completed by various RKO Theatres, in different divisions, a series of comprehensive exploitations on behalf of "The Little Princess" have been reported as clicking strongly as a result of the aggressive advance campaigns. Sponsored by the circuit's publicity department under the direction of Harry Mandel, in cooperation with the 20th Century-Fox exploitation forces, represented by Rodney Bush, the promotions found most popular were "Princess for a Day," "Shirley Temple Resemblance Contest" and "Shirley Temple Coloring Contest."

In Boston, under the direction of C. W. Koerner, division manager, and Jack Granara, press representative, a tieup was made with the *Evening American,* whereby a seven-year-old girl, daughter of a PWA worker, who wrote a letter to the newspaper inviting Shirley Temple to visit her home, was made a "Little Princess for a Day," as the guest of Shirley Temple.

The winner's activities were widely exploited. Tieups were made with Ritz Carlton Hotel where the "princess" spent the night with her mother and at the Copley-Plaza, where she was entertained at luncheon and tea with her brothers, sisters and friends. She was taken on a shopping trip to all the large department stores and showered with many gifts. The gratis newspaper space totaled many thousands of lines.

Mayor Proclaims "Temple Week"

The Cincinnati campaign for the RKO Albee date was handled by Arthur Frudenfeld, division manager, and E. V. Dinerman, press representative of the RKO Theatres. The tieup made with the "Times Star" consisted of a drawing and coloring contest. Contestants from six to 16 were required to draw pictures of Shirley, either a head or full length, which they colored with either crayon or paints for cash prizes. The contest also attracted wide attention, especially since the Mayor of Cincinnati, James Garfield Stewart, issued a proclamation making the week beginning March 3d, Shirley Temple week in Cincinnati. Prominent stores carried displays of Temple styles.

Newark Contest Attracts Thousands

In Newark, the contest to pick a "Little Princess for a Day" was conducted by H. Russell Emde, division manager RKO Theatres, Bob Ungerfeld, RKO city manager for Newark, and Edward Sniderman, press representative. Arranged in cooperation with the Newark *Ledger,* a coupon was published daily, which contestants had to fill out and return to the paper with their photographs. Those who did not have any photographs were able to have their pictures taken by a *Ledger* photographer. The contest was open to all little girls in Newark and vicinity, between the ages of 8 and 11.

Out of this number, about 2,500 were picked to appear in the auditorium of leading department stores, where the "princess" was selected. The judges were Arthur Willi, chief talent scout for RKO-Radio Pictures; Charles Goetz, talent scout for 20th Century-Fox; A-Mike Vogel; Mr. Emde; Mr. Mandel; Peggy Foldes and John Cassidy.

The winner, an eight-year-old, was completely outfitted and received cash prize of $100. She was also feted for 24 hours with an overnight stay in the royal suite of the Robert Treat Hotel, christened an American Airway airplane at the Newark Airport, was given a shopping trip and luncheon, attended by many public officials.

New York Winner Resembles Temple

The contest in Greater New York was run differently, since in this area the winner was picked for bearing the closest resemblance to Shirley Temple, and the judging was from photographs submitted at the various RKO houses. John Cassidy and Peggy Foldes of the RKO home office publicity department, arranged for publicity tieup and made arrangements with the hotel, merchants, etc.

Winner was awarded $100 in cash, a complete Shirley Temple outfit and many gifts including Frances Hodgson Burnett's book which was autographed by the star. She was feted at the Waldorf-Astoria and her shopping trip took place at leading department store. There was an elaborate "Shirley Temple" window in cooperating stores and starlet pictures advertising the engagement at the RKO Theatres were also distributed. Winner was taken on a round of luncheons, theatre parties and receptions.

Brooklyn Holds Separate Contest

The newspapers carried stories and pictures about the contest with special cooperation from the *Home News* for Bronx, Washington Heights and upper Manhattan. This newspaper published daily the pictures of many of the contestants.

When hundreds of photographs were received in this contest from Brooklyn alone, it was decided to choose a "princess" in this Borough, aside from the New York winner, to cover Brooklyn and Queens. The Brooklyn winner received a cash prize of $100, a complete Shirley Temple outfit and numerous gifts. For the week ahead, cooperating store had a Shirley Temple window, and in their children's department a throne display with a big question mark—"Who will be Brooklyn's 'Little Princess?'" RKO Theatres division manager, Louis Goldberg and press representative Fred Herkowitz worked in Brooklyn with John Cassidy and Peggy Foldes on contest arrangements.

Another "Little Princess" contest was conducted in Westchester with a direct tieup with the White Plains *Reporter,* by Mr. Emde, Mr. Sniderman and Herb Jennings, manager of the RKO Keith's White Plains Theatre, with cash prize and gifts to winners. In New Rochelle, the same promotion was executed under the direction of Manager Joseph DiLorenzo.

• personalities

JIM MacFARLAND
has been appointed publicity director for Baird Television and Gaumont British in this country.

▽

JOE GOETZ
assistant to A. F. Frudenfield, RKO division manager at Cincinnati, has been made RKO manager for Dayton, succeeding MILLARD BLAETTNAR. WILLIAM A. CLARK, recent exploiteer with United Artists, has been made manager for the RKO Keith, succeeding DUANE HATFIELD.

▽

SID DEAN
former advertising manager at the Rialto, Tacoma, Wash., is the new manager, assisted by JOHN OWSLEY.

▽

FRANK HARRIS
former manager of the Lucas & Jenkins houses in Atlanta, is booking for the group's 13 houses, with AL WHITTLE, former exploiteer for Rialto, in charge of north Georgia and Carolina houses. Other L. & J. changes include WALTER-MEIER'S appointment as manager of the Cameo.

▽

HARRY SEGAL
manager of the Harris-Strand, Youngstown, Ohio, has been transferred to the Family, Pittsburgh. He is replaced by HENRY MILLER.

▽

SIDNEY PINK
is now managing the Fox California Theatre, Pomona, Cal.

▽

WILLIAM CLARK
manager of Keith's in Dayton, Ohio, has been appointed by Arthur M. Frudenfeld, division manager for RKO Midwest, in Cincinnati, to succeed MILLIARD BLAETTNER, resigned. Clark Wormerly was general manager of station WIRE, Indianapolis, but more recently has been handling special exploitation in the Dayton area. DUANE HATFIELD also has resigned as manager of the RKO Colonial, in Dayton, which house is temporarily in charge of JOE GOETZ.

▽

HAL HOWARD
manager of the Saenger and Rialto Theatres in Hope, Ark., has resigned to join the Standard Theatres in Oklahoma City.

▽

MURRAY GINSBURG
and ANTHONY BANNON have reopened the Howard Theatre, Howard Beach, L. I.

▽

ROY S. WERKY
has reopened the Strand in Walnut, Ia.

▽

HARRY McDONALD
manager of the Albee, Providence, has been appointed RKO New England division manager, succeeding CHARLES KOERNER, who was transferred to the coast to handle the RKO division formerly headed by CLIFF WORK, now production head at Universal.

In Santa Barbara recently, Howard Ralston to Miss Doris Smith of that city. Ralston is the manager of the Warner Granada Theatre, Santa Barbara.

▽

FRANK CASSILL
owner of the Rialto Theatre, St. Joseph, Mo., was in New York and visited Round Table headquarters.

▽

CLAUDE POOLE
former doorman at the Maryland, Hagerstown, Md., has been promoted to chief of service.

▽

JIMMY BOOTH
has taken over management of the James, in Newport News, Va.

▽

W. O. FISHBACK
has resigned as manager of the Colley, Norfolk, Va., to enter the haberdashery business.

▽

LOU BOLANDER
is now managing the Tioga, Philadelphia.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name.......................................

Position....................................

Theatre....................................

Address....................................

City...

State.......................................

Circuit.....................................

Absolutely No Dues or Fees!

NORMAN MANWARING
former manager of Wilmer and Vincent's National, Richmond, has joined the sales staff of WMBG.

▽

PAUL TIGHE
has been shifted from the Roman, Pittston, Pa., to the Penn, in Wilkes-Barre. Other Comerford changes include TOM LEVAN from Parsons to the Roman; TOM CAREY to the Orpheum; JOE COMERFORD from Mauch Chunk to the Feeley, Hazleton.

▽

DAVID KAYE
has been transferred from the Empress to the Leader, Brooklyn. Other Randforce changes include HARRY MARGOLEFSKY from the Leader to the new Commodore; HERMAN SEMEL replacing PAUL BINSTOCK, resigned, as manager of the Marboro.

▽

PAUL KETCHAM
manager of Schine's Riviera, Rochester, has been transferred to the Monroe, replacing JOSEPH KELKIN, resigned.

▽

WILLIAM C. BRENNER, JR.
student assistant manager, Riviera, Rochester, has been transferred to the Lake to replace WALLACE FOLKINS, who goes to the Riviera.

▽

LAWRENCE D. CAPLANA
has been made assistant manager of the RKO Palace, Columbus, replacing LYLE C. CANN, who has joined Fox Midwest in Kansas City.

▽

CHARLES GAUDINO
has been appointed assistant manager of the College Theatre in New Haven, Conn., post vacated by JOSEPH DAMANO, who has been transferred to Boston.

▽

NOEL BAKER
is now the assistant manager of the RKO Grand in Columbus, Ohio, and WALTER A. SHOTT has been promoted from the ranks to assistant at the Majestic.

▽

SAL ABORNO
is building a new house in Middletown, Conn.

▽

MARTIN SEED
has been appointed manager of the Palace Theatre, in Erie, Penn.

▽

LESTER HUTCHEON
of Shea's Theatres, in Pittsburgh, jassed away in a local hospital after a long illness.

▽

LEE BALSLY
ad sales manager for 20th Century-Fox, has resigned to enter theatre business with the R. R. Allison circuit at Cresson, Pa. ED HOLLANDER succeeds Balsly.

△

EDWARD NOLAN
formerly of the Broadway Theatre, Yonkers, and the Savoy in New York City, has assumed managerial duties at the City Theatre.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Col-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel..........Col
Adventures in Sahara, Mel..........Col
Adventure of Giacomo Casanova, Mel..Amerital
Adventures of Huckleberry Finn, The, 923
Com-Mel. ....MGM
Adventures of James Arden, 321, Mel......WB
Affairs of Annabel, 902, Com..........RKO
Alexander's Ragtime Band, 903, Mus..20th-Fox
Alf's Button Afloat, Com..........Foreign
Algiers, Mel. ....UA
Alla en la Rancho Grande, Mus.......Foreign
All the Tomorrows, Mel..........Rep
All This and Heaven Too, Mel..........WB
Almost a Gentleman, 920, Mel..........RKO
Angels Make Music, Mel..........UA
Always in Trouble, 914, Com.........20th-Fox
Ambush, 3820, Mel..........Para
Angels With Dirty Faces, 351, Mel........FN
Annabel Takes a Tour, 908, Com.........RKO
Annie Laurie, Mel..........Foreign
Arkansas Traveler, 3806, Com..........Para
Arrest Bulldog Drummond, 3812, Mel.....Para
Arizona Cowboy, West..........Col
Arizona Legion, 982, West..........RKO
Arizona Wildcat, 929, Com..........20th-Fox
Army Girl, 7002, Mel..........Rep
Artists and Models Abroad, 3817, Com....Para

B

Back Door to Heaven, Mel..........Para
Ballerina, Mel..........Foreign
Barefoot Boy, 3810, Mel..........Mono
Battle of City Hall, Mel..........WB
Beachcomber, The, 3863, Mel..........Para
Beau Geste, Mel..........Para
Beauty for the Asking, 915, Com.........RKO
Big Town Czar, Mel..........Univ
Bizarre Bizarre, Com..........Foreign
Billy the Kid Returns, 851, West.........Rep
Black Bandit, 3051, West..........Univ
Blackwell's Island, 361, Mel..........FN
Blind Alley, Mel..........Col
"Blondie," Com..........Col
Blondie Meets the Boss, Com..........Col
Booloo, Mel..........Para
Bouquets from Nicholas, Com........Foreign
Boy Friend, 943, Com..........20th-Fox
Boy's Reformatory, 3823, Mel..........Mono
Boy Slaves, 911, Mel..........RKO
Boy Trouble, 3824, Mel..........Para
Boys Town, 902, Mel..........MGM
Breaking the Ice, 845, Mus..........RKO
Bridal Suite, Com.-Mel..........MGM
Broadway Musketeers, 368, Mel..........FN
Broadway Serenade, 931, Mus..........MGM
Broadway to Wyoming, Mel..........MGM
Bronze Buckaroo, Mel..........St. Rts.
Brother Orchid, Mel..........WB
Brother Rat, 355, Com..........FN
Burn 'Em Up O'Connor, 919, Com-Mel..MGM
Bulldog Drummond in Africa, 3747, Mel..Para
Bulldog Drummonds Secret Police, Mel...Para

C

Cabira, Mel..........Foreign
Cafe Society, 3826, Mel..........Para
California Frontiers, West..........Col
Calling Dr. Kildare, 932, Mel..........MGM
Campus Confessions, 3802, Com..........Para
Cancion del Alma, Mel..........Foreign
Captain Fury, Mel..........UA
Captain Scorpiob, Com..........Foreign
Carefree, 837, Mus-Com..........RKO
Cat and the Canary, The, Mel..........Para
Charlie Chan in Honolulu, 928, Mel...20th-Fox
Charlie Chan in Reno, Mel..........20th-Fox
Chalked Out, Mel..........FN
Champ, The, Mel..........MGM
Champs Elysees, Com-Mel..........Foreign
Chasing Danger, 941, Mel..........20th-Fox
Chicago Ben, Mel..........GB
Christmas Carol, 917, Com-Mel..........MGM
Cipher Bureau, 312, Mel..........GN
Citadel, The, 909, Mel..........MGM
Climbing High, 8072, Com.. ....GB
Code of the Cactus, West..........St. Rts.
Code of the Fearless, West..........St. Rts.
Code of the Secret Service, Mel..........FN
Code of the Streets, 3019, Mel..........Univ
Colorado Trail, The, West..........Col
Comet Over Broadway, 370, Mel..........WB
Convict's Code, 3822, Mel..........Mono
Convicts at Large, Mel..........St. Rts.
Confessions o a Nazi Spy, Mel..........FN
Coral Rocks, The, Mel..........Foreign
Cowboy and the Lady, Com..........UA
Crashing Through, 327, West..........GN
Crime Over London, Mel..........GB
Crime Ring, Mel..........RKO
Crime Takes a Holiday, Mel..........Col
Crossroads, Mel..........Foreign

D

Dangerous Cargo, Mel..........20th-Fox
Dangerous, Fingers, Mel..........Mono
Dark Eyes, Mel..........Foreign
Dark Sands, Mel..........Foreign
Dack Victory, 354, Mel..........FN
Dawn Patrol, 303, Mel..........WB
Delinquest Parents, Mel..........St. Rts.
Dosperate Adventure, 7013, Com-Mel......Rep
Devil on Wheels, The, Mel..........WB
Devil's Island, 313, Mel..........WB
Disbarred, 3818, Mel..........Para
Divorce of Lady X, Com. (C)..........UA
Dock on the Havel, Mel..........Foreign
Dodge City, 304, Mel. (C)..........WB
Dove, The, Mel..........RKO
Down in "Arkansaw," 805, Mus..........Rep
Down on the Farm, 920, Com.........20th-Fox
Dramatic School, 915, Mel..........MGM
Drifting Westward, 3853, West..........Mono
Drums, Mel. (C)..........UA
Duke of West Point, Mel..........UA
Duke Steps Out, Mel..........St. Rts.
Durango Valley Raiders, 7128, West.......Rep
Dybbuk, The, Mel..........Foreign

E

Each Dawn I Die, Mel..........WB
East Side of Heaven, Mus-Com..........Univ
East Side, West Side, Mel..........20th-Fox
Edge of the World, Mel..........Foreign
Empire of the West, West..........GN
Empty World, Mel..........GB
Everybody's Baby, 931, Com..........20th-Fox
Everything Happens to Ann, Com-Mel.....GN
Exile Express, 301, Mel..........GN
Exposed, 3032, Mel..........Univ

F

Family Next Door, 3020, Com..........Univ
Family Affair, A, Mel..........WB
Fast and Loose, 924, Mel..........MGM
Federal Man Hunt, 820, Mel..........Rep
Federal Offense, Mel..........Para
Feud of the Range, West..........St. Rts.
Fighting Thoroughbreds, 821, West........Rep
First Offenders, Mel..........Col
Fisherman's Wharf, 844, Mus..........RKO
Five Came Back, Mel..........RKO
Five of a Kind, 919, Mel..........20th-Fox
Fixer Dugan 922..........RKO
Flight at Midnight, Mel..........Rep
Flight Into Darkness, Mel..........Foreign
Flight to Fame, Mel..........Col
Flirting with Fate, 914, Com-Mel.......MGM
Flying Irishman, 919, Mel..........RKO
Foggy Quay, Mel..........Foreign
Forged Passport, 823, Mel..........Rep
For Love or Money, Mel..........Univ
40 Little Mothers, Mel..........Foreign
Four Daughters, 352, Mel..........FN
Four Feathers, Mel..........UA
Four Girls in White, 921, Mel..........MGM
Four's A Crowd, 306, Com..........WB
Freshman Year, 3025, Com-Mel..........Univ
Frog, The, Mel..........GB
Frontier Pony Express, West..........Rep
Frontier Scout, 325, West..........GN
Frontiersman, 3856, West..........Para
Frontiers of '49, West..........Col
Fugitives for a Night, 903, Com.........RKO

G

Gambling Ship, 3023, Mel..........Univ
Gang, The, Mel..........St. Rts.
Gang Bullets, 3818, Mel..........Mono
Gang's All Here, The, Com-Mel......Foreign
Gang Smashers, Mel..........St. Rts.
Gangster's Boy, 3801, Mel..........Mono
Gantry the Great, Mel..........WB
Garden of the Moon, 358, Mus-Com........FN
Geronimo, Mel..........Para.
Ghost Town Riders, 3054, West..........Univ
Girl Downstairs, The, 916, Com-Mel.....MGM
Girl from Mexico, Com-Mel..........RKO
Girl Must Live, Com..........GB
Girl Refuge, The, Mel..........Foreign
Girls on Probation, 369, Mel..........FN
Girls' School, Mel..........Col
Give Me a Sailor, 3749, Com..........Para
Glory of the Faith, Mel..........Foreign
Going Places, 359, Com-Mel..........FN
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, Com-Mel..........MGM
Good Girls Go to Paris, Com-Mel..........Col
Gorilla, The, 944, Com-Mel..........20th-Fox
Gracie Allen Murder Case, Com-Mel......Para
Grand Illusion, Mel..........Foreign (World)
Grand Jury's Secrets, Mel..........Para
Great Man Votes, 913, Com..........RKO
Great Waltz, The, 908, Mus..........MGM
Guilty Trails, 3052, West..........Univ
Gunga Din, 912, Mel..........RKO
Gun Packer, 3851, West..........Mono
Gunsmoke Trail, West..........Mono

H

Hard to Get, 310, Com-Mel..........WB
Hardys Ride High, 934, Com-Mel..........WB
Harlem Rides the Range, West........St. Rts.
Hatred, Mel. ....Foreign
Headin' for Texas, West. ....Rep
Heart of the North, 362, Mel. (C)......FN
Heart of Paris, Mel..........Foreign
Heaven on a Shoestring, Mel..........Para
Hell Bound, Mel..........St. Rts.
Hell's Kitchen, Mel..........WB
Herbst Manover, Com..........Foreign
Heritage of the Desert, Mel..........Para
Hero for a Day, Mel..........WB
Heroes of the Desert, 7118, West..........Rep
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Hey! Hey! U. S. A., Com..........Foreign
Higgins Family, 7014, Com..........Rep
His Exciting Night, 3036, Com..........Univ
Hold That Co-ed, 907, Com..........20th-Fox
Home on the Prairie, 842, West..........Rep
Homicide Bureau, Mel..........Col
Honolulu, 922, Mus-Com..........MGM
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Hound of the Baskervilles, 936, Mel..20th-Fox
House of Fear, The, Mel..........Univ
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I

I Am a Criminal, 3812, Mel..........Mono
I Am the Law, Mel..........Col
Ice Follies of 1939, 925, Com-Mel.......MGM
I Demand Payment, Mel..........St. Rts.
Idiot's Delight, 920, Com-Mel..........MGM
If I Were King, 3810, Mel..........Para
Illegal Traffic, 3809, Mel..........Para
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I'm From the City, 834, Com..........RKO
In Early Arizona, West..........Col
In Old Mexico, 3855, West..........Para
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I Take This Woman, Com-Mel..........MGM
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It's a Wonderul World, Mel..........MGM
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Itto, Mel. ....Foreign
I've Got a Horse, Mel..........Foreign
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J

Jesse James, 921, Mel. (C)..........20th-Fox
Jones Family in Hollywood, 946, Com..20th-Fox
Juarez, Mel. ....WB
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K

Keep Smiling, 902, Com..........20th-Fox
Kentucky, 923, Mel. (C)..........20th-Fox
Kid from Kokomo, The, Mel..........WB
Kid from Texas, Mel..........MGM
King of Chinatown, 3827, Mel..........Para
King of Alcatraz, 3804, Mel..........Para
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King of he Underworld, 317, Mel.........WB
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Kreutzer Sonata, Mel..........Foreign

L

Lady and the Mob, The, Com..........Col
Lady's from Kentucky, The..........Para
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Lawless Valley, 981, West..........RKO
Law of the Texan, West..........Col
Law West of Tombstone, 909, West.......RKO
Let Freedom Ring, 926, Mus..........MGM
Let Us Live, Mel..........Col
Liebe Im ¾ Takt, Com..........Foreign
Lighthorse Harry, Com..........WB
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M

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N

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O

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P

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Prairie Justice, 3053, West.............Univ
Prairie Moon, 7107, West................Rep
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Prison Nurse, Mel.......................Rep
Prison Train, Mel...................St. Rts.
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Q

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R

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Roaring Nineties, The, Mel...............WB
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Romance of the Redwoods, Mel............Col
Rookie Cop, Mel........................RKO
Room Service, 901, Com.................RKO
Rose Marie, 643, Mus..................MGM
Rose of Tralee, Mel..................Foreign
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S

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Shine On Harvest Moon, 852, West......Rep
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Silver on the Sage, 3858, Mel.........Para
Sing, You, Sinners, 3801, Mus.........Para
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Sin of Lena Rivers, Mel.............St. Rts.
Sisters, The, 302, Mel..................WB
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Sixty Glorious Years, Mel (C)..........RKO
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Some Like It Hot, Mus.................Para
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So This Is London, Com.............Foreign
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Spoilers of the Range, West.............Col
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Stand Up and Fight, 918, Com.-Mel.....MGM
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Strange Faces, 3035, Com.-Mel..........Univ
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Student Nurse, Mel......................WB
Submarine Patrol, 909, Mel..........20th-Fox
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Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel...................Univ
Sunset Murder Case, 345, Mel............GN
Sunset Trail, 3857, West................Para
Susannah of the Mounties, 954, Com.-Mel., 20th-Fox
Sweepstake Winner, Com. ....FN
Sweethearts, 910, Mus. (C)............MGM
Sweetheart of Sigma Chi, 3827, Mus.....Mono
Swing, Sister, Swing, 3021, Mus.........Univ
Swing That Cheer, 3026, Mel..........Univ

T

Tail Spin, 925, Mel.................20th-Fox
Tarnished Angel, 907, Mel..............RKO
Tarzan, Mel...........................MGM
Tell No Tales, Mel....................MGM
Tenth Avenue Kid, 7025, Mel............Rep
Terror of Tiny Town, Mel................Col
Texans, The, 3748, Mel..................Para
Texas Stampede, West....................Col
Texas Wildcats, West................St. Rts.
Thanks for Everything, 917, Mus.-Com..20-Fox
Thanks for the Memory, 3811, Com.......Para
That Certain Age, 2007, Mus.-Com.......Univ
There Goes My Heart, Com..............UA
There's That Woman Again, Com........Col
They Asked for It, Mel.................Univ
They Drive by Night, Mel............Foreign
They Made Me a Spy, 921, Mel.........RKO
They Made Me a Criminal, 307, Mel.....WB
This Man Is News, Mel..............Foreign
39 Steps, 8009, Mel.....................GB
Three Loves Has Nancy, 901, Com.-Mel..MGM
Three Musketeers, 927, Mus.-Com....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Texas Steers, West.................Rep
Thundering West, The, West..............Col
Time Out for Murder, 908, Mel......20th-Fox
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Tom Sawyer, Detective, 3816, Mel.......Para
Too Hot to Handle, 903, Com.-Mel......MGM
Topa Topa, Mel......................St. Rts.
Topper Takes a Trip, Com...............UA
Torchy Blane in Chinatown, 371, Mel.....WB
Torchy Gets Her Man, 318, Mel..........WB
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Tough Kid, 3819, Mel...................Mono
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Trapped in the Sky, Mel.................Col
Trigger Pals, W1-13, West...............GN
Trigger Smith, 3854, West..............Mono
Trouble Brewing, Com................Foreign
Trouble in Sundown, 893, West..........RKO
12 Crowded Hours, 917, Mel.............RKO
Two Gun Justice, West..................Mono
Two Gun Troubador, West............St. Rts.

U

Undercover Agent, 3824, Mel............Mono
Under the Big Top, 3811, Mel..........Mono
Union Pacific, Mel......................Para
Unmarried ....Para
Up the River, 924, Com.............20th-Fox

V

Vacation from Love, 905, Com...........MGM
Valley of the Giants, 305, Mel. (C)......WB

W

Wanted by the Police, 3817, Mel........Mono
Wanted by Scotland Yard, 3829, Mel....Mono
Ware Case, Mel......................Foreign
Waterfront, Mel.........................WB
Water Rustlers, W1-1, West.............GN
We Are Not Alone, Mel.................WB
Wedad, Mel.........................Foreign
Western Jamboree, 841, West............Rep
West of Cheyenne, West.................Col
West of the Sante Fe, West.............Col
What a Man! Com...................Foreign
When the Husband Travels, Mus.-Com..Foreign
Where the Buffalo Roam, 3860, West....Mono
While New York Sleeps, 922, Mel....20th-Fox
Whispering Enemies, Mel................Col
Wife, Husband and Friend, 930, Com..20-Fox
Wild Horse Canyon, 3852, West.........Mono
Wings of the Navy, 309, Mel.............WB
Winner Take All, 939, Mus.-Com.....20th-Fox
Witch Night, Mel...................Foreign
With a Smile, Mus.-Com.............Foreign
Within the Law, 928, Mel..............MGM
Wizard of Oz, Mus. (C)................MGM
Wolf Call, 3827, Mel...................Mono
Woman Doctor, 808, Mel.................Rep
Women in the Wind, 316, Mel..........WB
Wuthering Heights, Mel.................UA

Y

Yes, Madam?, Com.................Foreign
Yes, My Darling Doughter, 357, Com......FN
You Can't Cheat an Honest Man, 3005, Com. ....Univ
You Can't Get Away with Murder, 364, Mel. ....FN
You Can't Take It With You, Com........Col
Young Dr. Kildare, 907, Com.-Mel......MGM
Young in Heart, Com.-Mel................UA
Young Mr. Lincoln, 947, Mel.........20th-Fox
Youth Takes a Fling, 3012, Com.........Univ

Z

Zaza, 3819, Mel........................Para
Zenobia, Com...........................UA

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15'38†	58	Dec. 24,'38
Blondie (G)	Penny Singleton -Arthur Lake - Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74	Feb. 25,'39
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sep. 8,'38	55	
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	62	
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Laura De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neill-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	63	Mar. 11,'39
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Lone Wolf Spy Hunt (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
My Son is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†	64	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39†	67	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'38†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57	
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett - Iris Meredith	Oct. 3,'38†	57	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54; Mar. 4,'39, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Cowboy	Chas. Starrett - Iris Meredith - Sons of the Pioneers	May 25,'39†		
Blind Alley	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39†		
Golden Boy	Barbara Stanwyck-Wm. Holden-Adolphe Menjou			
Good Girls Go to Paris	J. Blondell - M. Douglas - W. Connolly			
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg	Apr. 16,'39†	58	
Missing Daughters	R. Arlen-R. Hudson-M. Marsh	May 22,'39†		
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette			
Only Angels Have Wings	Carey Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 15,'39†		
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler			
Power to Kill, The	Jack Holt-Gertrude Michael			
Q Planes (G)	Laurence Olivier-Valerie Hobson		82	Mar. 11,'39
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39†		
Trapped in the Sky (G)	Jack Holt-Katherine DeMille		*60	Feb. 18,'39

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Thirty-Nine Steps, The (reissue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	79	Dec. 17,'38
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Crashing Through 327	James Newill	Jan. 20,'39†		
Exile Express 301	Anna Sten-Alan Marshal	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	61	Sept. 17,'38
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Renfrew of the Royal Mounted Saves a Lady 328	James Newill	Feb. 10,'39†		
Ride 'Em Cowgirl (G) W1-2	Dorothy Page	Jan. 20,'39†	52	Jan. 21,'39
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Trigger Pals (G) W1-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Water Rustlers W1-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	54	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empire of the West	George Houston			
Everything Happens to Ann	Heather Angel-John King			
(See "In the Cutting Room," Mar. 25,'39.)				
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters		*70	Feb. 25,'39
Singing Cowgirl, The W1-3	Dorothy Page			
Six-Gun Rhythm (G) W1-19	Tex Fletcher-Joan Barclay		*55	Feb. 18,'39

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connelly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
(Exploitation: Mr. 18,'39, p. 72; Apr. 1,'39, p. 73.)				
Boys Town G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'38, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39†	113	Apr. 8,'39
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	70	Jan. 14,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62; Apr. 8,'39, p. 82.)				
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernard Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50; Apr. 8,'39, p. 82.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82	Mar. 11,'39
Idiot's Delight (A) 920	Norma Shearer - Clark Gable-Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39†	71	Apr. 1,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore-E. Arnold-G. Kibbee-V. McLaglen	Feb. 24,'39†	87	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Marie Antoinette (A) 845	Norma Shearer-Tyrone Power-J. Barrymore-Robert Morley-Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53; Mar. 11,'39, p. 58.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney-Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76.)				
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Sergeant Madden (G) 927	Wallace Beery-Marian Martin-Alan Curtis-Laraine Day	Mar. 24,'39†	83	Mar. 18,'39
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†	78	Apr. 1,'39
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12. '38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47; Mar. 25,'39, p. 80; Apr. 1,'39, p. 72.)				
Stand Up and Fight (G) 918	Robt. Taylor-Wallace Beery-Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeannette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)				
Three Loves Has Nancy (A) 901	Janet Gaynor-R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 10,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63; Jan. 21,'39, p. 53.)				
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Within the Law (G) 928	Ruth Hussey-Paul Kelly-John King-Lynne Carver	Mar. 17,'39†	65	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridal Suite	R. Young-Annabella-W. Connolly	May 26,'39†		
(See "Maiden Voyage," "In the Cutting Room," Mar. 4,'39.)				
Broadway to Wyoming*	R. Young-A. Sothern-R. Hussey			
Calling Dr. Kildare 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich			Oct. 17,'31
Goodbye, Mr. Chips	Robert Donat-Greer Garson	June 2,'39†		
Hardys Ride High, The, 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39†		
(See "In the Cutting Room," Feb. 11,'39.)				
It's a Wonderful World	James Stewart-Claudette Colbert	May 19,'39†		
(See "In the Cutting Room," Apr. 8,'39.)				
Lucky Night 933	Robert Taylor-Myrna Loy	May 5,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone		133	Nov. 9,'35
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy		103	Jan. 18,'36
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy		115	July 4,'36
6,000 Enemies	Walter Pidgeon-Rita Johnson	June 9,'39†		
Tarzan	J. Weissmuller-M. O'Sullivan	June 16,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tell No Tales	Melvyn Douglas-Louise Platt	May 12,'39†		
(See "One Hundred to One Shot," "In the Cutting Room," Mar. 25,'39.)				
Wizard of Oz	Judy Garland-Frank Morgan-R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran-Claire Windsor-Marcie Mae Jones.-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Convict's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62	Feb. 11,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39†	60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate")				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60	Feb. 18,'39
Rolling Westward (G) 3863	Tex Ritter	Mar. 1,'39†	55	Apr. 1,'39
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	56	Sept. 24,'38
Star Reporter 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62	
(See "In the Cutting Room," Jan. 28,'39.)				
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39†	73	Apr. 8,'39
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable-Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'38
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†		
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39†	64	
(See "In the Cutting Room," Apr. 8,'39.)				
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12, '38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boys' Reformatory 3828	Frankie Darro-Grant Withers	May 1,'39†		
(See "In the Cutting Room," Apr. 8,'39.)				
Man from Wyoming 3864	Tex Ritter	May 5,'39†		
Prison Born				
Riders of the Rio Grande 3855	Jack Randall	Apr. 30,'39†		
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39†	65	
Wolf Call 3827	Movita-John Carroll	May 8,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39†	74	Feb. 4,'39
Bulldog Drummond in Africa (G) 3747	J. Howard-H. Angel-H. B. Warner	Aug. 5,'38	60	July 30,'38
Bulldog Drummond's Secret Police (G)	John Howard-Heather Angel	Apr. 14,'39†	55	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57.)				
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Give Me a Sailor (G) 3749	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39†	80	Mar. 25,'39
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39†	57	Mar. 18,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G) 3808	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66; Feb. 4,'39, p. 84; Feb. 18,'39, pp. 68, 71; Mar. 11,'39, p. 55.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	94	Mar. 18,'39
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39†	82	Mar. 11,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39†	70	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	87	Jan. 28,'39
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Sing, You, Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore - Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†	62	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'38, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven	Patricia Ellis-Wallace Ford	Apr. 21,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor			
Cat and the Canary, The	Bob Hope-Paulette Goddard			
Federal Offense	L. Nolan-J. C. Naish-H.Angel	June 9,'39†		
(See "In the Cutting Room," Feb. 4,'39.)				
Geronimo	P. Foster-A. Devine-E. Drew			
Gracie Allen Murder Case	Gracie Allen-Warren William..Kent Taylor-Ellen Drew	June 16,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Grand Jury's Secrets	John Howard-Gail Patrick	June 23,'39†		
Heaven on a Shoestring*	P. O'Brien-O. Bradna-R. Young			
Heritage of the Desert (G)	Evelyn Venable-Donald Woods	June 23,'39†	*75	Mar. 18,'39
Hotel Imperial	Isa Miranda-Ray Milland	May 19,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Invitation to Happiness	Irene Dunne-Fred MacMurray	July 7,'39†		
Island of Lost Men	Anna May Wong-Anthony Quinn	June 30,39†		
Lady's from Kentucky, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39†		
Magnificent Fraud, The	A. Tamiroff-L. Nolan	July 21,'39†		
Man About Town	J. Benny-D. Lamour-E. Arnold	June 2,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Million Dollar Legs	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	Aug. 18,'39†		
Mr. and Mrs. Bulldog Drummond	John Howard-Heather Angel	July 28,'39†		
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug. 4,'39†		
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Some Like It Hot	Gene Krupa & Orch.-Shirley Ross-Bob Hope-Una Merkel	May 12, '39†		
Stolen Life (A)	Elisabeth Bergner - Michael Regrave	May 26,'39†	92	Feb. 18,'39
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39†		
(See "In the Cutting Room," Dec. 17,'38; exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73.)				
Unmarried	Buck Jones-Helen Twelvetrees	May 26,'39†		
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come On, Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
(Exploitation: Mar. 4,'39, p. 68.)				
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Federal Man Hunt (G) 820	Robt. Livingstone-June Travis	Dec. 26,'38†	64	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot- J. Lang	Feb. 24,'39†	61	Feb. 11,'39
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65	Feb. 25,'39
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39†	58	Apr. 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65	Mar. 4,'39
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Night Riders, The (G)	Three Mesquiteers-Ruth Rogers	Apr. 12,'39†	58	Apr. 8,'39
Orphans of the Street (G) 819	Robt. Livingston-June Storey-Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers-Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58	Mar. 25,'39
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All the Tomorrows	Frieda Inescort-Otto Kruger			
Blue Montana Skies	G. Autry-S. Burnette-J. Storey	Apr. 28,'39†		
Flight at Midnight	Col. Roscoe Turner			
Frontier Pony Express	Roy Rogers-Mary Hart	Apr. 19,'39†		
Headin' for Texas	Roy Rogers-Mary Hart			
Man of Conquest	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May 15,'39†	97	
(See "In the Cutting Room," Jan. 28,'39.)				
Street of Missing Men	Charles Bickford-Nana Bryant	Apr. 25,'39†		
Three Texas Steers	Three Mesquiteers-Carole Landis	May 5,'39†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39†	65	Mar. 25,'39
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68	Jan. 28,'39
Boy Slaves 911 (G)	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan-Paul Kelly-Robert Armstrong	Mar. 24,'39†	72	Mar. 4,'39
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 1,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	107	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73	Feb. 3,'34
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39†	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mr. Doodle Kicks Off (G) 904	J. Penner - J. Travis - R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	75	Dec. 31,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	59	Aug. 6,38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	65	Dec. 10,'38
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
(Exploitation: Mar. 18,'39, p. 72.)				
Renegade Ranger, The (G) 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	Feb. 25,'39
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Saint Strikes Back, The(G)918	George Sanders-Wendy Barrie	Mar. 10,'39†	64	Feb. 18,'39
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R.Johnson	Aug. 19,'38	69	Aug. 20,'38
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb 17,'39†	90	Apr. 6,'35
Tarnished Angel (G) 907	S. Eilers-A. Miller-L.Bowman	Oct. 28,'38†	68	Oct. 29,'38
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39†	69	Mar. 25,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dove, The*	S. Dana-L. Carrillo-T. Holt			
Five Came Back	C. Morris-W. Barrie-L. Ball	June 7,'39†		
Fixer Dugan 922	Lee Tracy-Peggy Shannon	Apr. 21,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Girl from Mexico	Lupe Velez-Leon Errol			
Little Mother	G. Rogers-D. Niven-C. Coburn			
(See "In the Cutting Room," Apr. 1,'39.)				
Panama Lady 925	Lucille Ball-Allan Lane	May 19,'39†		
(See "Second Shot," "In the Cutting Room," Apr. 1,'39.)				
Racketeers of the Range 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 5,'39†		
Rookie Cop 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39†		
(See "G-Dog," "In the Cutting Room," Apr. 8,'39.)				
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Sorority House 924	Anne Shirley-James Ellison	May 12,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Story of Vernon and Irene Castle, The (G) 838	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept: 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47; Jan. 7,'39, p. 52.)				
Always in Trouble (G) 914	I. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooke	Jan. 13,'39†	68	Dec. 24,'38
Down on the Farm (G) 920	'ed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Everybody's Baby (A) 931	I. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-C. Trevor-Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51; Jan. 7,'39, p. 53.)				
Hold That Co-ed (G) 907	'. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
Hound of the Baskervilles (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80	Apr. 1,'39
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	61	Oct. 22,'38
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76.)				
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39. p. 76; Mar. 25,'39, pp. 80, 85.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93	Feb. 25,'39
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Jan. 20,'39†	71	
(See "In the Cutting Room," Dec. 24,'38.)				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
(Exploitation: Feb. 4,'39, p. 83.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Marguire-Roger Livesey	Jan. 20,'39†	83	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†	*95	Apr. 8,'39
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73	Feb. 11,'39
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Friend 943	Jane Withers-Robert Kellard-Arleen Whelan	May 19,'39†		
(See "In the Cutting Room," Apr. 8,'39.)				
Charlie Chan in Reno	S. Toler-P. Brooks-R. Cortez			
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39†	60	Jan. 14,'39
East Side, West Side*	Armanda Duff-Kane Richmond			
Gorilla, The 944	Ritz Bros. - Anita Louise - Bela Lugosi-Patsy Kelly	May 26,'39†		
Inspector Hornleigh 945	Gordon Harker-Alastair Simm	Apr. 21,'39†		
It Could Happen to You 950	Gloria Stuart-Stuart Erwin	June 30,'39†		
Jones Family in Hollywood 946	Jed Prouty-Spring Byington	June 2,'39†		
Mr. Moto Takes a Vacation (G) 952	Pete Lorre - Virginia Field - John King-Joseph Schildkraut	July 14,'39†	68	Nov. 19,'38
News is Made at Night 953	Preston Foster-Lynn Bari	July 21,'39†		
Return of the Cisco Kid 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†		
(See "In the Cutting Room," Apr. 1,'39.)				
Rose of Washington Square 942	T. Power-A. Faye-A. Jolson	May 12,'39†		
(See "In the Cutting Room," Mar. 25,'39.)				
Second Fiddle 949	S. Henie-T. Power-R. Vallee	June 23,'39†		
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Susannah of the Mounties 954	Shirley Temple-Randolph Scott	July 28,'39†		
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62	Feb. 25,'39
Young Mr. Lincoln 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'38†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale-Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54: Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Drums (G)	Raymond Massey - Sabu - Roger Livesey-Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; No. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54: Jan. 7,'39, p. 53; Jan. 14,'39, p. 64.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-D. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94	Feb. 4,'39
Prison Without Bars	Corrine Luchaire-Edna Best	Mar. 10,'39†	79	
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39
(Exploitation: Mar.. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75.)				
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly-Alan Mowbray-Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	104	Apr. 1,'39
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Make Music	Jascha Heifetz - Margot Stevenson - Joel McCrea			
Captain Fury	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 5,'39†		
(See "In the Cutting Room," Mar. 4,'39.)				
Four Feathers	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson			
Man in the Iron Mask	Louis Hayward-Joan Bennett-Warren William - Joseph Schildkraut - Alan Hale			
(See "In the Cutting Room," Mar. 25,'39.)				
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	Gary Cooper-Andrea Leeds			
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	73	Mar. 18,'39

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39†	69	Feb. 4,'39
(See "In the Cutting Room," Mar. 25,'39.)				
East Side of Heaven (G)	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	88	Apr. 8,'39
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Family Next Door 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61	
(See "In the Cutting Room," Mar. 25,'39.)				
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trails 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†	58	
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	58	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys' Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½	Mar. 11,'39
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshal	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennet-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86	Oct. 29,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70	Mar. 4,'39
Son of Frankenstein, The G) 3004	Basil Rathbone - Boris Karloff-Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
(Exploitation: Mar. 4,'39, p. 69.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melyvn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitaoitn: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39†	87	Mar. 25,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy" - Frank Jenks	Feb. 17,'39†	79	Feb. 18, '39
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†		
(See "In the Cutting Room," Apr. 1,'39.)				
Ex Champ	Victor McLaglen-Tom Brown - Nan Grey-Constance Moore	June 3,'39†		
For Love or Money	June Lang-Robert Kent	May 5,'39†		
House of Fear, The	Irene Hervey-William Gargan	June 30,'39†		
Old Grad*	C. Grapewin - G. Louise - D. Foran			
Sun Never Sets, The	B. Rathbone-D. Fairbanks, Jr.	May 26,'39†		
They Ased for It	Michael Whalen - Joy Hodges - William Lundigan	May 19,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, pp. 66; Mar. 11,'39, p. 58; Apr. 8,'39, p. 82.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71	Mar. 11,'39
Broadway Musketeers (G) 368	Margt Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65, 66; Jan. 28,'39, p. 60.)				
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, p. 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54; Jan. 21,'39, p. 53; Mar. 25,'39, p. 82.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Champan-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan-Humphrey Bogart	Apr. 22,'39†	106	Mar. 11,'39
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39†	78	Jan. 21,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39†	61	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61	Mar. 11,'39
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G) 307	John Garfield-Ann Sheridan "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 6; Feb. 25,'39, p. 69.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Jory	Apr. 15,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
Battle of City Hall	Ronald Reagan-Ann Sheridan-"Dead End Kids"-B. Granville			
Brother Orchid	Edward G. Robinson - Wayne Morris-Gale Page			
Code of the Secret Service	R. Reagan-R. Towne-J. Litel			
Confessions of a Nazi Spy	Edw. G. Robinson - Francis Lederer-Lya Lys			
Devil on Wheels, The	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
(See "The Roaring Crowd," "In the Cutting Room," Mar. 4,'39.)				
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
(See "In the Cutting Room," Apr. 1,'39.)				
Enemy Agent	Boris Karloff-Margaret Lindsay			
Family Affair, A	Lane Sisters—John Garfield-F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran			
(See "Family Reunion," "In the Cutting Room," Apr. 8,'39.)				
Gantry, the Great	Edith Fellows-James McCallion			
Give Me a Child	Geraldine Fitzgerald - Jeffrey Lynn-Gale Page-Gladys George			
Hell's Kitchen	Marg't Lindsay-Ronald Reagan-"Crime School Kids"			
(See "In the Cutting Room," Mar. 18,'39.)				
I Am Not Afraid (G)	Chas. Grapewin-Jane Bryan		*60	Apr. 8,'39
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
(See "In the Cutting Room," Feb. 4,'39.)				
Kid from Kokomo, The	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Knight and the Lady, The	Bette Davis-Errol Flynn			
Lighthorse Harry*	B. Wheeler-M. Wilson-G. Dickson			
Nancy Drew, Trouble Shooter	B. Granville-F. Thomas-J. Litel			
Naughty But Nice	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Old Maid, The	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stevenson			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins	Apr. 29,'39†		
Torchy Runs or Mayor (G) 322	Glenda Farrell-Barton MacLane		60	Apr. 1,'39
We Are Not Alone	Miriam Hopkins			
Waterfront	G. Dickson-D. Morgan-M. Wilson			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Lure of the Wasteland (G)	Grant Withers			*55	Mar. 18,'39
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Alla en el Rancho Grande (G)	Tito Guizar	Atlas	Dec. 2,'38	86	Nov. 7,'36
Annie Laurie	Will Fyffe	World	April 15,'39		
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85	Apr. 1,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72	Mar. 11,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Cancion del Alma	Vilma Vidal	Atlas	Oct. 7,'38	88	
Coral Rocks, The (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78	Apr. 1,'39
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87	Apr. 1,'39
Hey! Hey! U.S.A. (G)	Will Hay	G. F. D		92	Oct. 22,'38
Hombres de Mar	Vilma Vidal	Atlas	Nov. 4,'38	87	
Human Beast, The (A)	Simone Simon	Paris Film		110	Apr. 1,'39
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Itto	Native Cast	World	Feb. 30,'39		
It's in the Air (G)	George Formby	A. B. F. D		87	Oct. 8,'38
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mamele	Molly Picon	Sphinx	Jan. ..'39	102	
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Meinyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mi Candidato (G)	Esther Fernandez	Atlas	Oct. 28,'38	77	June 4,'38
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Outsider, The (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85	Mar. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothschild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Spain in Arms (A)		Film Facts		80	Mar. 18,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
Trouble Brewing (G)	George Formby	Assoc. British		87	Mar. 11,'39
Ware Case, The (A)	Clive Brook	A. B. F. D		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co		110	Nov. 26,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. ..'39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79	Feb. 18,'39
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Boom Goes the Groom 9431	Mar. 24,'39†	17½
Ducking They Did Go, A 9406	Apr. 7,'39†	16½
Flat Foot Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charley Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	17
Now It Can Be Sold 9434 Andy Clyde	June 2,'39†	17
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430	Mar. 10,'39†	15½
Star Is Shorn, A 9432	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39†	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405	Feb. 24,'39†	17
Yes, We Have No Bananza 9407 (3 Stooges)	May 19,'39†	2 rls.

COLOR RHAPSODIES

Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Happy Tots 9508	Mar. 31,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38	8
House That Jack Built, The 9509	Apr. 14,'39†	7
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (reissue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors (2-18-39) 9506	Jan. 26,'39†	8

COLUMBIA TOURS

Bermuda—Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10

(New Series)

No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38†	10
No. 3 9653 (Seasons' Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657	Mar. 24,'39†	1 rl.
No. 8 9658	Apr. 21,'39†	1 rl.
No. 9 9659 (Songs of the West)	May 19,'39†	1 rl.

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	
No. 3 9473	Apr. 21,'39	

KRAZY KAT CARTOONS

26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	1 rl.
30. Golf Chumps 9705	Apr. 6,'39†	1 rl.
31. Krazy's Shoe Shop 9706	May 12,'39†	1 rl.

MUSIC HALL VANITIES

Good Old American Home 9963	Apr. 21,'39†	1 rl.
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	1 rl.

PICTUREGRAPH

No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Earl Bird (10-1-38) 9751	Sept. 16,'38†	6½
Happy Birthday (2-18-39) 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	6½
Scrappy's Sideshow 9754	Mar. 3,'39†	1 rl.
Worms Eye View, A 9755	Apr. 28,'39†	1 rl.

SCREEN SNAPSHOTS

(New Series)

No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39) 9854	Dec. 15,'38†	10
No. 5 9855	Jan. 10,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	1 rl.
No. 8 9858	Apr. 8,'39†	9½
No. 9 9859	May 12,'39†	1 rl.

SPECIAL

SPORT THRILLS

Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Diving Rhythm 9806	Apr. 21,'39†	1 rl.
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
King Vulture (1-21-38) 9803	Jan. 8,'39†	11
Navy Champion 9805	Mar. 17,'39†	1 rl.
Odd Sports 9804	Feb. 10,'39†	1 rl.
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10

WASHINGTON PARADE

No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 9903 (Inside the Capitol)	Apr. 7,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 E1-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 E1-2	Jan. 20,'39†	9

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (Color)	Jan. 14,'39	9
Pygmy Hunt, The W-687	Aug. 6,'38	8
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39†	9
Little Goldfish, The W-86	Apr. 15,'39†	1 rl.
Mama's New Hat W-882	Feb. 11,'39†	9
Seal Skinners W-881 (Sepia)	Jan. 28,'39†	8
Wanted: No Master W-884	Mar. 18,'39†	8

CRIME DOESN'T PAY

No. 18—They're Always Caught (10-8-38) P-615. Stanley Ridges	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616 Lester Matthews	Sept. 24,'38	20
No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec. 24,'38†	17
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39†	21
No. 22—While America Sleeps P-813	Apr. 15,'39†	2 rls.

FITZPATRICK TRAVEL TALKS

Ancient Egypt (3-4-39) T-856	Jan. 21,'39†	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Glimpses of Australia T-859	Apr. 15,'39†	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey T-858	Mar. 18,'39†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Rural Hungary T-860	Apr. 29,'39†	1 rl.
Singapore and Jahore (2-4-39) T-855	Aug. 31,'38†	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Bravest of the Brave, The (8-27-38) H-728 John Burton	Aug. 6,'38	11
Man on the Rock, The (10-8-38) H-729 Edward Raquello	Sept. 3,'38	11
Nostradamus (10-22-38) H-730 John Burton	Sept. 24,'38	11

MGM MINIATURES

Angel of Mercy Sara Haden		1 rl.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Great Heart, The (2-4-39) M-875 Tom Neal	Dec. 31,'38†	11
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39†	9
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39†	11
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov. 12,'38†	11
Streamline Swing (11-12-38) M-872 (In Sepia)	Sept. 10,'38†	9
They Live Again (2-18-39) M-873	Oct. 22,'38†	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39†	17
Happily Buried R-805	Apr. 15,'39†	
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19
Somewhat Secret R-804 Mary Howard-Tom Collins	Mar. 29,'39†	21

OUR GANG

Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Clown Princess C-938	Apr. 15,'39†	1 rl.
Dual Personalities (4-8-39) C-937	Mar. 11,'39†	10
Football Romeo (1-21-39) C-933	Nov. 12,'38†	10
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38†	9
Tiny Troubles (3-25-39) C-936	Feb. 18,'39†	10

PASSING PARADE

(Sepia)

No. 1—(11-12-38) K-921	Oct. 15,'38†	10
No. 2—K-922 (3-4-39) K-922 (New Roadways)	Jan. 28,'39†	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11
No. 4—K-924 (Story of Dr. Jenner)	Mar. 11,'39†	10

PETE SMITH SPECIALTIES

Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39†	8
Follow the Arrow (8-20-38) S-712	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fisticuffs (10-1-38)	Aug. 27,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Marine Circus S-906 (Color)	Mar. 11,'39†	9
(12-31-38) S-902	Nov. 19,'38†	10
Penny's Picnic (1-14-39) S-903 (Color)	Dec. 17,'38†	10
Weather Wizards S-907	Apr. 8,39†	

ROBERT BENCHLEY

Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Hour for Lunch, An F-955	Mar. 18,'39†	9
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet (2-4-39) F-954	Jan. 28,'39†	8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Musical Mountaineers T8-8	Mar. 24,'39†	1 rl.
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'38†	7
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'36†	1 rl.
Sacred Crows, The T8-9	Apr. 21,'39†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Automobile T8-7	Mar. 31,'39†	1 rl.

COLOR CLASSICS

All's Fair at the Fair (9-3-38) C8-1	Aug. 26,'38	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Always Kickin' (2-25'39) C8-3	Jan. 27,'39†	7
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry C8-4	Apr. 21,'39†	1 rl.
COLOR CRUISES		
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	1 rl.
HEADLINERS		
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39†	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10
Music Through the Years (2-25-39) A8-7 Jan Garber and Orch.	Feb. 3,'39†	11
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan. 6,'39†	10
Queens of the Air (7-23-38) A7-14 Vincent Lopez and Orch.	July 8,'38	11
Three Kings and a Queen A8-9	Apr. 7,'39†	1 rl.
PARAGRAPHICS		
Circus Co-ed (3-11-39) V8-8	Mar. 10,'39†	10
Fisherman's Pluck V8-9	Apr. 14,'39†	1 rl.
Mildewed Melodramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38†	10
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16
That's Africa (3-4-39) V8-7	Feb. 10,'39†	10
PARAMOUNT PICTORIAL (New Series)		
No. 1—(8-20-38) P8-1	Aug. 5,'38†	10
No. 2—(9-3-38) P8-2	Sept. 2,'38†	10
No. 3—(9-24-38) P8-3	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—(12-3-38) P8-5	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 7—(2-11-39) P8-7	Feb. 3,'39†	1 rl.
No. 8—(3-11-39) P8-8	Mar. 3,'39†	10
No. 9—P8-9	Mar. 31,'39†	1 rl.
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp EE8-1 (special)	Apr. 7,'39†	1 rl.
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right (1-21-39) E8-5	Dec. 30,'38†	7
Customers Wanted (2-18-39) E8-6	Jan. 27,'39†	7
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
Leave Well Enough Alone	Feb. 24,'39†	10
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Wotta Nite Mare T8-8	Mar. 24,'39†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color) (New Series)		
No. 1—(10-15-38) J8-1	Sept. 2,'38†	10
No. 2—J8-2	Nov. 4,'39†	1 rl.
No. 3—J8-3	Jan. 6,'39†	1 rl.
No. 4—J8-4	Mar. 10,'39†	1 rl.
SCREEN SONGS		
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.
GRANTLAND RICE SPORTLIGHTS		
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39†	10
No. 61—The Sporting Irish (3-4-39) R8-9	Mar. 17,'39†	10
No. 62—Good Skates R8-10	Apr. 14,'39†	1 rl.
UNUSUAL OCCUPATIONS (In Color) (New Series)		
No. 1—(8-27-38) L8-1	Aug. 5,'38†	10
No. 2—(10-22-38) L8-2	Oct. 7,'38†	11
No. 3—(2-4-39) L8-3	Dec. 2,'38†	11
No. 4—(1-28-39) L8-4	Feb. 3,'39†	10
No. 5—L8-5	Apr. 14,'39†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93,704	Mar. 10,'39	20
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18
HEADLINERS		
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	16
1938-39		
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	17
EDGAR KENNEDY COMEDIES		
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Clock Wise (4-1-39) 93,404	Mar. 24,'39†	18
Maid to Order 93,403	Jan. 27,'39†	18
MARCH OF TIME 1937-38		
No. 13—Man at the Wheel Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
1938-39		
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,103	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39†	18
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39†	19
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39†	18
NU-ATLAS PRODUCTIONS		
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39†	11
Readin', Ritin', and Rhythm 94,207 Lucky Millinder and Orch.	Feb. 17,'39†	10
Samovar Serenade 94,208 Luba Malina	Mar. 17,'34†	1 rl.
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	1 rl.
PATHE NEWS		
Relesaed twice a week		
PATHE PARADE		
No. 7—Expose of Spiritualism—Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Plumb Crazy 93,202	Feb. 3,'39†	16
Dog-Gone 93,208	Apr. 21,'39†	16
RAY WHITLEY COMEDIES		
Prairie Pappas 93,502	Dec. 16,'38†	18
Ranch House Romeo (4-1-39) 93,503	Apr. 7,'39†	17
Western Welcome, A 93,501	Sept. 9,'38†	18
REELISMS		
Air Waves (3-17-39) 94,607	Mar. 10,'39†	10
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Gold 94,606	Feb. 10,'39†	1 rl.
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Pilot Boat 94,605	Jan. 20,'39†	9
Soldiers of Sea 94,608	Apr. 7,'39†	9
Trans-America 94,602	Oct. 14,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10
RKO PATHE SPORTSCOPE		
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Blue Grass (12-17-38) 94,304	Dec. 2,'38†	10
Bow Strings 94,306	Jan. 27,'39†	9
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
On the Wing 94,305	Dec. 30,'38†	10
Snow Falls (3-18-39) 94,307	Feb. 24,'39†	1 rl.
Sporting Wings (4-1-39) 94,308	Mar. 24,'39†	9
SMART SET		
Hunting Trouble (8-13-38) 83,303 Jed Prouty	Aug. 12,'38	10
WALT DISNEY CARTOONS		
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104 (Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59, 60.)	Nov. 25,'38†	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39†	8
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Athletic Oddities 9204	Nov. 11,'38†	1 rl.
Daily Diet of Danger, A 9203	Dec. 9,'38†	1 rl.
Filming Big Thrills 9202	Sept. 30,'38†	1 rl.
Recording Modern Science 9201	Aug. 19,'38†	1 rl.
FASHIONS (In Color)		
Fashion Forecast, No. 1 (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecast, No. 2 (12-31-38) 9602	Dec. 23,'38†	10
Fashion Forecast, No. 3 9603	Mar. 31,'39†	1 rl.
LEW LEHR		
Muscle Maulers 9404	Apr. 14,'39†	1 rl.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
What Every Inventor Should Know 9403	Jan. 20,'39†	1 rl.
MAGIC CARPET SERIES (Lowell Thomas)		
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39†	11
Mystic Siam 9105	Mar. 17,'39†	1 rl.
Viking Trail (12-31-38) 9104	Feb. 17,'39†	11
TERRY-TOONS		
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Cuckoo Bird, The 9511	Apr. 7,'39†	1 rl.
Frozen Feet 9509	Feb. 24,'39†	1 rl.
Gandy Goose in G Man Jitters 9510	Mar. 10,'39†	1 rl.
Gandy the Goose in the Frame Up 9507	Dec. 30,'38†	1 rl.
Gandy Goose in Doomsday 9524 (color)	Dec. 16,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522 (color)	Oct. 7,'38†	7
Goose Flies High, The 9502	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523 (color)	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Nutty Network, The 9527 (color)	Mar. 24,'39†	1 rl.
One Gun Gary in Nick of Time 9508	Jan. 27,'39†	1 rl.
Owl and the Pussycat, The 9525 (color)	Jan. 13,'39†	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	8
String Bean Jack 9521 (color)	Aug. 26,'38†	1 rl.
Their Last Bean 9512	Apr. 21,'39†	1 rl.
Three Bears, The 9526 (color)	Feb. 10,'39†	1 rl.
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.
ED THORGERSEN (Sports)		
Hunting Dogs 9303	Mar. 3,'39†	1 rl.
Inside Baseball 9304	Apr. 28,'39†	1 rl.
Shooting for Par 9302	Jan. 6,'39†	1 rl.
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The (1-28-39)		1 rl.
Fox Hunting (1-21-39)		1 rl.
Jerusalem (1-14-39)		1 rl.
Petra (1-14-39)		1 rl.
Rome Symphony (12-31-38)		1 rl.
Ruins of Palymra		1 rl.
Wanderers of the Desert (1-7-39)		1 rl.

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 53—3351	Aug. 22,'38†	9
No. 54—(11-19-38) 3352	Sept. 12,'38†	9½
No. 55—(12-3-38) 3353	Oct. 3,'38†	9
No. 56—(11-26-38) 3354	Nov. 14,'38†	10
No. 57—3355	Nov. 28,'38†	1 rl.
No. 58—(2-11-39) 3356	Dec. 26,'38†	9
No. 59—(2-25-39) 3357	Jan. 30,'39†	9
No. 60—(3-11-39) 3358	Feb. 20,'39†	9½
No. 61—3359	Mar. 13,'39†	9
No. 62—3360	Apr. 10,'39†	1 rl.
No. 63—3361	May 15,'39†	1 rl.

(THE RELEASE CHART--CONT'D)

LANTZ CARTUNES

Title	Rel. Date	Min.
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Birth of a Toothpick 3250	Feb. 27,'39†	7½
Cat and the Bell, The 3241	Oct. 3,'38†	7
Crack Pot Cruise 3253	Apr. 10,'39†	6½
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38†	7
Little Tough Mice 3251	Mar. 13,'39†	7
Magic Beans (3-11-39) 3239	Feb. 13,'39†	7½
One Armed Bandit (4-8-39) 3252	Mar. 27,'39†	7
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39†	19
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39†	17
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare York and King	Feb. 23,'38	17
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39†	19
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Pharmacy Frolics 3230	May 17,'39†	2 rls
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charioteers	Oct. 12,'38†	20
Stars and Stripes (7-2-38) 2172 Ed. East-Ralph Dumke	Feb. 15,'39	2 rls.
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19

OSWALD CARTOONS

Title	Rel. Date	Min.
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Queen's Kittens 2292	Aug. 8,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39†	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39†	9
No. 61—Novelty 3372	Apr. 3,'39†	1 rl.
No. 62—Novelty 3373	May 1,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Up In Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 5,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sept. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	20
Sophmore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan. 21,'39†	20
Sundae Serenade 4020	Feb. 25,'39†	2 rls.
Projection Room 4022	Mar. 4,'39†	2 rls.
Small Town Idol (A) (3-11-39)	Feb. 11,'39†	20
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39†	2 rls.
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39†	2 rls.

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10
Points on Pointers 4606	Jan. 28,'39†	1 rl.
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb. 25,'39†	10
The Roaming Camera 4608	Mar. 25,'39†	1 rl.

COLORTOUR ADVENTURE
(In Color)

Title	Rel. Date	Min.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Trapped Underground 3318	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12
High Peril (3-4-39) 4306	Feb. 18,'39†	12
A Minute from Death 4307	Mar. 4,'39†	1 rl.
Chained 4308	Apr. 1,'39†	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 28,'38	19
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68.)	Feb. 11,'39†	20
Sons of Liberty (3-25-39)	May 20,'39†	20

LOONEY TUNES

Title	Rel. Date	Min.
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
No. 62—Porky the Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.
No. 65—Porky's Tire Trouble 4808	Feb. 18,'39†	1 rl.
No. 66—Porky's Movie Mystery (3-4-39) 4809	Mar. 11,'39†	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39†	1 rl.
No. 68—Porky and Teabiscuit 4811	Apr. 1,'39†	7

MELODY MASTERS

Title	Rel. Date	Min.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music With a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39†	1 rl.
Russ Morgan and Orch. (3-4-39) 4710	Feb. 25,'39†	10
Dave Apollon and Orch. 4711	Apr. 22,'39†	1 rl.
Clyde McCoy and Orch. 4712	Mar. 18,'39†	1 rl.
Artie Shaw and Orch. (4-8-39)	Apr. 29,'39†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-in Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're an Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Det. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39†	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39†	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39†	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39†	1 rl.
No. 78—Presto Chango 4514	Mar. 25,'39†	1 rl.
No. 79—Bars and Stripes Forever 4514	Apr. 8,'39†	1 rl.
No. 80—Daffy Duck and Dinosaur 4516	Apr. 22,'39†	1 rl.

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 2—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
The Master's Touch 4403	Feb. 18,'39†	1 rl.

SPECIAL

Title	Rel. Date	Min.
Nine Million, The (2-18-39)		9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10
"Gadgeteers" 4906	Feb. 18,'39†	1 rl.
Tax Trouble 4907 Grouch Club	Mar. 18,'39†	1 rl.
The Crawford "at Home" 4909	Apr. 15,'39†	1 rl.

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

BRITISH NATIONAL

Title	Rel. Date	Min.
Warning, The 4-1-39)		35

DEVLIN

Title	Rel. Date	Min.
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Old Towns of Normandy Makassar (8-6-38)	Aug. 15,'38†	10
Rio de Janiero (8-13-38)	Aug. 15,'38†	10
Venice (8-13-38)	Aug. 15,'38†	10

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

LENAUER

Title	Rel. Date	Min.
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK
(with Negro Cast)

Title	Rel. Date	Min.
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 1,'38†	10
Welcome Home	Sept. 15,'38†	9

SANDERS FILM

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

WORLD

Title	Rel. Date	Min.
Andante et Rondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brillante		

WPA

Title	Rel. Date	Min.
Shock Troops of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Rate	Min.
Flying G-Men (2-18-39) James Craig-Lorna Gray	Jan. 28,'39†	
Mandrake, the Magician Warren Hull-Doris Weston	May 6,'39†	
Overland with Kit Carson Bill Elliott	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle	June 10,'39†	
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Malo	Dec. 3,'38†	2 rls. (each) (1st episode 29 min.)
Lone Ranger Rides Again Robert Livingston-Chief Thunder Cloud (15 episodes) (Exploitation: Mar. 11,'39, p. 55.)	Feb. 25,'39†	2 rls. (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Larry Crabbe	Apr. 11,'39†	
Oregon Trail, The Johnn Mack Brown-Louise Stanley	July 4,39†	
Red Barry (10-8-38) 3681-?793 Buster Crabbe-Frances Robinson	Oct. 18,'38†	20 (each)
Scouts to the Rescue (12-31-38) 3781-92 Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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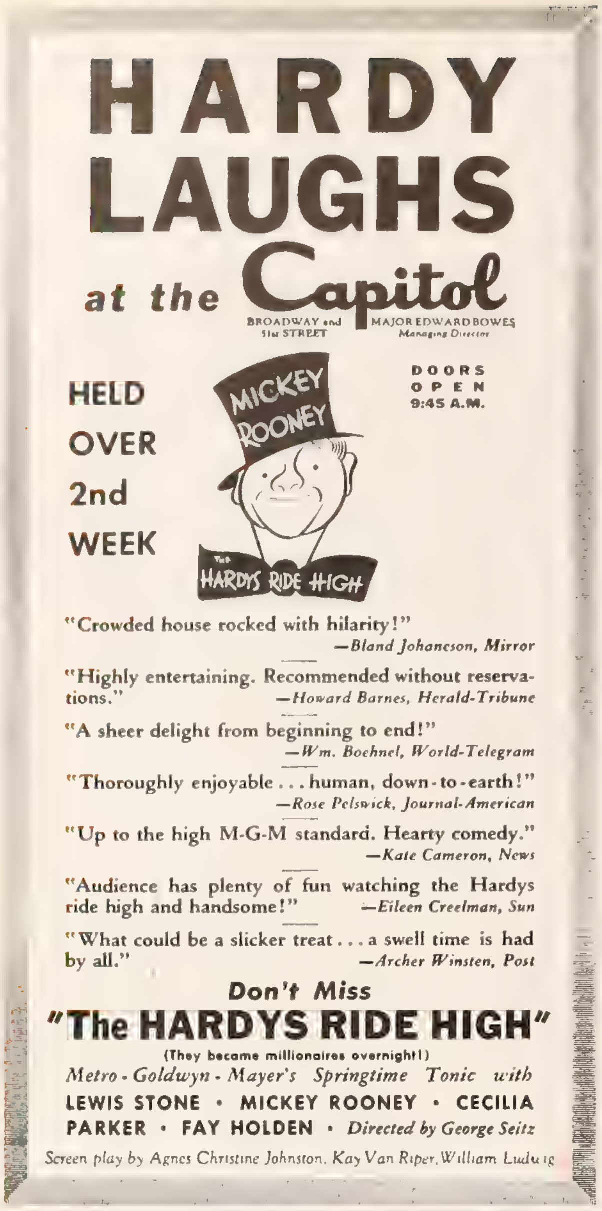

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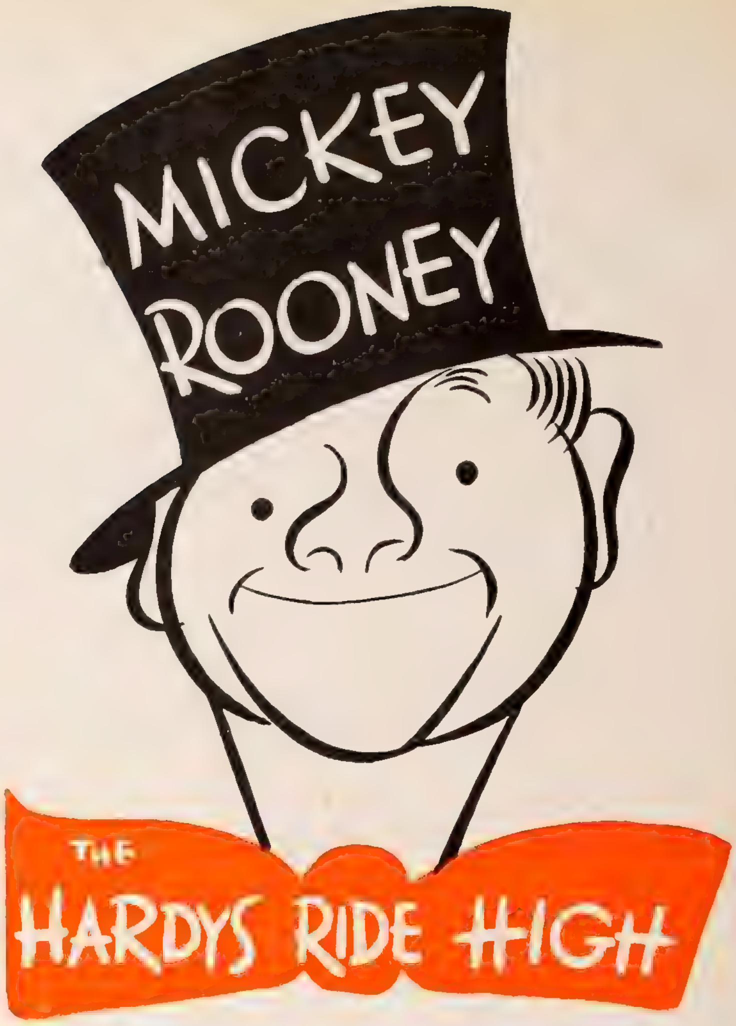
(Above from extra-space ad campaign)



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HARDY HOLD-OVER BUSINESS!

2nd Week at Big Capitol, N.Y., is your tip-off to hold extra time open!

(And the next in M-G-M's Springtime Fanfare of Hits is Myrna Loy, Robert Taylor in "Lucky Night." And more lucky nights and days thereafter!)

WHAT
A STORY
THIS
TELLS
THE
INDUSTRY!

WARNERS' 'DO

Stays Second Wee

WARNERS' 'DAR

Starts As Advertised a

CON

WARNERS' 'NAZ

Starts As Advertised at St

WARNERS' 'JUA

$2-Top Roadshow at Holly

GE CITY'

Every Date It Plays!

VICTORY'

adio City This Week!

ONS OF A

SPY'

nd, N.Y. Next Week!

EZ' (WAR-EZZ)

od, N.Y. Same Week!

Fair

FOUR DAUGHTERS

THE SISTERS

BROTHER RAT

ANGELS WITH DIRTY FACES

DEVIL'S ISLAND

DAWN PATROL

Play

THEY MADE ME A CRIMINAL

WINGS OF THE NAVY

YES, MY DARLING DAUGHTER

BLACKWELL'S ISLAND

THE OKLAHOMA KID

All

DODGE CITY

DARK VICTORY

YOU CAN'T GET AWAY WITH MURDER

CONFESSIONS OF A NAZI SPY

NAUGHTY BUT NICE

The

JUAREZ

MAN WHO DARED

A FAMILY AFFAIR

THE KID FROM KOKOMO

HELL'S KITCHEN

THE DEVIL ON WHEELS

EACH DAWN I DIE

Way

40,000,000 PEOPLE WILL BE TOLD TO SEE "ROSE OF WASHINGTON SQUARE"!

EVENT	The Kentucky Derby.
TIME	Saturday, May 6th, 6:15 to 6:45 P. M. Eastern Daylight Time.
BROADCASTER	C. B. S. over a coast-to-coast network, plus Canada and Honolulu. A minimum of 93 stations.
SPONSOR . . .	20th Century-Fox bought radio's most valuable and sought-after time to tell the listening world about ROSE OF WASHINGTON SQUARE . . . just 6 days before its release.

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

TUNE IN ON MAY 6TH . . .

and hear the most widespread radio send-off ever given a motion picture . . . building it up for you . . . using the air waves the smart way!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 135, No. 3 April 22, 1939

DOLLAR FANTASIES

"THE public is generally endowed with good common sense and with fairmindedness, but it is a fact that there is an appalling lack of information in the minds of our citizens, particularly as to the economics of business."

That was the keynote of remarks before the McGraw-Hill Public Relations Forum in Chicago the other day from Mr. Robert H. Cabell, president of Armour & Company.

"If we want the good will of people generally," Mr. Cabell continued, "we have got to tell our story, not in the form of self-praise but simply in the form of telling the economic facts."

This may well remind us that every now and then down the years, the higher motion picture judgment has been against what is known as "dollar publicity," while in field practise we have continued to have more and bigger dollar publicity, coming to climax eventually in 1938 in promotions which put dollar prizes ahead of the product for sale.

Someway a certain inertia of the easier way tends to dominate the story told. The public knows, for example, far too much about what the stars get and almost nothing at all of what is paid to artisans, labour and representatives of the average people in the making of motion pictures. The 282,000 workers in the motion picture industry, including exhibition, draw in annual salary or wages an average of about $1,300 each. Our public never heard of that, because the figure was just at this moment of writing an operation in long division out of the industry's trade association statistics. To the millions even $1,300 is money.

THE public also has a notion that the motion picture's money is spent in Hollywood. The fact is that some part of every motion picture dollar, and by far the bigger part, is spent in the same town where it goes through the box-office window.

A year ago the dollar publicity of the industry was about million dollar pictures. This year it is about two million dollar pictures. No matter what the cost of the picture, vastly more of the money spent ultimately goes into the pockets of workers, everyday people making things and doing things, ***people just like the customers,*** than goes to the "names" they read about.

The public conception of the economics of the motion picture industry is a fantasy. And that's how taxes are born.

△ △ △

A DEAD PROHIBITION

TWENTY-SEVEN years of prohibition of interstate traffic in prize-fight pictures have resulted only in the creation and nurture of an illicit business and various corruptions. Fight pictures are lawfully made and distributed only in the state of their origin, but no important, or rather conspicuous, fight fails of a considerable national distribution, mainly in lesser houses in populous centers.

Now at long last, repeal of the Sims act of 1912 is sought, by Senator Warren Barbour of New Jersey.

Years ago, *Motion Picture Herald* suggested the repeal of the law, contending that its existence did nothing to protect the screen, but did operate to maintain an under-cover activity which could only discolour the general repute of the medium.

Opposition to Senator Barbour's measure has not yet appeared. It can come from two sources, the beneficiaries of the status quo who will have as little like for it as did the bootleggers for repeal of the liquor amendment, and the perhaps remaining few who consider that law can be the remedy for everything.

WHILE the Sims bill of 1912 stands as the only direct enactment of federal censorship of the motion picture, it had its origins in other considerations, political and social pertaining to the indignant and sometimes violent state of mind of the many who were affronted that John Arthur Johnson, a blackman, should have become heavyweight champion. There was that about Johnson's repute and conduct, in what should have been his private life, which contributed importantly to the racial feeling. He stood in very different case from the Joe Louis of today.

The prize fight with its ready availability as an event of a fixed area for the cumbersome early cameras, and with its ready made publicity, too, was a decided factor in motion picture beginnings and evolution. It was the desire to be able to record a whole round of a fight that increased the capacity of the camera beyond its fifty-foot film beginnings. It was a prize fight, Corbett vs, Fitzsimmons, which was the subject of the first really long picture. It was released in 11,000 feet, and years elapsed before another as long was made.

THE motion picture theatre was only a few years old, however, when the masters of the Motion Picture Patents Company decided that the fight film was not a proper or finally profitable component of the program policy of theatres serving family audiences and the whole public. In consequence the Patents Company sought control of fight picture rights with a purpose of keeping the films out of wholesale distribution.

For the general screen, various newsreels have made furtive dips into pictures of the bigger fights, showing crowds, bits of the battle and never a knockout or decision.

Meanwhile melodrama has offered pretext for bigger and bloodier fictional battles on the screen than the ring has ever seen.

Due to the existence and functioning of the organized industry's self-regulative machinery the repeal of the Sims bill would not automatically release to the respectable screen a flood of fight pictures.

△ △ △

THE action of the Ontario board of censors in preferring for release an uncut version of "Yes, My Darling Daughter" is another bit of evidence that, commonly, if anything is to be done about a motion picture it had best be done in the making. Once upon a time the anomalies and contradictions of sectional censorships were such and standards of production so various that it was common practise to make pictures with sequences which anticipated objection and detached readily. Complications of sound and the nature of modern picture structure would make that a more difficult practise today. Happily self-regulation has tended to minimize the need for or use of such procedure.

Procedure which contemplates after-treatment of pictures is make-shift, unprofitable alike to the industry and its customers.

—*Terry Ramsaye*

This Week

High Budget Films

There will be no skimping on production budgets this year, either on individual pictures or whole company programs. Tentative estimates, based on commitments made so far by production companies, indicate an approximate total of $176,050,000 to $183,050,000 will be poured out for salaries, wages, materials and the thousand other items which are entered on production cost sheets in the studios. The figure will represent an increase of from $23,000,000 to $30,000,000 over the amount expended in the 1938-39 season just ending. That the additional amount will go largely into increased expenditure per unit, meaning a greater variety of those pictures commonly classed as "A," is evidenced by the fact that fewer films will be made by the companies from which the estimates were gathered than they produced in the present season.

Statistics, in Hollywood's round numbers, are in the story on page 12.

Compensation Protest

The Independent Theatre Owners of Ohio have joined employer groups throughout the state in protesting against the decision of the Ohio supreme court, affirming the right of an employee to sue the employer for damages resulting from contraction of an allegedly occupational disease, not covered under the state workmen's compensation laws.

Aimed for are amendments by the state Legislature, to the present laws; and also, notice is taken in the service bulletin of the organization, of possible insurance against demands of employees, arising out of the new court ruling.

Television Launching

Program, production and merchandising plans and speculations on the future of television as an entertainment medium entered with increasing frequency and volume into the public prints as the date for the official unveiling of television to the public approached. Its sponsors, as has been announced, have conveniently set the launching to coincide with the opening of the World's Fair in New York. This week plans for extensive exploitation of the medium by large radio broadcasting companies and others were announced in New York and at the convention of the Society of Motion Picture Engineers in Hollywood.

A general compilation of television news is on page 30, *the SMPE convention story is on page* 19 *and Aubrey Flanagan's London letter on page* 51 *concerns development of the medium in Great Britain.*

Australian Standard

The improvement in the moral quality of screen fare was lauded, and particularly in the case of product from the United States, but generally the Australian censor report just released by the Federal Government found 1938 to be a "barren and uneventful period," so far as technical and entertainment developments were concerned. The report was drawn by W. Cresswell O'Reilly, chief Commonwealth film censor.

For detailed account of the report and other Australian developments see page 52.

Universal's 58

At the first of three regional sales conventions Universal in Cincinnati this week announced plans for its 1939-40 season including a program of 58 features, four serials, 57 short subjects and the weekly newsreel editions. The commitments will entail a production budget increase of $5,000,000 over this year's expenditures. The feature total includes 14 westerns. Home office executives and sales representatives moved to Chicago during the week for the second meeting and left there this weekend for San Francisco where the final session will be held.

The announcement is on page 24.

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Royal Newsreels

The Canadian Government having subdued its antipathy temporarily and obviously, to American motion picture equipment and newsreel cameramen, the arrival of the British King and Queen in Quebec on May 15, and their subsequent tour of Canada and visit to the United States, will be filmed thoroughly by American newsreel companies, under a friendly agreement in which there will be some pooling of resources and product, all of which contrasts strangely with the expensive rivalry of days gone by. The American companies also have agreed not to "special" any films. In New York this week, newsreel officials were examining, minutely, the details of the royal pair's itinerary. They noted a relaxation of restrictions in the actual filming of the pair, though cameramen must not go within 20 feet of King George and Queen Elizabeth, and "must not speak unless spoken to."

The story is on page 15.

End of Hearings

The Congressional committee hearings on the proposed Neely bill to prohibit block booking and blind selling in the film industry concluded this week on a note of optimism for the measure's opponents. Indications were that the majority of the committee members had been convinced by the testimony of the witnesses that the bill would serve no good purpose and would be harmful to the industry in general. Senator Sheridan Downey of California told Senator Matthew M. Neely, chairman of the committee and sponsor of the bill, that he would lead the fight against the measure if it ever reached the Senate floor. The Motion Picture Research Council, one of the leading proponents of the legislation, suggested officially that the industry's new trade practice code be given a trial in place of the proposed federal bill.

A summary of the final committee sessions starts on page 25.

Singles Urged

Jack Kirsch, president of Allied of Illinois, in a letter addressed to Harry Brandt, president of the Independent Theatre Owners Association, New York, this week said that "immediate changes back to the single features and distributors is the only salvation for independent exhibitors, and for the producers and distributors as well." The letter explained that 95 per cent of Chicago's independent exhibitors will go back to single features in 24 hours if the large circuits will do likewise.

Story Purchases

During the past month, Hollywood's story vaults were increased by the addition of 53 stories and plays, bought by 15 producers, with one property purchased by Katharine Hepburn for future film use. This season of product announcements for the coming year kept the average of purchases high, although it was the lowest number recorded for any of the three months of 1939.

"Abe Lincoln in Illinois," Broadway stage success written by Robert E. Sherwood and starring Raymond Massey, has been acquired for production as a motion picture by the Max Gordon Plays and Pictures Corporation with distribution through RKO Radio. The Max Gordon company previously had acquired "The American Way" for production and release through RKO. According to the terms of the contract, Max Gordon the latter is to produce two films yearly for release by RKO.

Mr. Sherwood, who is president of the dramatists Guild, defended the sale of the play in the current issue of *Equity*, organ of Actors Equity. He also said: "We believe that the manager or playwright who sells a play prematurely to the movies is betraying the theatre's best interests and his own.

Mr. Sherwood said the sale was made on condition that the play's producers participate in the film on a sharing basis and thus exercise a reasonable control and that Mr. Massey be the star, and that the selling of the play was influenced principally because "we were convinced that in this play a means had been found to restate the fundamental principles of the democratic faith."

An analysis and listing of the month's purchases will be found on page 16.

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Government's Latin America Film Drive to Start Soon

Motion pictures will play an important part in President Roosevelt's plans for strengthening the tie between the United States and the Latin-American republics, embodied in a report of an inter-departmental committee transmitted by him to the Senate in Washington this week.

The report, made public last November, provides for a film project to cost $176,000, and includes the dubbing of six motion pictures of Government activities in Spanish and Portuguese; production of a picture on the American republics to be shown in this country; production of a film on the United States to be shown in South America, and equipment of embassies in the Latin-American capitals with projection equipment.

The inter-departmental committee report provided for utilization of the United States Film Service as a coordinating agency and clearing house for motion picture matters of interest to the 21 American republics.

It was estimated that the cost of preparing the six Government films for use in South America would cost $30,000, and the production of the proposed United States and Latin-American films would cost $45,000 each; $6,000 would be required for distribution and exploitation of the six films; $6,500 for a film library and exchange serving Latin-America, and $38,000 for installation of projection equipment in the embassies in Argentina, Brazil, Chile, Colombia, Cuba, Mexico, and Peru; and $10,000 for expenses in connection with the preparation of films.

The committee also recommended that Coast Guard vessels make a "goodwill" tour of South American ports, carrying pictures showing the activities of the service.

Steffes Retiring

W. A. (Al) Steffes, one of the oldest in point of service in exhibitor organizations and now the president of Allied of the Northwest, will retire from that office after national Allied's convention in Minneapolis, June 13th to 15th. He intends to devote his entire time after the Minneapolis convention to his personal business—as an independent Minneapolis exhibitor.

Al Steffes for 20 years has been a leader in exhibitor organizations, and led the "bolt" from the MPTOA which resulted in the formation of the present Allied States Association, of which he later was president.

5,077 Theatres

The South American market, presently looming large in the attentions of American film companies bent on exploiting new fields in compensation for the contracting opportunities on other continents, now numbers 5,077 motion picture theatres, distributed through 19 countries. The audience which they serve is showing increasing interest in Hollywood product, although domestic production is sharing in the spreading motion picture habit.

Analysis of trade figures on the South American market and its theatres can be found on page 13.

Higher Education

The history and art of motion pictures is recognized as a major subject in the new catalogue sent out by New York's Columbia University. A course is to be conducted by Dr. Duncan E. M. Emerich and will be limited to 15 students. Prerequisites are 18 academic points from English and Literature courses.

Engineers' Meeting

Meeting for their semi-annual discussion of technical progress in motion pictures and allied fields, the Society of Motion Picture Engineers this week gathered in Hollywood to hear committee reports and scientific papers, watch demonstrations and consider in convention the sum of developments of the year. Significantly one afternoon and evening were devoted to minute discussion of television during which apparatus design, lighting studio technique, program production and application to motion pictures were topics. Imminent plans for the sale of receivers to the public and for the use of films in television programs were announced by RCA representatives. Also, in addition to the accustomed program topics concerned with cinematography, projection and sound reproduction, there was discussion of the growth of the documentary film field.

The sessions are reported on page 19.

This Week In Pictures

By Metropolitan

VISITOR. Leon Szabo, above right, Polish exhibitor whose theatres, according to headlines, are in some danger of being swallowed by Adolph Hitler's expanded central European circuit, is a guest, with his son, left, at a Monogram luncheon and screening of "Streets of New York" in New York.

EXHIBITOR VISITORS. Ted, above left, and Henry Nasser, of T. & D., Jr., Enterprises of San Francisco, look over the shoulder of Judith Barrett at a sample script on the Paramount lot.

PRESENTATION of a welcome home scroll, above, by Dr. A. H. Giannini to Charles Skouras, head of Fox West Coast Theatres, culminated a dinner given Mr. Skouras by Los Angeles exhibitors and exchange men on his return from a European trip. The guest of honor predicted that television eventually would take the place of the second feature on double bills and promised "fair dealing" with independent exhibitors on grievances brought to his attention.

STAR AND EXHIBITOR. John Boles and Hunter Perry of Virginia, right, visit in Harrisburg, Pa., where, with Carter Barron and Sam Gilman of Loew's, they met Governor James.

WELCOME. Jeffery Lynn, left, Warner star, greets John B. Sollenberger, circuit owner of Harrisburg and Hershey, Pa., at the studios in Burbank, Calif.

AT TRAINSIDE, in New York, below, Joseph H. Seidelman, vice-president and export manager; William A. Scully, sales manager; Daniel Sheaffer, a member of the board of directors, and Nate Blumberg, president of Universal. The executives, with the exception of Mr. Sheaffer, are leaving for the company's regional sales convention in Cincinnati at which 58 features and westerns were announced. See page 24.

By staff photographer

PROMOTIONS in RCA Photophone, above. E. C. Cahill, right, is manager of the Photophone division in addition to his duties as director of general service, and Harry Sommerer, former Photophone manager, is assistant to the executive vice-president.

By staff photographer

SECRET SERVICE. Leon G. Turrou, former member of the Federal Bureau of Investigation and technical adviser on the Warner Brothers' production, "Confessions of a Nazi Spy", starts a personal appearance tour with a talk at the weekly luncheon of the Associated Motion Picture Advertisers in New York, left.

TESTIMONIAL. Major L. E. Thompson, A. H. McCausland and Ned E. Depinet, right, at a dinner in New York honoring Mr. McCausland who is leaving his post at RKO Radio as representative of the trustee in reorganization.

By staff photographer

CONVENTION'S END. Above, W. A. Steffes, president of Allied of the Northwest, and James R. Grainger, Republic sales manager, and, below right, Herbert J. Yates with Dr. Kenneth Van Allen at the beefsteak dinner which marked adjournment of the Republic regional sales meeting in New York.

By staff photographer

By staff photographer

STUDIOS' BUDGET INCREASE ESTIMATED AT 23 MILLIONS

Hollywood's Estimates Turn on Plans to Add to "A" Pictures and Reduce "B" Product in New Season

Giving effect to promises made to date by distribution executives to exhibitors of the country that 1939-40 will see an increase all along the line in the number of "A" pictures and a sharp decrease in "B's," and a greater number of "high-budget" productions, production executives of the majors in Hollywood now estimate a raise in production budgets for the new season of from $23,000,000 to $30,000,000 over 1938-39.

Eleven large companies whose new budgets are in at least tentative form estimate that their 1938-39 expenditures, which the studios placed at approximately $153,470,000, will be met by expenditures ranging from $176,050,000 to $183,050,000 in 1939-40. Hollywood's own estimates of average annual budgets run from $135,000,000 to $150,000,000 over the last few years. The companies cite further evidence of increased investment per unit by decreasing the number of pictures from 445 in 1938-39 to 438 in 1939-40.

All budgetary figures, of course, are "round," as made by Hollywood in Hollywood.

Columbia Awaits Convention

Columbia Pictures is the only large company from which no approximation of 1939-40 budget was forthcoming, this because the studio still is calculating pending the company's convention May 8th. For this year, a $9,000,000 expenditure was listed.

MGM's $42,500,00 figure for 1938-39 will run approximately the same for the new year, although the company would not disclose an exact amount due to the attention given recently in the press to star and executive salaries.

At Monogram, as with Columbia, a final figure is to be determined in time for its convention, May 4th. It was learned. however, that the $1,770,000 budget of 1938-39 will be increased next season by at least 50 per cent.

Paramount, too, will decide prior to the convention, June 12th, but the total will not be less than this year's $26,000,000.

Republic's $5,000,000 for 1938-39 will be jumped to $7,500,000; RKO's $16,000,000 is expected to be increased by at least $4,000,000, and Twentieth Century-Fox's 1938-39 figure will be met by an increase of from $4,000,000 to $6,000,000 in 1939-40.

Other Budgets Compared

Comparative budgets of the United Artists producers will all be higher, as explained in the detailed comparison appearing herewith.

At Universal, no figure was available either for 1938-39 or 1939-40, but at the company's annual convention this week in Cincinnati, the management announced an increase of $5,000,000 for the new year. The company's product announcement appears on page 24.

Warners' budget of $27,000,000 for 1938-39 will be increased $3,000,000.

1939-40 Production Budgets of Hollywood Compared with 1938-39

Company-by-company analysis of production budgets reported from Hollywood for 1939-40, compared with those for 1938-39, and a comparison of feature pictures promised for both the 1939 and 1940 seasons, follows:

COMPANY	1938-39 BUDGET	FEATURES PROMISED FOR 1938-39	1939-40 BUDGET	FEATURES PROMISED FOR 1939-40
COLUMBIA	$ 9,000,000	56(w)	Undetermined increase(a)	56(w)
MGM	42,500,000	44–52	$42,500,000(b)	52
MONOGRAM	1,770,000	42(w)	$2,550,000(c)	46(w)
PARAMOUNT	26,000,000	58–60	At least the same amount(d)	58–60
REPUBLIC	5,000,000	55(w)	$7,500,000	50(w)
RKO	16,000,000	42–48	$20,000,000 to $25,000,000	42–48
20TH CENTURY-FOX	24,000,000	54	$28,000,000 to $30,000,000	52
UNITED ARTISTS:		30		30
Goldwyn	7,500,000		Undetermined(e)	
Selznick	1,800,000		$4,500,000	
Roach	4,500,000		5,000,000	
Small	1,900,000 (for 3 pictures)		5,000,000 (for 6 pictures)	
Wanger	3,000,000 (for 4 pictures)		$5,000,000 (for 6 pictures)	
UNIVERSAL	(f)	57(w)	(f)	57(w)
WARNERS	27,000,000	52	$30,000,000	48

NOTE: *Total features listed for 1939-40 for Columbia, Monogram, Paramount, RKO and United Artists are tentative, pending formal announcements to be made at annual sales conventions still to be held.*

(a) Although Columbia is expected to increase the 1939-40 budget—with increases going mainly to Frank Capra's and several other higher-budget pictures, final budget will not be determined until convention of May 8th.

(b) MGM's 1939-40 budget was reported to be approximately the same as 1938-39; the studio would not disclose official figures.

(c) Monogram's 1939-40 budget will be determined by convention time, on May 4th, but it was said that the new figure will be at least 50 per cent more than 1938-39.

(d) Paramount's 1939-40 budget likewise will be determined by convention time, on June 12th, but it will not be under last year's total.

(e) Goldwyn's 1939-40 budget has not been estimated because of lawsuit the company has pending against United Artists.

(f) Universal would not disclose total budgets for 1938-39 or 1939-40, but at the annual convention, this week, in Cincinnati the management reported it would raise the new budget by $5,000,000.

(w) Totals include westerns.

Expenditures for Grand National are still to be determined.

Warners, Metro-Goldwyn-Mayer, Twentieth Century-Fox, Republic and Universal already have had their annual sales conventions; Monogram is set for May 4th and Columbia's and United Artists' will open on May 8th. Paramount, last of the large companies to make convention arrangements, this week set June 12th through 14th and Los Angeles as the dates and place. It will be the company's first national sales convention in seven years, regional conventions having been held in the interim.

David E. Rose, managing director for Paramount in Great Britain, will hold his first general sales convention in London, May 5-7.

A new cartoon series, "Stoneage," featuring the "adventures and romance of prehistoric characters," will be made by Fleischer Studios for Paramount release next season.

The third of Republic's regional meetings got under way at the Drake Hotel in Chicago Thursday. Al Adams, director of advertising, H. J. Yates, J. R. Grainger, president, and Al Adams, director of advertising, spoke, and Max Roth, central district sales manager, presided.

5,077 THEATRES SERVE 120 MILLIONS IN 19 SOUTH AMERICAN COUNTRIES

Motion Pictures Helping to Break Down Illiteracy in Provinces and So Expanding Market, Say Sales Executives

Nineteen countries, with approximately 5,077 theatres serving a population of 120,000,000, constitute the Latin American market to which Hollywood and New York now are turning, to recoup some of the losses suffered in the upsetting of the European and Far East selling field.

Foreign sales managers agree that the peoples of Latin America are becoming nationality-conscious, and are turning to modern thoughts in a desire for those things which North America has had so long. Motion pictures have played an important part in this "awakening" and their role is to be intensified.

A Changing Condition

At the same time sales executives said that, excepting the coastal cities, Latin Americans have a comparatively low standard of education and economy, but this is rising, enlarging the audiences for product and making more available the money for purchase of American equipment.

Both the English language pictures and the growing native output are called powerful factors in this change.

An insight into the exhibition possibilities in South America is facilitated by reports sent by U. S. commercial attaches in the various countries to the Department of Commerce at Washington.

The Argentine Situation

Of the approximately 1,200 theatres in Argentina, only about 800 may be considered "active," and of these, many in the country districts are operated only on weekends, or infrequently. The total seating capacity of all theatres in the country is approximately 550,000. Buenos Aires, the capital and key city from the viewpoint of theatre grosses, has approximately 178 houses, seating about 131,000 persons.

First-run houses charge up to 2.50 and three pesos, but the average is about two pesos. In the so-called "popular priced" theatres, admissions range from 0.40 to 1.50 pesos.

Two features and shorts are the fare in the first-run houses, but the situation in the subsequent runs is similar to that obtaining in certain sections of this country: three, four and even five features to one program.

The Argentine taste shies from musicals, and prefers romance, adventure, history, and comedy. Though American pictures lead in the metropolitan first-run houses, the preference in the smaller theatres is for native production, this meaning Argentine production, which is increasing, and not Mexican or Spanish production. Mexican films, apparently lacking Argentine locale, dialect and the parochial flavor inseparable from purely native production, have thus far met with little success.

Virtually all of the Argentine theatres are wired for sound; however, only about 300 of these have modern sound equipment. If it were not for the price differential and the unfavorable exchange situation, this would mean a market for American equipment companies.

Bolivia has about 20 theatres, seating about 15,000 persons. These display an interest in about every type of picture except those of too "polite" a nature and with too much dialogue.

GOVERNMENT RADIO TO SOUTH AMERICA

The establishment of a Government radio station for the broadcasting of American programs to Latin-America will be recommended in a report to be handed to President Roosevelt by a group of officials headed by Frank R. McNinch, chairman of the Federal Communications Commission, and including representatives of the State, Interior, Justice and Commerce Departments, it has been reported.

The results of the investigation conducted by the officials, it is said, will reveal that Germany and Italy are extremely active in spreading the totalitarian philosophy in South and Central America in news broadcasts sent out two and three times a day.

About 19 of the theatres are wired for sound.

There are about 1,450 houses in Brazil, of which all but about 200 are wired for sound. All but about 50 of the latter are reported closed. The seating capacity of Brazilian theatres is around 700,000. The admission price in first-run houses in key cities is 4$000; in second and third runs, 1$000 (one milreis); while the average throughout the country is 2$000. Brazilian audiences prefer action pictures.

In Chile, there are about 277 theatres, of which it is estimated about 243 are in fairly continuous operation. These latter have an estimated seating capacity of 200,000. About 200 are wired for sound. Those not wired are reported unsuitable for such installation. There is a small amount of construction, the chief market for equipment.

The average admission price is 3.40 pesos for orchestra seats; 1.50 for balcony; 0.80 for gallery. Spanish language pictures are preferred, except in key city "class" houses.

50 of 204 Sound Sets Portable

Information from Colombia, as from many Latin American countries, is incomplete. However, latest statistics indicate about 225 theatres, of which about 204 are wired for sound. Of this number, it is reported that 50 are "portable" sound units;

Complete data on seating capacity are lacking, but a recent checkup showed 45 theatres in seven key cities had a seating capacity of 68,525.

Costa Rica and Cuba

Costa Rica has about 40 theatres, seating 23,887; all are wired, and most of the equipmetn is obsolete. Average admission prices are from 0.60 to 1.00 colon for first class houses and from 0.30 to 0.60 colon for others. Audiences seem to prefer pictures with serious plots.

There are about 375 theatres in Cuba, virtually all equipped with sound, and 90 per cent of them are in the Havana territory.

The Dominican Republic has 28 theatres, seating 12,000 persons. All theatres have sound, most of it inferior. Admission prices, from five to forty cents, depend upon the picture, not the theatre, none of the latter having fixed prices. Women pay five to ten cents less admission than men. In some cases, they are admitted free, if escorted by a male who pays five cents admission. This is in last run houses. Spectacular, historical dramas have first preference, with musicals second.

In Ecuador, there are 37 theatres, seating 40,400 persons. All houses are wired. The equipment is mostly old. There is some theatre building in Guyaquil and Quito, the key cities. Admission prices range from 40 centavos for gallery seats and two sucres for box seats, in the first run theatres, to 20 and 30 centavos for gallery seats to 50 centavos and one sucre for orchestra seats in second and third class houses. The seasons exercise influence on attendance; also the various holidays and local customs. Super feature action pictures and musicals are liked best. Except when good, Spanish language pictures lose to American films in popularity. Mexican films are popular with the laboring classes.

El Salvador has 34 theatres; these seat 38,450; 30 are wired. Generally, American films are preferred; however, the poorer classes like Mexican films.

Honduras has 27 theatres, all wired. Hondurans prefer action pictures.

In Guatemala, there are 34 places in which films are shown, including 18 theatres. Total seating capacity is 18,000. Admission prices range from five to 50 cents. The upper classes prefer American comedies, romances and musicals; the lower prefer simple romances in Spanish language.

Twenty-eight of the establishments mentioned are wired for sound. There are also several exhibitors who use portable equipment.

Mexican Product Competing

In Mexico, there are 823 theatres; 437 with sound, 386 silent. Most of the latter are in small towns, run only occasionally. The average admission price is 0.40 pesos. Action films are preferred. Mexican production is competing heavily with American in backwoods districts.

Nicaragua has 24 theatres, seating 21,750. All are wired. Average admission is estimated from 15 to 20 centavos. "Wild West" pictures are liked best.

Panama also has 24 theatres, of which most are wired. Their seating capacity is about 13,700. There is some theatre building, with two new ones, of American equipment, constructed this year in Panama City. Most theatres in the Republic are poorly designed and ventilated.

Only eight of the 15 theatres in Paraguay are wired for sound; six of these are in Asuncion, the capital. Total seating capacity is estimated at 7,000; the average admission price is 50 pesos. One exhibitor uses a portable projector. Musical extravanganzas are favorite.

205 Theatres in Peru

Peru has 205 theatres, all wired, seating 108,600. The average admission price in the Lima-Callao district is S/0.80, in the provinces it is S/0.50; patrons prefer musicals, comedies, dramas and thrillers, the criterions being action and good stories.

In Uruguay, there are about 80 theatres, all but two of them in the capital, Montevideo. The total seating capacity is about 20,000. All the Montevideo theatres are wired for sound.

Statistics on Venezuela are incomplete, but it is estimated that there are about 147 theatres operating on a "regular" basis. Shows are given in bull rings, halls, petroleum camps. Nine of the 147 are in petroleum camps or clubs. There are about 37 theatres in the Caracas territory and 26 in the Maracaibo district. Inasmuch as parts of the country are inaccessible during the rains, picture shows are seasonal there. When the dry season comes, itinerant salesman set up portable sound and picture equipment.

ASCAP CASES RETURNED TO TWO LOWER COURTS

U. S. Supreme Court Rulings on Washington and Florida Laws Concern Amount Involved

Without any indication of its views as to constitutionality, the United States supreme court on Monday sent back to the lower courts cases involving the socalled anti-ASCAP laws of Washington and Florida, which, enacted but not enforced, would virtually put ASCAP out of business in both states.

Both cases came before the court largely on the issue whether the sum involved was more than $3,000, the minimum necessary to establish jurisdiction of the federal courts. In the Florida case, appealed by the state authorities from a district court order refusing to dismiss a bill of complaint filed by the American Society of Composers, Authors and Publishers but granting an interlocutory injunction against enforcement of the state law, Associate Judge Stanley Reed, delivering the majority opinion, held that the Society had shown the necessary amount was involved. In the Washington case, the same associate justice returned the suit with instructions to permit the Society to present evidence to support its contention that more than $3,000 was involved.

Commends Lower Court

Justice Reed commended the lower court for its refusal to dismiss the Florida bill of complaint, declaring that "where an attack is made upon the constitutionality of a state statute, supported by factual allegations sufficiently strong to raise 'grave doubts of the constitutionality of the act' in the mind of the trial court, the action to dismiss for failure to state a cause of action should be denied."

"This bill sets out that the exercise of rights granted by the Federal Copyright Act to control the performance of compositions for profit is prohibited by the statute; that existing contracts are impaired; property taken without compensation; recovery on extra state contracts denied and the equal protection and due process clauses of the Fourteenth Amendment violated in manners specifically pleaded," he said. "Drastic penalties for violation of the act are provided. The manner in and extent to which the challenged statute offends or complies with the applicable provisions of the Constitution will be clearer after final hearings and findings."

The Washington Case

In his decision on the Washington case, before the court on appeal of the Society from an order refusing an injunction against enforcement of the state law, Justice Reed pointed out that there is a difference between the Washing and Florida statutes, in that the Washington statute does not completely prohibit copyright pooling and allows copyright holders from combining so long as they follow the per-piece system of fees, and file annually a complete catalog of their entries.

The Washington court, he held, erred in refusing to receive testimony from ASCAP as to the amount involved.

Associate Justice Felix Frankfurter, appointed to the court after the issues had been presented, took no part in consideration of decision of the two cases. Associate Justice Hugo L. Black dissented in the Florida case and, in his dissenting opinion, outspokenly voiced his view that persons who challenge legislation and obtain the benefit of a suspension of a law should not profit in the event the court finally held the law is valid, nor should they be encouraged to continue in violation of a statute during the time it is pending before the courts.

Holding that the injunction obtained by ASCAP should have been dissolved, Justice Black asserted that the result of the Florida court's action is to give the music society the privilege of operating as it pleases.

Charges Monopoly

Suggesting that it would have been better to have waited until effort was made to enforce the law and then bring suit to test its constitutionality, the dissenting justice, declaring that ASCAP includes probably 95 per cent of American and foreign copyright owners controlling the rendition of copyrighted music for profit in the United States, declared:

"Not only does this combination fix prices through a self-perpetuating board of 24 directors, but its power over the business of musical rendition is so great that it can refuse to sell rights to single compositions and can and does require purchasers to take, at a monopolistically fixed annual fee, the entire repertory of all numbers controlled by the combination. And these fees are not the same for like purchasers even in the same locality. . . .

"Since it appears that music is an essential part of public entertainment for profit, radio station or other businesses arbitrarily compelled to pay discriminatory fees and faced with price-fixing practices that could destroy them, because the society has a monopoly of practically all—if not completely all—available music. . . .

"We have here a price-fixing combination that actually wields the power of life and death over every business in Florida, and elsewhere, depending upon copyrighted musical compositions for existence. Such a monopolistic combination's power to fix prices is the power to destroy."

Anti-ASCAP Measure Is Killed in Connecticut

Connecticut's anti-ASCAP bill was killed by the Senate Saturday.

Bill had been opposed by Sara B. Crawford, Secretary of State; Louis D. Frolich and Herman Finkelstein, of counsel for ASCAP, at hearings before the Judiciary Committee of the House and Senate several weeks ago.

Secretary of State Crawford told the committee that she saw no need of creating a Department of Copyrights in Connecticut while the Federal Department was functioning in Washington, that it delegated functions to her office which it was not geared to handle, and that it could become an undue burden on small composers.

New York Regents View Two Rejected Pictures

A revised version of "Ecstasy" and the original version of "Sunset Murder Case" were screened before a committee of the New York Board of Regents in the State Office Building, New York City, Monday. Eureka Productions and Grand National are appealing from decisions by Irwin Esmond, chief censor, that the films are objectionable. A decision is expected Friday.

Richey Hits at State Censors

State censor boards were handed a verbal "lambasting" by H. M. Richey, director of Exhibitor Relations for RKO, in an address Monday night to a "town meeting" on film censorship, at the Y.M.C.A., in Columbus, Ohio. "Purity For Profit" being the title of his speech, Mr. Richey impugned the motives of state censors, likened censorship to the authoritarian practices in Europe, and praised the Motion Picture Production Code and Code Administration for supervising production so that, "not a single picture that has been given the production code during the past two years has been kept off the screens of the United States by any organized disapproval of the finished product."

This was a record " that can't be touched by any other industry in the world," he added.

Mr. Ritchey's attack was directed at the censor boards remaining in six states. Said he, after noting that America remains the "guardian" of democratic principles:

"It is, therefore, startling to know that right here in our own United States, a system that is the enemy of democracy, liberty, and the freedom of human expression—a system used by despots from time immemorial to bind people into intellectual slavery—a system that is intolerant and intolerable, is still retained in six states of the union. That system is political state censorship of motion pictures."

"That censorship, political censorship, can continue in these United States, in a country that from its inception has so violently resisted any suggestion of censorship, is a startling example of what can be done in the name of politics," he added.

Mr. Ritchey noted that a censor's determinations can be dependent upon personal whims, upon money considerations, and upon politics; and surely this is not desirable for product upon which care and money has been spent, he pointed out.

"Censorship is the world's most dangerous experiment," he said, "because so many times our sense of right and wrong is derived from the kind of society we live in. Censorship can never improve our moral standards, since it represents an external, fractional, and negative attack on mere items in the whole total equasion. . . . a decent society cannot be erected on an edifice of fear. And fear is the basis of all censorship."

After detailing operations of the Motion Picture Production Code and Code Administration, Mr. Richey continued:

"In this manner, the industry guards against the use of material that might be either locally or internationally in bad taste—not censorship, not just as personal opinion, but conforming to a carefully worked out code of fair ethics based on the rules of common honesty and decency."

"The production code in itself is, many newspapermen say, unreasonably severe," Mr. Richey said, "but it is self regulation designed because of the conviction of the motion picture industry that, dependent as it is on public good will, it wants to please the greatest number."

Hotels Revise Actor Rates

New York actors faced with a rise in hotel room rates as a result of the forthcoming New York World's Fair, which opens on April 30, were this week offered new lodgings at "equitable" rates by the Independent Hotel Association, Actors' Equity has revealed. The association is comprised of the smaller hotels in the Times Square district.

NEWSREELS VOTE POOL ON VISIT OF BRITISH MONARCHS; NO "SPECIALS"

Seven Crews for Each Company Will Combine Material in Coverage of Tour of King George and Queen Elizabeth

The American motion picture industry's five competitive newsreels have entered into a friendly pooling arrangement for covering the visit to Canada and the United States of the English King and Queen, beginning with the arrival at Quebec on May 15 and on into the U. S. in June. The idea is to effect, "without unnecessary expense," one of the most elaborate coverages ever made of the arrival and tour of foreign dignitaries.

Meeting Radio and Press Rivalry

The arrangement also is motivated by the desire to obtain coverage comparable to that given by the radio and the press, two of the newsreels' potent rivals, and to give the exhibitor the best out of all pictures taken by newsreel cameramen.

Going even further, the arrangement provides that no "specials" be issued, that all pictures of the visit and tour be included in the regular two issues a week. This contrasts with the period when the newsreels engaged in expensive competition to obtain "scoops" on headline events. There will not even be use of private planes to transport film—always in days gone by a most costly item. Regular commercial lines will be used.

Not even the arrival of the royal pair at Quebec on Monday morning, May 15, will be a subject of a "special," and the hour is expected to give all companies time to fly the reels down to New York in time for the Monday evening "makeup." The royal pair's schedule has been studied to time the shipments of reels for the Monday or Wednesday makeup.

"Specials" for Canada

"Specials" for Canada will be allowed, and some companies are sending their New York "makeup" men to Quebec for that purpose.

Evolution of the coverage plan was the result of conferences between American newsreel officials and Frank Badgley, director of the Canadian Government Motion Picture Bureau, under that country's Department of Trade and Commerce.

Approximately seven crews, for each company, will cover the tour of King George and Queen Elizabeth from Quebec to Toronto. Each crew consists of two men, but of the seven crews a certain number will be "shooting" for all the companies; and there is expected to be cooperation on the shots taken by the newsreel companies' own crews. In addition, the Associated Screen News of Montreal, through which the American companies heretofore have obtained most of their footage on public events, in view of the Canadian government's restrictions on American equipment and cemeramen will also cover the event, and the companies will examine this organization's footage for any material not included in that taken by their own cameramen.

The waiving of restrictions on American cameramen and equipment was expected because of the propaganda value of the visit. While no newspapermen and cameramen are expected to be allowed on the royal train there will be a "pilot train" ahead for the newsreel cameramen, still cameramen and journalists.

The American newsreel companies, while appreciative of the Canadian government's offer of the use of such a train, are making certain that the coverage is complete. Officials in New York have pointed out that it is virtually impossible to cover the departures of the King and Queen from a railroad station, when their cameramen are on a train which already has departed. The result is that, while each company will have a crew or two on the "pilot train" or will use the services of a crew under the pooling agreement, they also will have their other cameramen, who covered the arrival from ship at Quebec, at strategic locations in the cities and town which the royal pair will visit. While sound crews will be used wherever possible, there will be several making only silent product.

The Canadian government has allotted locations from which pictures may be taken and has given considerable leeway, elsewhere, so that the coverage presents no greater difficulties than a parade.

The newsreel companies had suggested covering the automobile ride of the King and Queen from the boat at Quebec to hotel and train, from a preceding car, in which there would be cameras. This was promptly vetoed, but is said to be the only outstanding veto issued on newsreel company suggestions. A restriction that all will observe is one which forbids anyone to come closer than 20 feet to King or Queen, or to speak to either unless spoken to.

Must List Cameramen, Equipment

The five newsreel companies were to send their acceptances of the Canadian Government's offers and suggestions this week and to include their own recommendations. They also were to submit a list of those cameramen attending, and the amount of equipment they would bring.

When the King and Queen leave Toronto on May 22, for Vancouver, most of the cameramen from New York will return, leaving a few of their fellows on the "pilot train." At Vancouver, and during the visits to West Canadian towns, crews from the companies' west coast headquarters will assume coverage.

The King and Queen will be in the United States from June 9 to June 11, under present plans. They are expected to visit Washington first; then Hyde Park, N. Y. (the President's home); and the New York World's Fair.

TAX STAMP TRAILER MADE FOR OHIO I. T. O.

The Independent Theatre Owners of Ohio has prepared a short trailer to be attached to newsreels and provided to exhibitors without charge, in which Governor John W. Bricker urges Ohio citizens to cooperate in saving retail sales tax stamps, redeemable at their face value of $3.00 for each $100 in stamps, beginning May 1st. The redemption plan is designed to stimulate retail sales and minimize evasion of tax collections.

The exhibitors' interests lie in the fact that the greater the sales tax yield to the state the less likelihood of an increase in the admission impost, it has been pointed out by the I. T. O. A. bulletin.

Discuss Giveaway Ban in Cleveland

The Cleveland Motion Picture Exhibitors Association is currently holding meetings to discuss the abolition of giveaways and elimination of newspaper copy on premiums. The meetings are also being held to consider the elimination of Sunday duals and a plan to pass the Ohio three per cent tax on theatres to the public. A majority voted to eliminate newspaper ad copy on premiums and two for one admissions.

In Galveston, Texas, the Ministerial Association has petitioned law enforcement officials to close Bingo games along the Galveston beach front. Officers were reminded that such games are in violation of the law. In addition to the protest against Bingo, Sheriff Biaggne said he had been receiving letters urging him to close film theatres on Sundays.

Bingo games have been declared illegal in Indianapolis and the Board of Safety has ordered police to halt all such games.

Despite a New York grand jury's refusal to indict in the lottery case against the Jewel theatre in Harlem, Paul Moss, license commissioner, is going ahead with other court actions to test the legality of chance games in New York. One of these actions, involving the Momart theatre in Brooklyn, has been set for trial May 10th.

The recent announcement by Claude M. Hunter, Mayor of Mansfield, Ohio, that arrests would follow initial awards, has caused William Dworski, manager of Warner Brothers' Madison theatre, to abandon Bank Night.

Canadians Disapprove

With indications in Toronto of the possible return of giveaways, the Independent Theatres of Ontario has determined to advise all film exchanges of the organization's disapproval of the trend. At a meeting, it was brought out that certain exhibitors are offering premiums without the socalled service charge or other fee.

The Delaware State Police last week made the first arrest involving Bank Night since the game was declared illegal in Delaware. Floyd Shear, manager of the Laurel at Laurel, was arrested and released under $500 bail charged with giving away a ticket to the New York World's Fair in, it is charged, a lottery. Donald Mitchell of Laurel, who authorities said drew the "lucky" number, was held in $200 bail as a witness.

R. G. Harvey, district attorney of Racine, Wis., has given Warner Brothers' Venetian theatre permission to pay a $1,500 Bank Night award won March 30th, the night the theatre was raided. Preliminary hearing of Don Nichols, manager, charged with operating a lottery, has been postponed to Tuesday, because of expected action by the Wisconsin legislature on the Paulson bill to outlaw Bank Night.

Litigation between Edward Goldstein of Rae-Ed Amusement Enterprises, and Kallet Circuit of upstate New York, which involved payment for use of Bank Night, has been settled, according to Mr. Goldstein.

A Decatur, Ind., jury has acquitted Roy and Isadore Kelvers, theatre operators there, of charges of operating a lottery and acting as agents of a lottery for holding Bank Night in their theatres. The case was the first court test in Indiana of theatre chance games.

53 STORIES AND PLAYS ARE ADDED TO PURCHASES FOR NEW SEASON

Wells and Kipling Among Sources of Material for Films; Warner Leads in Acquisitions; 30 Originals Bought

With the sales convention season well under way, Hollywood's story scouts, in March, kept up the high average of purchases established for 1939 by buying a total of 53 properties, divided among 15 producers. In addition, Katharine Hepburn accounted for one of the properties, buying screen rights to the play in which she is now appearing in New York, Philip Barry's "The Philadelphia Story." This is reported to be the first instance of a stage player acquiring film rights to a legitimate play.

Edward Small purchased the H. G. Wells novel, "Food for the Gods." Paramount will bring to the screen Rudyard Kipling's "The Light That Failed" and "The Road to Mandalay."

Robert E. Sherwood's play, "Abe Lincoln in Illinois," has been acquired by Max Gordon Plays and Pictures Corporation for RKO distribution.

The Month's Purchases

Abe Lincoln in Illinois, play by Robert E. Sherwood, bought by Max Gordon Plays and Pictures Corp. RKO will distribute.

Address Unknown, magazine story by Kressmann Taylor, purchased by Felix Young, independent purchaser, for possible Metro-Goldwyn-Mayer release.

All Night Program, original by Lester Koenig, purchased by RKO. Cliff Reid will produce.

Anne of Windy Poplars, novel by L. M. Montgomery, purchased by RKO for Anne Shirley.

Bishop Who Walked With God, The, original by Quentin Reynolds, based on the life of Martin Niemoeller, purchased by Warner Brothers.

Boy Who Cried Wolf, The, original by Harry Chandlee, purchased by Sol Lesser for Bobby Breen.

Breach of Discipline, unpublished play by Elizabeth Ligeti and Arthur Schaeffer, purchased by Twentieth Century-Fox.

Canal Zone, original by Wilson Collison, purchased by Samuel Goldwyn (United Artists) for Dorothy Lamour and Jon Hall.

Champ Maker, The, original by Kendall Evans and Frank Scully, based on the life of Tex Rickard, purchased by Republic as a possible vehicle for Edward Arnold.

Chienne, La (The Poor Sap), novel by Georges de la Fouchardiere, purchased by Universal.

City in Darkness, unpublished play by Gina Kaus and Ladislaus Fodor, purchased by Twentieth Century-Fox.

Crimson Alibi, stage play by George Broadhurst, purchased by Warner Brothers.

Danger Signal, novel by Phyllis Bottome, purchased by Paramount for Patricia Morison. Henry Hathway will direct.

Dark Dame, original by Wilson Collison, purchased by Metro-Goldwyn-Mayer for Ann Sothern. Marcy McCall will do the screenplay and Edwin Marin will direct.

Deadman's Island, original by Anthony King, purchased by Colony Pictures.

Diary of the Santa Fe, The, based on the diary of Captain D. S. Stanley, purchased by Warner Brothers for Errol Flynn, Olivia De Havilland and Bruce Cabot.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
April, 1938	25	9(a)	3	37
May	23	13	0	36
June	24	32(b)	3	59
July	11	5	2	18
August	44	43(c)	6	93
September	39	10(d)	2	51
October	23	28(e)	1	52
November	34	19(f)	6	59
December	27	14(g)	2	43
January, 1939	42	14(h)	1	57
February	33	21(i)	1	55
March	30	15(j)	8	53
TOTALS FOR 12 MONTHS	355	223(k)	35	613

(a) Including 6 published magazine stories and 1 comic strip.
(b) Including 3 published magazine storeis.
(c) Including 5 published magazine stories and 1 newspaper serial.
(d) Including 2 published magazine stories and 1 newspaper comic strip.
(e) Including 4 published magazine stories.
(f) Including 13 published magazine stories.
(g) Including 12 published magazine stories.
(h) Including 7 published magazine stories and 1 radio program.
(i) Including 1 published magazine story and 2 radio programs.
(j) Including 4 published magazine stories.
(k) Including 61 published magazine stories, 2 comic strips, 1 newspaper serial and 3 radio programs.

East Side, West Side, original by Robert Ellis and Helen Logan, purchased by Twentieth Century-Fox. Ricardo Cortex will direct.

Eternal Road, The, stage play by Franz Werfel, purchased by David Shapiro.

Every Day Is Sunday, original by Beth Brown, purchased by Paramount. Betty Field will have the leading feminine role.

First Performance, *American Magazine* story story by Matt Taylor, purchased by Monogram for Martin Spellman.

Flashing Stream, stage play by Charles Morgan, purchased by David O. Selznick (United Artists). Alfred Hitchcock will direct.

Food for the Gods, novel by H. G. Wells, purchased by Edward Small (United Artists).

For Benefit of Mankind, original by Malvin Wald, purchased by Warner Brothers for John Garfield.

Frontier Marshal, original by Sam Hellman, purchased by Twentieth Century-Fox for Randolph Scott and John Carradine. Allan Dwan will direct.

Headline News, magazine story by Rita Weiman, purchased by RKO.

House Across the Bay, The, original unproduced play by Myles Connolly, purchased by Walter Wanger (United Artists).

Invisible Man Returns, The, original by Kurt Siodmak, purchased by Universal.

It's a Date, original by Frederick Kohner and Ralph Block, purchased by Universal.

Jail Baby, original by Hannah Lees, purchased by Universal.

John Paul Jones, *Saturday Evening Post* story by Clements Ripley, purchased by Warner Brothers for James Cagney.

Justice Ran Last, original by Martin Berkeley and David Lamson, purchased by Sam Engel as the first of three pictures he will do for Selznick-International (United Artists).

Light Horse Harry, original by Fred Niblo, purchased by Warner Brothers for Bert Wheeler.

Light That Failed, The, novel by Rudyard Kipling, purchased by Paramount for Ronald Colman. Robert Carson will write the screenplay and William Wellman direct.

Miracle of Main Street, original by Samuel Ornitz and Boris Ingster, purchased by Grand National for Margo. Steve Sekely will direct.

Moon and Sixpence, The, novel by Somerset Maugham, purchased by Warner Brothers for Edward G. Robinson.

Nick Carter

Nick Carter Stories, series of detective stories by Fred Dey, numbering about 800 books. Metro-Goldwyn-Mayer has purchased access to all material, for screen use.

Ordeal, novel by Neville Schute, purchased by Selznick International (United Artists). Winston Miller will write the screenplay.

Outlaw of Three Corners, original by Bernard McConville, purchased by RKO.

Paroles for Sale, original based on a story by J. Edgar Hoover, purchased by Paramount for Patricia Morison, J. Carrol Naish and Lynne Overman.

Philadelphia Story, The, stage play by Philip Barry, purchased by Katharine Hepburn, with film production and distribution deals still to be worked out.

Quantrill, The Raider, purchased by Edward Small (United Artists).

Randolph Field, original by Howard J. Green, purchased by Universal.

Right Way, The, original by Dore Schary, purchased by Warner Brothers.

Road to Mandalay, The, original by Don Hartman, Frank Butler and Ken Englund, using the title of the poem by Rudyard Kipling, purchased by Paramount for Bing Crosby.

Seven Miles From Alcatraz, original by Joseph Carole, purchased by Grand National.

Another Unproduced Play

Spook House, original unproduced play by Robert Flournoy, purchased by Columbia for Joe E. Brown. Bryan Marlow will write the screenplay.

Suicide Squad, original by George Clark and Prescott Chaplin, purchased by Republic.

Two People, original by Jane Hall, purchased by Metro-Goldwyn-Mayer for Margaret Sullavan and James Stewart. Sam Zimbalist will produce.

Two Years Before the Mast, novel by R. H. Dana, purchased by Edward Small (United Artists).

Vigil in the Night, novel by Dr. A. J. Cronin, purchased by RKO for Carole Lombard. George Stevens will direct.

Wings on His Back, original by Myles Connolly, purchased by Metro-Goldwyn-Mayer.

Witch in the Wilderness, novel by Desmond Holdridge, purchased by Metro-Goldwyn-Mayer for Joan Crawford. King Vidor will direct.

Wolf of New York, original by Louis Weitzenkorn, based on the trial of James J. Hines, purchased by Republic.

Yank at Eton, A, original by George Oppenheimer, purchased by Metro-Goldwyn-Mayer for Mickey Rooney.

Box Office Champions for March

George Stevens, director, "Gunga Din."

Leo McCarey, director, "Love Affair."

GUNGA DIN: Distributed by RKO Radio. Pandro S. Berman in charge of production. Produced and directed by George Stevens. Screen play, Joel Sayre and Fred Guiol. Story, Ben Hecht and Charles MacArthur. Photographed by John A. August. Sound, John E. Tribby and James Stewart. Edited by Henry Berman and John Lockert. Assistant directors, Edward Killy, Dewey Starkey. CAST: Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr., Sam Jaffe, Eduardo Ciannelli, Joan Fontaine. Release date, January 27, 1939.

LOVE AFFAIR: Distributed by RKO-Radio. Producer and director, Leo McCarey. Screen play, Delmar Daves and Donald Ogden Stewart. Story, Mildred Cram and Leo McCarey. Musical score, Roy Webb. Photographer, Rudolph Mate. Special effects, Vernon L. Walker. Art director, Van Nest Polglase. Associate, Al Herman. Montage, Douglas Travers. Editor, Edward Dmytryk and George Hively. Assistant director, James Anderson. CAST: Irene Dunne, Charles Boyer, Maria Ouspenskaya, Lee Bowman, Astrid Allwyn, Maurice Moscovich. Release date, March 15, 1939.

Anthony Asquith, co-director, "Pygmalion."

Leslie Howard, co-director, "Pygmalion."

PYGMALION: Distributed by M-G-M. Producer, Gabriel Pascal. Directors, Anthony Asquith and Leslie Howard. Original story and dialogue, George Bernard Shaw. Scenario, W. P. Lipscomb and Cecil Lewis. Photographer, Harry Stradling. Film editor, David Lean. Music by Arthur Honegger. CAST: Leslie Howard, Wendy Hiller, Wilfred Lawson, Marie Lohr, Scott Sunderland, Jean Cadell, David Tree, Esme Percy, Violet Vanbrugh, Iris Hoey, Viola Tree, Irene Brown, O. B. Clarence, Wally Patch, F. H. Maltby. Release date, March 3, 1939.

John Ford, director, "Stage Coach."

John Cromwell, director, "Made for Each Other."

STAGECOACH: Distributed by United Artists. A John Ford production. Producer, Walter Wanger. Screen play and dialogue, Dudley Nichols. Director, John Ford. Photographer, Bert Glennon. CAST: Claire Trevor, John Wayne, Andy Devine, John Carradine, Thomas Mitchell, George Bancroft, Louise Platt, Donald Meek, Burton Churchill, Tim Holt, Chris Martin, Elvira Rios, Francis Ford, Marga Ann Daighton, Florence Lake, Walter McGrail, Paul McVey, Brenda Fowler, Chief Big Tree. Release date, March 3, 1939.

MADE FOR EACH OTHER: Produced by David O. Selznick. Distributed by United Artists. Director, John Cromwell. Screen play, Jo Swerling. Photography, Leon Shamroy. Supervising film editor, Hal C. Kern. Sound, Jack Noyes. Assistant director, Eric Stacey. Cast: Carole Lombard, James Stewart, Charles Coburn, Lucille Watson, Eddie Quillan, Alma Kruger, Ruth Weston, Donald Briggs, Harry Davenport, Esther Dale, Russell Hopton, Ward Bond, Olin Howland, Fern Emmett, Louise Beavers, Bonnie Belle Barber, Jackie Taylor. Released February 10, 1939.

Six pictures in addition to those for which credits are given on this page, tied for place in the listing of Box Office Champions for March. The productions are: "Yes, My Darling Daughter," Warner Brothers; "Wife, Husband and Friend," 20th Century-Fox; "The Three Musketeers," 20th Century-Fox; "Huckleberry Finn," Metro-Goldwyn-Mayer; "Fast and Loose," Metro-Goldwyn-Mayer; and "Three Smart Girls Grow Up," Universal.

TNEC May Probe Films After Oils

Investigation of alleged monopolistic conditions in the motion picture industry may follow a similar investigation of the oil industry to be initiated next month by the Administration's Temporary National Economic Committee, it was disclosed in Washington this week.

Assured of an additional $600,000 appropriation which will maintain it until the end of the current calendar year, the committee is preparing now to again swing into action.

Unlike the industry investigations of "big business" made by the committee heretofore, the oil inquiry and those to follow will be thrown open to dissident members of the industries, who will be invited to appear before the committee and reveal their complaints.

As a result of the committee's change of policy, the question of divorce of production from marketing will be injected into the oil investigation and, presumably, into the film study—if and when.

That the TNEC is preparing for a film probe was disclosed last week when it became known that a representative of the committee was sitting in on the Neely bill hearings as an observer. It was also disclosed that the report on the film industry under the NRA, prepared several years ago by Daniel Bertrand, had been brought up to date factually and the files of the Department of Justice ransacked for motion picture data.

It was said, however, that the film investigation has been soft-pedaled, not only because of the temporary lack of funds which recently halted the committee's activities, but also from a desire to observe what might transpire at the Neely block booking hearings, which ended Monday (see page 25), and the possibility of a trial of the New York anti-trust suit this spring.

End of Wisconsin "Divorce" Bill Seen

The State Affairs Committee of the Wisconsin Assembly has recommended that Assemblyman Alex Nicol's bill to bar motion picture producers or distributors from owning or operating theatres in the state, be killed.

A similar measure, introduced in 1937, had also been killed. The Nicol bill proposed punishments for violations by fines up to $1,000 and imprisonment up to one year.

Lamson Concern Acquires Peter Clark Company

Peter Clark, Inc., designers and manufacturers of theatre stage equipment and effects, who installed the stage equipment in Radio City Music Hall, has sold its name, goodwill and patents to the Lamson Company, New York, in order to permit the Estate of Peter Clark to retire from active management of the company. A new corporation has been formed under the same name to carry on the business.

The officers of the new corporation are Carl E. Dietz, president, who is also president of the Lamson Company; Arthur Clark, vice-president; L. M. Barnes, secretary; Francis D. Weeks, treasurer, and J. A. Smith, assistant treasurer. The business will continue to be under the active management of Arthur Clark, son of the founder. The Lamson company manufactures pneumatic tubes and elevators.

THE NEELY BILL AND THE TRADE PROGRAM

While state exhibitor organizations continued this week to analyze the contents of the industry's trade practice program self-regulating distribution-exhibition, as submited by the majors to owners some four weeks ago, the majors on Monday concluded their opposition to the Neely anti-block and blind selling bill, before a Senate subcommittee, and during which their formulation of the program was used as the biggest reason to defeat the bill. (See page 25.)

Meanwhile exhibitor organizations were meeting or setting meeting dates to officially act on the program, with the objections to parts of the program expected to bring a renewal of conversations between distributors and owners pointing toward possible revisions of the pact. Distributors are expected to start meetings next week on elaboration of the machinery and procedure of arbitration.

Government Bill Expected by May 1

Developments in pending anti-trust suit this week centered chiefly around continued examination before trial of United Artists officials by the Department of Justice in the Government's New York action, and the expectation that the Government will file its bill of particulars by May 1st in answer to the petition of the majors which was granted four weeks ago in District Court, New York.

The only other trust suit activity consisted of minor court moves in Chicago actions.

The examination of Harry J. Muller, treasurer of United Artists, and Edward Raftery, secretary of the corporation, by Robert L. Wright, special assistant attorney-general, were adjourned last Thursday to Thursday of this week. The examination of Mr. Muller last Thursday centered around long term contracts held by United Artists with producers, and the types of contracts made with exhibitors. The company turned over to the Department of Justice copies of its long term producer contracts.

Examination of Charles Stern, UA eastern district sales manager, began on Wednesday with Mr. Stern outlining exchange functions.

It was indicated that Harry Gold, Jack Schlaifer and Paul Lazarus, U. A. executives, would be subpoenaed for examination. The Government expects to file its bill of particulars not later than May 1st.

The Government's case against Balaban and Katz in Chicago will either be referred to a Master in Chancery for hearing, or the records will be handed over to special examiners. Federal Judge Woodward has suggested that attorneys on both sides confer as to which they prefer.

Lawrence Wingham, MGM's Seattle manager, is handling the San Francisco branch during Ira Furman's illness. Maurice Saffle, Salt Lake City manager, takes over in Seattle while Sam Gardner, Indianapolis salesman, steps into Mr. Saffle's post at Salt Lake City.

Several Units Approve Code

Excepting the Intermountain Theatres Association, Salt Lake, and Allied States Association, the executive committee of which still insists it considers itself without power to examine the latest draft of the trade practice agreement because it does not abolish block booking, blind buying and circuits with production affiliations, the exhibitor organizations are lining up behind the new draft. In any event, individual exhibitors will have the opportunity of accepting the provisions of the agreement, which will be incorporated in the new contracts offered for 1939-40 product.

William F. Rodgers, Metro-Goldwyn-Mayer sales manager and distributor spokesman, said Monday that where further clarifications were desired, he would welcome suggestions such as those offered last week by the Independent Theatre Owners Association of New York, and that when enough suggestions have been received, further committee meetings on arbitration procedure will be held.

In addition to the I.T.O.A., which called the draft "A step in the right direction," the pact has been approved to date by representatives of the Theatre Owners and Managers of the Rocky Mountain Region, Inc.; the Motion Picture Theatre Owners of America, the Independent Theatre Owners of Southern California, the Motion Picture Theatre Owners of Nebraska and Western Iowa, and the Independent Theatre Owners of Virginia.

While groups affiliated with Allied States Association are not voicing any opinions as to their reactions to the draft, out of deference to the parent organization, it is understood that several of the groups are in favor of accepting the plan.

The Allied Independent Theatre Owners of Iowa and Nebraska opened their two-day spring convention Monday. The trade practice code was discussed, with president L. F. Wolcott presiding.

Clearance Relief Asked by 2 Groups

Two groups of exhibitors this week asked distributors for relief from existing clearance and zoning schedules, with such relief forthcoming immediately in Cincinnati, and exhibitors in upper New York state starting to work on a plan of adjustment.

Following a resolution in second and third clearances in Cincinnati, arranged at a conference there between RKO city officials and the Greater Cincinnati Independent Exhibitors' Association, attended by H. M. Richey, RKO director of exhibitor relations, independent theatremen have withdrawn their complaint to the Department on "oppressive clearances."

The negotiations involved 64 theatres in the greater Cincinnati area.

The adjustment of clearance and zoning arrangements in several upstate New York cities is being worked on by committees appointed by New York Allied in Albany, out through conferences rather than by litigation or legislation. After agreements are worked out with the first runs and large circuits, the pacts will go to the distributors for approval.

TELEVISION TAKES CENTER OF STAGE AS ENGINEERS MEET IN HOLLYWOOD

Discussion of Opportunities and Apparatus for Participation in Medium by Film Producers Features Semi-Annual Session

Television's present-day technical status and "marked state of flux" received a large part of the attention of the Society of Motion Picture Engineers at their semi-annual convention to consider technical progress being made in the motion picture and allied fields.

Technical Practice Sessions

The regular spring meeting, held this year at the Roosevelt hotel in Hollywood, opened on Monday morning with the registration of some 400 members and others from all over the country. It ran through Thursday with special sessions on technical practice in production, distribution and exhibition. The semiannual banquet was held Thursday evening, and all of Friday afternoon was turned over to television, concluding the convention.

Designing problems in television telecasters and receivers, television lighting, studio technique, scanning, production and application to motion pictures were all taken up, with a report on the subject submitted by the SMPE's special television committee, of which Alfred N. Goldsmith, New York, is chairman.

Active little more than a year, the television committee reported that the result of its work is not forthcoming at this time in specific form, for three reasons: The committee must adjust its viewpoint with respect to the relation between the motion picture industry and television; most of the subjects engaging the attention of the committee are long-term subpects, and, third, the television art is in so marked a state of flux that great care must be taken to differentiate between accepted practice and transient developmental steps.

Film Participation Planned

It is now squarely up to the motion picture producer to determine what part motion picture film is to play in television, according to E. W. Engstrom of RCA, whose paper on "Application of Motion Picture Film to Television" was the highlight of the program set for the concluding session Friday night of the SMPE meeting in Hollywood this week. Mr. Engstrom made it clear in an exclusive interview with Motion Picture Herald that the required mechanical facility for applying standard or specially produced motion picture material to television purposes has been made available to producers and final steps toward supplying the public with adequate receiving sets have been taken.

RCA will offer receiving sets to the public this week in four models ranging in style and capacity from an attachment for standard radio sets, by the use of which telecasts may be picked up, to a de luxe console model embodying a 12-inch cathode tube providing an image roughly 9 by 11 inches.

OPTICAL PRESTIGE "EQUAL OF ANY"

The American optical industry has reached the point at which its raw materials, including optical glass, and its technical skill "recognize no superiors in Europe or elsewhere," W. B. Rayton of Bausch and Lomb, lens manufacturers, told members of the Society of Motion Picture Engineers during the Hollywood convention this week. America formerly had to depend on Europe for optical material "and bowed to the superior technical prestige of its lens makers," Mr. Rayton said.

Simultaneously, RCA is making available to motion picture producers a number of recently perfected mechanisms by use of which films produced for standard entertainment purposes may be tested for television quality within a film studio projection room. Only by such actual test, according to Mr. Engstrom, has it been found practicable to determine the television suitability of motion pictures produced primarily for standard theatre exhibition. RCA tests have established, he said, that there is no need for change in the basic constituency of standard film stock to accomplish satisfactory adaptation to television uses.

With these and related mechanical facilities now at his disposal the motion picture producer's problem, Mr. Engstrom said, is analogous to the basic problem which has always been his, the production of picture material to suit the demands and tastes of his potential audience. Mr. Engstrom declined to predict the extent to which the product of present film producers will comprise the output of telecasting stations, saying this rested largely with the disposition of the producers toward cultivating the television audience. But he referred to motion picture film as the most practicable "storehouse for television material."

At Friday's television session, a paper by Harry R. Lubcke, of the Don Lee (Radio) Broadcasting Company, Los Angeles, disclosed that the Lee television transmitter, Station W6XAO has been on the air daily, "without notable exception," since Dec. 23, 1931, and that in this period over 11,000,000 feet of motion picture film has been telecast. The paper described at length the manner and method of television production technique, the rehearsing of actors, and so on.

Other papers were: "Continuous Type Film Scanner for Television," by P. T. Goldmark, Columbia Broadcasting, New York; "Television Studio Technic," by A. W. Protzman, National Broadcasting, New York; "Television Lighting," by William C. Eddy, NBC, New York, and "Design Problems in Television Systems and Receivers," by A. B. Dumont, television affiliate of Paramount Pictures, Passaic, N. J.

Projection Practices

One of the important regular SMPE convention reports was that made by the Projection Practice Committee, Harry Rubin, New York, chairman. This disclosed that the committee now has in preparation for exhibitors "a comprehensive report" on the matter of theatre lighting and power equipment operating characteristics, the relation of lighting and power equipment installations to total energy costs —intended to show to managers and projectionists whether their equipment and methods of operation confirm to present day trends and the use and final cost of equipment and operations.

The committee also is engaged in studying instruments for measuring screen brightness.

Tuesday afternoon the SMPE members visited the Paramount studios to inspect projection background shooting, usually done in secret.

Foreign restrictions on American motion pictures in 1938 assumed varied "but generally vexatious and embarrassing forms," and intensification of political and economic difficulties abroad has brought about a decline from 70 to 65 per cent in American domination of the world's motion picture screens, N. D. Golden, chief of the Motion Picture Division of the U. S. Department of Commerce, told the convention.

"Documentaries" Discussed

Tracing the generations of effort toward a common goal: to express, to communicate, to dramatize reality by mechanical means, A. A. Mercey, of the National Engineering Council of the U. S. Film Service, Washington, turned to the subject of the present day "documentary" film, suggesting the following topics as subjects for treatment: Conservation of natural resources, production and distribution of food, communication, transportation, health and medicine, scientific research, economic and trade relations, television and "Democracy."

Report of the Progress Committee, of which J. G. Frayne is chairman, disclosed some general motion picture technical progress in the past half year. W. C. Kunzman's Convention Committee reported, as did E. R. Geib's Membership Committee, C. W. Handley's Studio Lighting Committee, A. L. Schwalberg's Exchange Practice Committee, J. K. Hilliard's Academy Research Council Committee on Theatre Standardization, and D. E. Hyndman's Laboratory Practice Committee, which submitted some factors governing the design, construction and operation of a film laboratory.

J. A. Maurer of Berndt-Maurer reported on the present status of 16mm sound-on-film.

Mayor Welcomes Delegates

The convenion opened on Monday with an address by E. A. Williford, president, followed by a luncheon at which Fletcher Bowron, mayor of Los Angeles, welcomed the delegates to the city.

Electrical Research Products gave the delegates a reception at the Roosevelt Hotel, followed by a tour of Erpi's Hollywood plant and laboratory.

Monday afternoon, James I. Crabtree presided at a general business session, at which G. T. Stanton, of Erpi, described "the polyrhetor," a new 150-channel film reproducer; G. Giroux, of Technicolor, described the field service of his company; A. L. Williams, of Brush Development, described further improvements in lightweight record reproducers; C. R. Veber, of Rutgers University, described "The Time Telescope," and T. K. Peters, Oglethorpe University, discussed "The Preservation of History in the Crypt of Civilization."

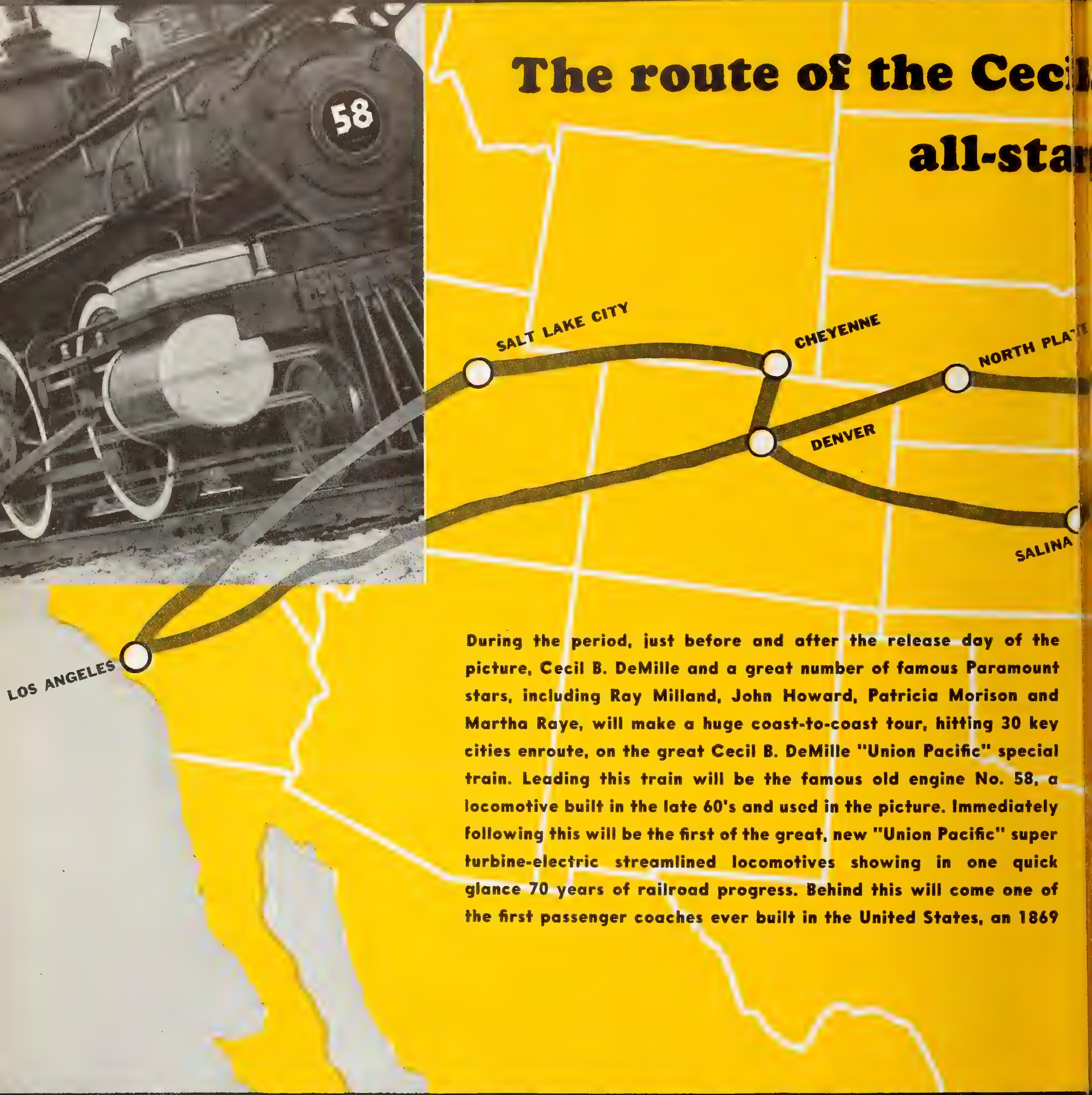
Photographic Session

K. F. Morgan was chairman Monday night at a photographic session, where papers were read as written by G. E. Inman and W. H. Robinson, of General Electric (on fluorescent lamps); G. Cave, Technicolor (mobile color photography); D. B. Joy, National Carbon (improvements in carbons for motion picture set lighting); W. W. Lozier, National Carbon (carbons for rear projection in studios); G. Laube, Twentieth Century-Fox (new silent camera), and L. D. Grignon, Paramount (flicker in motion pictures).

H. W. Remerschief conducted a special projection session Tuesday morning, where papers were presented on screen color and brightness, written by W. C. Harcus, Technicolor; motion pictures in education, by A. Shapiro, Ampro Corporation; lamps and optical systems for reproduction, F. E. Carlson, General Electric; sound-track projection microscope, by G. M. Best, Warner Brothers.

The greatest exploitatio

PRE-SELLING THE GREATEST



The route of the Ceci
all-sta

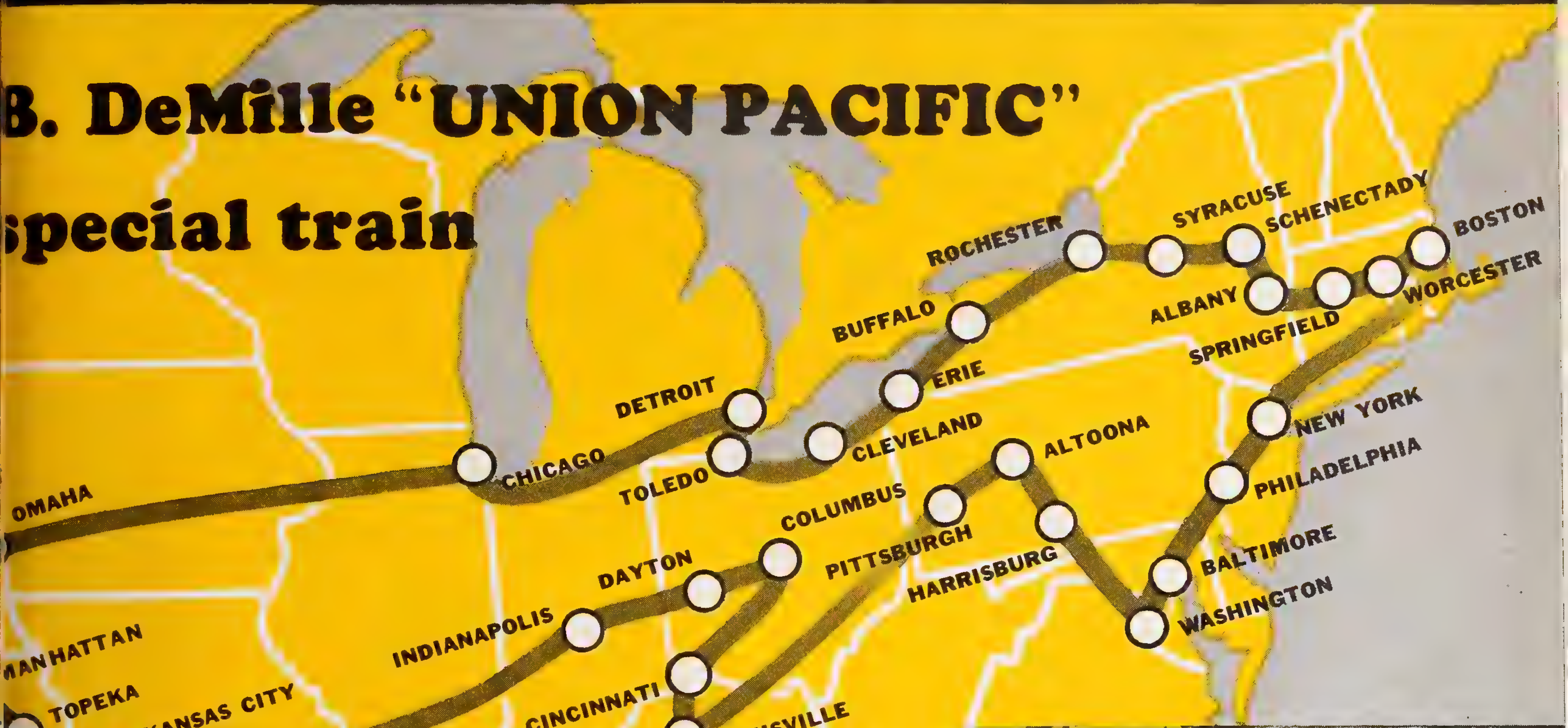
During the period, just before and after the release day of the picture, Cecil B. DeMille and a great number of famous Paramount stars, including Ray Milland, John Howard, Patricia Morison and Martha Raye, will make a huge coast-to-coast tour, hitting 30 key cities enroute, on the great Cecil B. DeMille "Union Pacific" special train. Leading this train will be the famous old engine No. 58, a locomotive built in the late 60's and used in the picture. Immediately following this will be the first of the great, new "Union Pacific" super turbine-electric streamlined locomotives showing in one quick glance 70 years of railroad progress. Behind this will come one of the first passenger coaches ever built in the United States, an 1869

Cecil B. DeMille's "UNION P
and Joel McCrea with Akim Tamiroff ·

Produced and Directed by **CECIL B. De MILLE** • Screen Play by Walter DeLeon, C. Gardner Sullivan and J

stunt in Picture History—
AMERICAN EPIC OF THEM ALL!

B. DeMille "UNION PACIFIC" special train



baggage car, a civil war period coach and a blacksmith's car. Following these will come the line-up of streamlined pullmans carrying the Paramount stars. You can see the key cities the train will hit.

A special shortwave transmitter, as part of the train equipment, will make possible continuous broadcasts of the train to the cities it is approaching. There will be another big-time broadcast from Schenectady. A Hollywood preview of "Union Pacific" is planned for each city where the train stops. The train will be open to the public and Mr. DeMille and the stars will be available, where possible, for personal appearances at previews.

CIFIC" *starring* Barbara Stanwyck

bert Preston • Lynne Overman • Brian Donlevy

ky, Jr. • Based on an Adaptation by Jack Cunningham of a Story by Ernest Haycox • A Paramount Picture

The greatest publicity s
PRE-SELLING THE GREATEST

IRCHILD AERIAL
U&VEYS, INC.

Paramount Pictures

Cecil B. DeMille's "UNION P
and Joel McCrea *with* Akim Tamiroff ·

Produced and Directed by CECIL B. DeMILLE · Screen Play by Walter DeLeon, C. Gardner Sulliva

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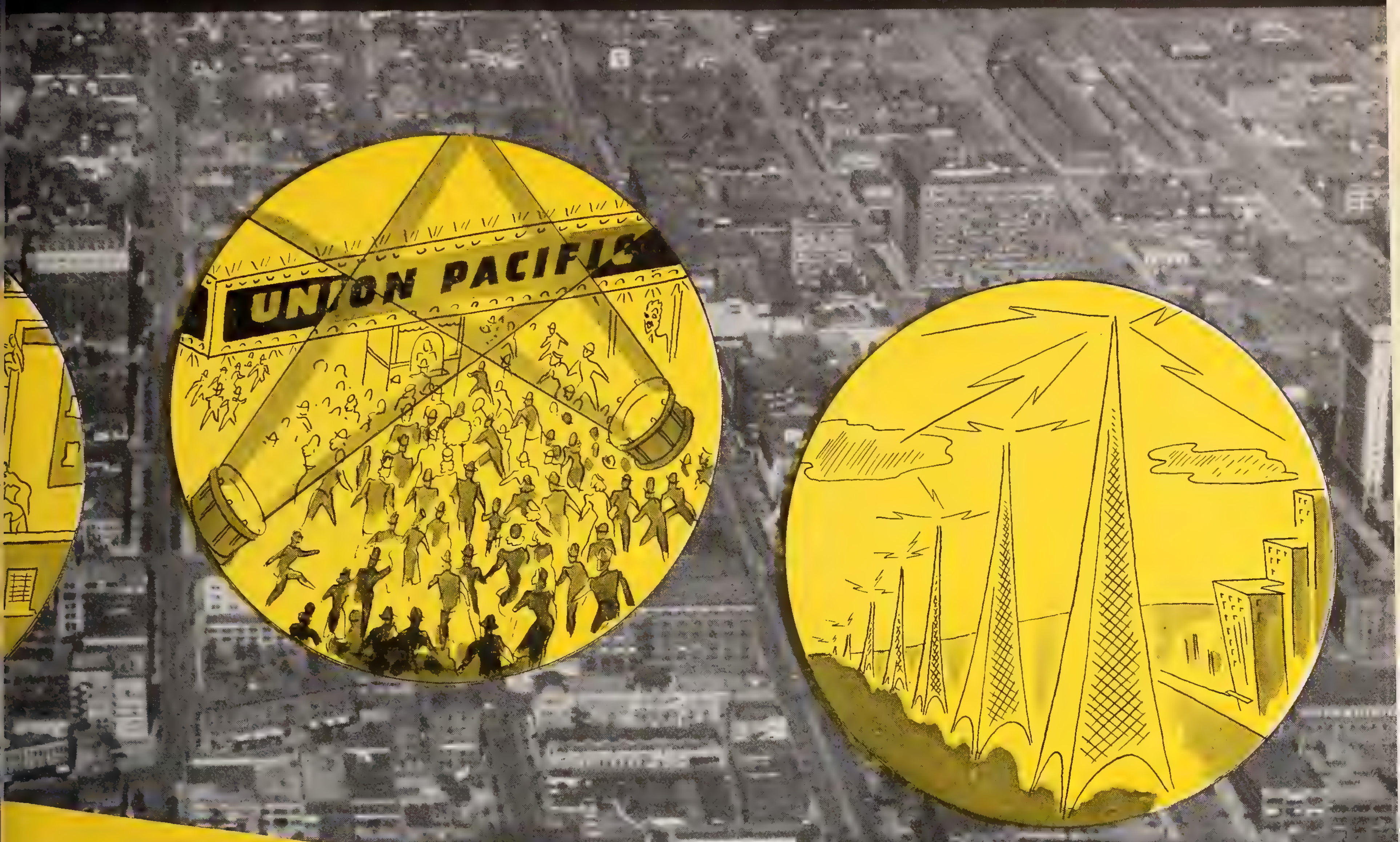

From Wednesday, April 26th through Saturday, April 29th the great city of Omaha, Nebraska will give "Union Pacific" the greatest send-off in motion picture history. Two blocks of city streets will be made into replicas of the 1869 period. Only horse-driven stage coaches, prairie schooners, and Civil War Cavalry will be allowed in the streets. 52 blocks, including the business section, will be elaborately decorated. A tribe of 35 Sioux Indians will camp on the Court House grounds.

On Thursday there will be a huge military parade. Mr. DeMille and the Paramount stars from the Coast will be guests of the city and of he State. Other celebrities will include the governors of Nebraska nd neighboring states, as well as 12 presidents of America's great ailroads.

On Friday there will be another tremendous parade starting off another day of city-wide celebration leading up to the official world premiere of "Union Pacific" at the Omaha Theatre to be broadcast over the Mutual Network of 125 stations. Portions of the celebration will be picked up by the N.B.C. Red network on Thursday night over 51 stations, and on Friday night over 52 stations.

The size of the celebration is quickly shown by such figures as these: 34,000 Nebraskan males now growing beards for "Union Pacific" celebrations, 60,000 men, women and children will be in costume, 325,000 Nebraskans will be present during the four-day celebration. Space does not permit further details—you will hear them on the radio, you will read them in your paper, as this greatest of all world premieres takes place.

IFIC" *starring* Barbara Stanwyck

ert Preston · Lynne Overman · Brian Donlevy

Lasky, Jr. • Based on an Adaptation by Jack Cunningham of a Story by Ernest Haycox • A Paramount Picture

UNIVERSAL ANNOUNCES 58 FOR 1940, TO COST FROM 17 TO 20 MILLIONS

Fourteen Westerns, Four Serials and 57 Short Subjects, Sales Forces Are Told at Cincinnati, Chicago and San Francisco

by E. H. MAYER
in Cincinnati

Highlighting plans for 1930-40 with a $17,000,000 to $20,000,000 budget (an increase of $5,000,000) and a feature commitment of 58 features, including 14 westerns, plus four serials, 57 short subjects and the newsreel, the management of Universal Pictures opened the first of its three regional sales conventions at the Netherland Plaza hotel, Cincinnati, Saturday morning.

By train and plane, more than 90 home office and studio executives, district managers and field sales members arrived in Cincinnati in an all-day rain that set a new record for the city, which was sporadically in complete darkness.

Blumberg Addresses Meeting

Nate J. Blumberg, president; W. A. Scully, general sales manager; F. J. A. McCarthy, eastern sales manager; W. J. Heineman, western sales manager; Joseph H. Seidelman, foreign sales manager, and Louis Pollock, eastern advertising and publicity director, addressed the meeting, then went to Chicago to conduct the midwestern convention. On Saturday morning the final convention opens at the St. Francis hotel in San Francisco. It will be attended by Mr. Scully and Mr. Heineman.

An advertising budget of $1,000,000 was announced at the second convention in Chicago Wednesday.

Mr. Blumberg also said sales had increased 20 per cent over last year.

Highlights of Universal's 1939-40 program, as announced by Mr. Scully, were as follows:

Release of four special attractions of "road show caliber" plus 40 other features. Three of these four will be produced by Famous Productions headed by Harry Edington. The fourth is the color "Mikado," starring Kenny Baker and the D'Oyly Carte Opera Company players.

The naming of Joe Pasternak, Henry Koster, John M. Stahl, Anatole Litvak, David Butler, Richard Wallace, Rowland V. Lee, Lester Cowan, Ben Stoloff and Joe May as some of the men already assigned to make the company's top-bracket product and the announcement that negotiations are now on for other outstanding directors in the industry.

Mr. Scully emphasized that several features still to come would be among the strongest of the company's product. He said Charles Boyer had been signed to play opposite Irene Dunne in a picture to be produced and directed by John M. Stahl for 1938-39. Further, he said, Robert Cummings, who had made a bid for stardom with Deanna Durbin in "Three Smart Girls Grow Up," would play opposite the star in her second new picture, "First Love," instead of Charles Boyer, as previously announced. A deal had been made with George Raft, he said, whereby he will play the featured role in "I Stole a Million," to be directed by Frank Tuttle.

Winners of the bookers' contest, Arthur Young of Cleveland and Mark Holstein of Oklahoma City, were called to the dais to receive awards from Mr. Scully, and the award of Ferdinand Fortunati of Philadelphia was accepted in his behalf by M. Koppleman.

UNIFORM ADMISSION BILL IN PENNSYLVANIA

Under the provisions of a bill which has been offered in the Pennsylvania House, no motion picture theatre or other place of amusement would be permitted to charge a larger admission fee on a Saturday, Sunday or holiday than on weekdays.

F. T. Murray analyzed and explained new sales contract forms for the new selling season.

Mr. Seidelman discussed the problems incident to the fast-changing world conditions. He pointed out that, despite fresh and unexpected handicaps, his department had shown an improvement over the preceding year, although, he said, conditions abroad as they now exist, and are likely to arise, will impose a greater burden of responsibility on the domestic departments in addition to affecting his.

Louis Pollock, eastern advertising head, for John Joseph, director of advertising and publicity, discussed the advertising and publicity policies and laid special emphasis on cooperative advertising with theatres.

The picture and star list as presented by Mr. Scully confirmed a convention message sent to Nate Blumberg, president of Universal, by Cliff Work, studio head, that "the new season would see the greatest number of top ranking pictures ever released by the company in any one year."

Full production plans and commitments to assure this release have been completed, Mr. Blumberg told the home office executives, district managers and salesmen.

According to the announcement, Universal will have, in addition to the program of 40, a series of seven "outdoor" pictures, starring Richard Arlen and Andy Devine; a series of seven Westerns, starring John Mack Brown; four serials; 13 two-reel and 43 single-reel subjects and a special two-reel subject, "March of Freedom." There will be 104 issues of Universal's Newsreel (twice weekly) in 1939-40.

The Features

The complete product list presented to the convention by Mr. Scully follows:

Two Deanna Durbin Pictures, to be produced by Joe Pasternak.

"The Ocean Between," directed by Henry Koster, to be produced by Joe Pasternak, from the story by Bruno Frank. Screenplay by Bruce Manning.

Bing Crosby Production, to be directed by David Butler.

Edgar Bergen-Charlie McCarthy Production, with "Mortimer Snerd." David Butler will direct.

Irene Dunne Picture—Romantic comedy.

John M. Stahl Production, "Bull by the Horns"—From the best-seller by Charles Bonner, who also will do the screenplay.

W. C. Fields Picture—Lester Cowan will produce.

Margaret Sullavan Production, starring the winner of the New York Film Critics Award for the best performance by an actress in 1938.

Joe Pasternak Production, "The Under Pup," starring Gloria Jean, discovered by Mr. Pasternak, in a screenplay by Grover Jones taken from I. A. R. Wylie's story from *Good Housekeeping Magazine*. Richard Wallace will direct.

James Stewart Picture. Joe Pasternak will produce. Mischa Auer will be in support.

"Tower of London," starring Basil Rathbone. To be produced and directed by Rowland V. Lee.

"Victoria Docks at 8," starring Basil Rathbone. The screenplay by James M. Cain is from the story by Rufus King. To be produced and directed by Richard Wallace.

Danielle Darrieux in "Rio." A Joe Pasternak production.

Ten in "Top Bracket" Division

In its top bracket division, Universal will include the following 10 pictures:

"The Invisible Man Returns"—A sequel to H. G. Wells' "The Invisible Man." Directed by Joe May, screenplay by Kurt Siodmak.

Two Pictures starring Jackie Cooper and Freddie Bartholomew: "Flying Cadets," to be produced by Burt Kelly, directed by Joseph Santley, from the screenplay by Charles Grayson and Whitney Bolton; and "Bright Victory," on which Val Burton and Ed Hartmann will do the screenplay.

"Return of the Sheik"—The French Foreign Legion. To be produced and directed by Ben Stoloff.

Two "Family Next Door" Pictures. A continuation of the series to star Hugh Herbert, Joy Hodges, Ruth Donnolly, Eddie Quillan, Juanita Quigley and "Sandy,"

Jackie Cooper in "His Son."

Two "Little Tough Guys" Productions.

"Friday the 13th," starring Karloff and Lugosi—Planned to be the horror box office triumph of the season. The story is by Willis O. Cooper.

Exploitation Films and Musicals

The remainder of the 40 pictures will include four special exploitation pictures with the following titles:

"Live Alone and Like It."
"Advice to the Lovelorn"
"Convicted Women"
"Missing Evidence."

Four musical productions entitled:

"Penthouse Serenade"
"Dancing for Love"
"Rhythm for Sale"
"Romance in the Tropics."

To complete the feature program, attractions will be selected, on a flexible basis, from the following story properties owned by Universal:

"The House of Fear"
"Old Grad"
"Distress Signal"
"Eyes of the Coast Guard"
"Vice Ring"
"Hero for a Night"
"Jail Baby"
"Homicide Bureau"
"Hidden Money"
"Inquiring Reporter"
"Witness Vanishes"
"Refugee"
"Front Page Confession"
"Counterfeit Ring"
"Freedom of the Air"
"Ghost Ship."

Outdoors and Westerns

The following will be made in addition to the 40 pictures announced above:

Seven Outdoor Pictures, by Famous out-

(Continued on page 26, column 3)

NEELY HEARINGS END; FIGHT SEEN IF BILL REACHES FLOOR OF SENATE

Sponsor of Measure Sits Alone at Final Session; Senator Sheridan Downey Threatens to Lead the Fight on Floor

by FRANCIS L. BURT
in Washington

Ten days of hearings by the interstate commerce subcommittee on the Neely proposal to outlaw block and blind selling by distributors, came to a conclusion Monday evening in the Senate Office Building at Washington with a last-minute attack by Abram F. Myers, general counsel of Allied States, principal proponent, upon witnesses who had testified against the measure.

Mr. Myers further suggested amendment of Section 4 of the bill, which provides for advance submission of synopses by producers, the acceptance or rejection of which by the distributors, he said, would demonstrate their sincerity. It was the synopsis clause which caused the most protest by the majors.

Neely Alone at Final Session

Final sessions of the hearings saw the sponsor, Senator Matthew Mansfield Neely, sitting as the lone member of the five-man subcommitte in charge of the bill, although last week Chairman Ellison D. Smith had requested that final argument be postponed in order that he might be present. There were indications last week that the four committee members other than Senator Neely were probably against the bill.

The last witness to testify at the close on Monday was Senator Sheridan Downey, of California, who told Senator Neely that he would lead the fight against the legislation should it ever reach the floor. At the last session, the Senate passed the bill without a hearing and without a record vote, but the measure never emerged from a House committee for a vote on the floor there.

The case of the proponents was further weakened when the Motion Picture Research Council, which, with Allied, has been sponsoring the measure, suggested that the industry's new trade practice be given a trial in place of legislation.

Kuykendall Blames Lawyers

Nine reasons why the Motion Picture Theatre Owners of America opposes the bill were detailed to the subcommittee on Thursday by Ed Kuykendall, president of the association, who blamed the present plight of the industry on the lawyers who have "taken it over."

Mr. Kuykendall declared his organization is opposed to block booking and blind selling, but believes the industry's new trade practice agreement a better method for dealing with the situation than the proposed legislation.

A suggestion that the industry be given an opportunity to try out the agreement was made to Chairman Smith by Dr. Ray Lyman Wilbur, national president of the Motion Picture Research Council, for years the "ace" support of proponents of federal control.

"My attention has been called to certain changes in the sale of motion pictures proposed by the industry to this committee which, it is said, would eliminate block booking," Dr. Wilbur wrote to Senator Smith in a letter which the Senator read into the record.

"What some of us would like to see is a real answer to the present abuses and alibis. If the motion picture industry has presented practical plans to eliminate block booking and give the local exhibitor a much wider choice of subjects, and a sufficiently higher percentage of cancellations to assure that he can meet the requests of those interested in sound, sane and wholesome pictures for our youth, it would in my judgment be better to have the industry handle the problem than to have it compelled to do so by legislation.

ASSISTANT MANAGERS' SCHOOL INAUGURATED

Lon Cox, district manager for Fox Midwest in Greater Kansas City, has introduced a program of educational meetings for assistant managers. The meetings, to be held every two weeks, have the principal purpose of acquainting the assistants with the fundamentals of theatre mangement.

"When the assistants are ready to move up to a managerial position, they'll know the fundamentals," Mr. Cox said, adding that "manpower, always important, is becoming even more so."

"There are indications that legislation may be the only answer, but if a workable plan to meet the situation has evolved from the industry and will be put into prompt and general effect, it should be given a fair trial."

"The lawyers have taken over the motion picture business," Mr. Kuykendall said, with the result that now it is in "a mess of trouble" and mired down in litigation, antitrust suits, threats of prosecutions, court decrees, conflicting legal opinions and charges and countercharges which have imposed a tremendous burden of unproductive expense.

"I am convinced that in many respects the Neely Bill to prohibit block booking and blind selling is an amazing example of misleading, deceptive and confused legislation, prepared and sponsored by people who are inexperienced in our business," Mr. Kuykendall said. "In this bill, with its clever and subtle provisions, they see a great opportunity for private censorship, through organized pressure on the management of the local theatre.

Denominating the bill an "experiment, noble in purpose, but just the same purely an experiment," Mr. Kuykendall declared his organization's objections were that it would not insure right moral standards in production; would not prevent any exhibitor from showing any indecent or objectionable film he wanted to show; would not help a theatre man who might be persuaded to cancel an announced picture, because his contract would be firm and without any cancellation clause; would force distributors to increase prices; impose the constant threat of fines and imprisonment on every person in the business; invite misuse of the criminal penalties by unscrupulous exhibitors to secure commercial advantages; compel the production of mediocre pictures; take responsibility from the producer and place it on the exhibitor; and destroy business methods which have proved satisfactory for an untried experiment.

Mr. Kuykendall introduced a number of exhibitors, not all affiliated with his organization, who testified as to their satisfactory operation under block booking. Among those who spoke were Stanley Sumner, Cambridge, Mass., treasurer of the Allied Theatres of Massachusetts; Lyle M. Wilson, Roanoke Rapids, N. C., president, and Henry R. Berry, Hartsville, S. C., vice-president, of the Theatre Owners of North and South Carolina; Harry E. Hogan, Fort Wayne, Ind.; Frank H. Castle, St. Louis, president of the Kansas-Missouri Theatre Owners Association; Oscar C. Lam, Rome, Ga., representing the Southeastern Theatre Owners Association; Leo Brecher, New York, representing the Independent Theatre Owners Association of New York, and William F. Crockett, Virginia Beach, Va., president of the Motion Picture Theatre Owners of Virginia.

As evidence that the women of the country are not unanimously in favor of the bill, opponents presented five women who, while members of important national organizations, speaking for themselves only, detailed the methods whereby their communities cooperated with exhibitors in getting beter pictures. Those who testified were Mrs. E. M. Barsham of the Wilmington, Del., Federation of Women's Clubs; Mrs. James R. Horgan of the Worcester, Mass., PTA; Mrs. S. A. Ellsworth of the Worcester, Mass., Motion Picture Board of Review; Mrs. Fred Stephenson of the Springfield, Mass., school board and motion picture council, and Mrs. Charles W. Swift of the Elmira, N. Y., motion picture council.

Milliken on Quality

The final witness was Carl E. Milliken, secretary of the Hays organization, who outlined the work which the producers are doing to improve the quality of their pictures.

Blasting the idea that elimination of block booking would guarantee improvement in quality, Gov. Milliken pointed out that five years after England adopted its quota law in an effort to develop selective selling, a commission of inquiry found that little improvement had been accomplished in films and that only through the influence of the code which the American producers were putting into operation.

Prices of admission have increased in England while they have gone down in the United States, he said, although, he added, it could not be definitely held that the increase was a reflection of higher distribution costs.

Gov. Milliken pointed out that when the Catholic review group first began its work in 1922 it was able to approve only 25 per cent of the picture reviewed. By the time the Legion of Decency came on the scene, it was approving 77 per cent. As a result of the impetus given the movement by the Legion, he said, pictures improved to a point where, last year, 99 per cent were approved, in whole or in part, and only one per cent condemned.

The success of the Production Code, the witness conceded, has been due in no small part to the cooperation of the civic groups. He held that film betterment is a local problem, because the tastes of the public vary in different sections of the country and under differing conditions of living, and suggested that the women's organizations, libraries, schools and churches should take the lead in meeting the problem.

Downey Cites Progress

As had industry witnesses, Senator Downey, last to testify, on Monday declared the bill would not conduce to improvement in the quality of motion pictures, but, he said, "I am positive that in the past five years there has been a tremendous turn of the films away from

(*Continued on following page*)

FILMS' OWN IMPROVEMENT CITED

(Continued from preceding page)

indecent and suggestive features that we would not want to see."

No other art in the history of the world has made as much progress as has the motion picture industry in the 30 years of its existence, he said; the number of good pictures, rather than bad, is "amazing," and, he declared, in the 30 years he has been practicing law, while he has had many cases involving minors, he has never had an instance where motion pictures had been the cause of demoralization.

"Let me suggest that if the movies at the present time are improving their type from the standpoint of standards and morals, should not serious consideration be given to leaving it in their hands?" he asked Senator Neely.

"It would be tremendously difficult for any Government to impose censorship on art and secure a better product by that censorship.

Pettijohn Reviews Arguments

Winding up for the opponents of the legislation, C. C. Pettijohn, general counsel for the majors, made a plea that the proposed trade practice agreement be given a trial, pointing to the reforms which it will bring about without necessitating any major reorganization of the machinery of production and distribution, in contrast to the new practices which would be forced by the Neely bill which, he contended, would not reach the objectives aimed at but would make it impossible for independent producers to stay in business and would deprive exhibitors of cancellation and other important privileges.

The bill would tend to monopolize business in the hands of a very few large companies, and would destroy the option to cancel, and selective contracts, he said.

Representatives of the industry were told by Mrs. Mary T. Bannerman that the legislation might have been much worse had it not been for a desire to cause as little hardship as possible.

Summing up for the National Motion Picture Research Council, Mrs. Bannerman declared that "community organizations will exercise the opportunity to aid exhibitors in the selection of films" and that the bill, which was drafted by the council, is a compromise in many respects in order that the financial strain upon the producers may be eased.

Defends Wilbur Letter

Mrs. Bannerman defended the letter written by Dr. Ray Lyman Wilbur, president of the council, to Senator Smith, suggesting that the trade practice agreement be given a trial before legislation was enacted, explaining that the council head had taken the proposals "in good faith when he wrote the letter" and that he still feels that if they do not accomplish the purposes of the bill, the measure should be passed.

The summation by Miss Catherine Lyford of the Massachusetts Civic League was largely an attack upon the credibility of opposition witnesses and in part a more or less humorous "skinning" of the industry, whose "monopolistic stranglehold," she said, "throttles" community choice of pictures.

"The machinations of the industry for profit make it impossible for exhibitors to select or reject pictures on merit alone," she declared.

The testimony of company officials was characterized as part of the "Will Hays smoke screen." Linking the recent printing of salary figures and the claim that the bill would injure the industry, she suggested that "'there is no proof that if the bill were passed Louis B. Mayer would have to go on the WPA."

"You (the committee) will decide whether sheer monopolistic power shall continue to prevail or whether there shall be restored to cities and towns all over the United States real community freedom," Miss Lyford concluded.

Myers Last Heard

The final voice to be heard was that of Abram F. Myers, who explained he first came in contact with the film industry in 1912 when, as a clerk in the Department of Justice, he assisted in the preparation of the "first of the twenty-odd suits brought by the Government under the Sherman antitrust act to curb the motion picture monopoly" and has since been in constant touch with the situation.

Admitting that there are provisions in the trade practice proposals which the independent exhibitors feel are good, and expressing the hope that eventually a satisfactory arbitration provision can be worked out, Mr. Myers declared that lack of enthusiasm for the agreement was due to Allied's lack of interest "in any program which had for its purpose merely hindering the Government in the prosecution of its suit or embarrassing the public groups sponsoring the Neely bill." Later, he said that Allied also viewed with suspicion the fact that MPTOA leaders were called into the negotiations, designating that exhibitor organization as the "step-child" of the producers and distributors.

Summarizing the various proposals and Allied's stand thereon, he declared that the distributors' suggestions "in their present form are not fair substitutes for the Neely bill or for the Government's suit," and suggested that since the distributor representatives had devoted much of their argument to an attack on Section 4, dealing with synopses, their "reasonable criticisms" could be met by amendments to that section which he submitted, which would eliminate the requirement for a very specific synopsis in favor of a provision for an "accurate" and more or less "general" outline of story and action, together with descriptions of the principal characters.

"Despite efforts to establish opposition to the bill on the part of public groups and independent exhibitors, it has been revealed that this opposition comes from one source and one source alone—the Big Eight, united through the Hays Association."

National Decency Legion Classifies Twelve Films

Of 12 pictures reviewed and classified by the National Legion of Decency in its listing for the current week five were approved for general patronage, four were listed as unobjectionable for adults and three were cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Dodge City," "East Side of Heaven," "The Family Next Door," "The Hardy's Ride High," "Housemaster." Class A-2, Unobjectionable for Adults: "Back Door to Heaven," "Broadway Serenade," "The Lady and the Mob," "Women in the Wind." Class B, Objectionable in Part: "L'Alibi" (French), "Unmarried," "Wuthering Heights."

A farewell dinner for Joseph Kauffman, Universal branch manager in Pittsburgh, who is being transferred to the Celeveland exchange, will be given by the Pittsburgh Variety Club and the exhibitors of Western Pennsylvania and West Virginia at the William Penn Hotel on Monday.

Universal Plans 2-Reel Musicals

(Continued from page 24)

door authors starring Richard Arlen and Andy Devine—Produced by Ben Pivar, entitled:

"Raging Rivers"
"Way of the West"
"Man from Montreal"
"Air Express"
"In Old California"
"Steel"
"Sea Patrol."

Seven Westerns starring John Mack Brown.

Four Serials, as follows:

"Perils of Haunted Island"
"The Shadow Creeps" with Bela Lugosi
"The Oregon Trail" with John Mack Brown
"Buck Rogers Conquering the Universe" with Larry Crabbe

"Combination-Show" Reissue of "My Man Godfrey" and "The Old Dark House," with stars including Carole Lombard, William Powell, Charles Laughton, Melvin Douglas, Mischa Auer, Raymond Massey.

Short Subjects

Thirteen Color Cartoons feature Universal's short product production plans.

There will be 15 each made of the Going Places and the Stranger Than Fiction series.

Another innovation for Universal includes 13 special two-reel musicals. Using its complete studio facilities, the company will utilize these pictures as a medium of introduction for the budding talent in Hollywood not immediately suitable for feature pictures.

"The March of Freedom," a special two-reeler, is included on the shorts program.

There will be 104 issues (twice weekly) of the Universal Newsreel.

In his discussion on sales policy, Mr. Scully said it was designed to conform with the proposed fair practice code when adopted.

Stars who will appear in the 1939-40 product, as announced by Mr. Scully, include: Deanna Durbin, W. C. Fields, Bing Crosby, Edgar Bergen and "Charlie McCarthy" and "Mortimer Snerd," Irene Dunne, James Stewart, Margaret Sullavan, Basil Rathbone, Jackie Cooper, Freddie Bartholomew, Danielle Darrieux, Mischa Auer, Gloria Jean, George Murphy, Vincent Price, Boris Karloff, Little Tough Guys, Bela Lugosi, Joy Hodges, Richard Arlen, Dorothy Arnold, John Mack Brown, Larry Crabbe, Robert Cummings, Andy Devine, Virginia Field, Preston Foster, Nan Grey, Hugh Herbert, Irene Hervey, Samuel S. Hinds, William Lundigan, Constance Moore, Jerry Marlowe, Helen Parrish, Juanita Quigley, Frances Robinson & "Sandy."

The complete list of directors and producers includes the following: David Butler, Lester Cowan, Max Golden, Ken Goldsmith, Edmund Grainger, Burt Kelly, Henry Koster, Rowland V. Lee, Anatole Litvak, Joe May, Henry McCrae, Joe Pasternak, Ben Pivar, Al Ray, Phil Rosen, Joseph Santley, John M. Stahl, Ben Stoloff, Richard Wallace, George Yohalem, Harold Young.

Herman G. Weinberg, World Pictures Corporation publicity director, has resigned. He will retain offices at the World Pictures address in New York however.

THE HOLLYWOOD SCENE

Spring Fever

Odds and ends, a certain cinch and a hopeful or two tell the story of Hollywood's production activity in the post-Easter week. Several companies already had announced next year's plans and some were getting ready to announce them. Meanwhile six pictures were started and nine were finished.

Terry Kilborn, remembered for his performance in "Boys Town," is a notable addition to the cast of "The Hardys Get Spring Fever," in which W. S. Van Dyke will direct the regular members, Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Ann Rutherford and Sara Haden, instead of George B. Seitz, who made the six preceding pictures of the series.

"Golden Boy" Cast

For a long time Columbia made publicity capital of who was going to be in the screen version of the stage play, "Golden Boy." When it went before the cameras Barbara Stanwyck, Adolphe Menjou, Peter Holden, Sam Levine and Beatrice Lynn were listed as principals.

With Ed Finney producing, Monogram started another Tex Ritter picture, "Down the Wyoming Trail." Mary Brodell, Bobby Lawson, Charles King, Bob Terry, Horace Murphy, Ernie Adams, Jean Southern and Jack Ingram also will be concerned.

Universal, not knowing who the leading woman would be, nevertheless started "Tidal Wave." Fred Stone, Ralph Burd, Marc Lawrence, Frank Jenks and Dorothy Lee were working while executives were making up their minds.

Over at Paramount, where all you can hear is how San Francisco raved over a "secret" preview of "Union Pacific" while Los Angeles was so interested in bowling and other things that they had to take out a new Paramount picture and revive an old one in the downtown Paramount theatre, Harry Sherman started one picture and Charles R. Rogers, lately of Universal, started another. The immediate "Hopalong Cassidy" crew, William Boyd, Russell Hayden and George Hayes, is busy with "Lawful Outlaws." Mr. Rogers, on returning to the studio, wherein he made "70,000 Witnesses" and five or six others a few years ago, started "The Star Maker." Working in it are Bing Crosby, Louise Campbell, Ned Sparks, Walter Damrosch, Linda Wayne and a lot of aspirants who one day, who knows, may be stars.

Each Completes Two

Universal and Columbia each completed two pictures that have been taking up stage and location space. The first named company has great hopes for a picture called "Ex-Champ." For names it will offer Victor McLaglen, Nan Grey, Tom Brown, Constance Moore, William Frawley, Donald Briggs, Samuel S. Hinds and Marc Lawrence. Joy Hodges and William Lundigan are starred in "They Asked for It."

TRAGIC ENDINGS PLAY NEW ROLE

About once every year, production indulges itself in a round of pictures which conclude with a note of sadness. The sad ending, even though it created the illusion that a greater happiness was to be found in the future, was natural to such picture stories as "Dark Victory" and "Wuthering Heights". Similarly the electrocution of his brother added much to the tragedy-tinged sympathy for Jackie Cooper in "Streets of New York".

The anti-climax of "Juarez" will include a pointed bit of sadness, with Paul Muni, as the Mexican patriot, standing at the bier of Emperor Maximilian (Brian Aherne) whose execution he had ordered.

As "Back Door to Heaven" had a sad ending, so will "Goodbye, Mr. Chips". The finish of "On Borrowed Time" will picture a grandfather and his grandson choosing death to go on and find happiness with a grandmother who died earlier.

When "Tarzan and His Mate" was started, it was announced that this would be the last picture in which Maureen O'Sullivan would appear with Johnny Weismuller and the script was so written that she would die in the finale. However, Miss O'Sullivan, changing her mind, expressed a desire to continue in her Tarzan mate role and the story was changed so that she will live.

Columbia is credited with two pictures. A Larry Darmour production, "Power to Kill," features Jack Holt. "Arizona Cowboy," with Charles Starrett and Iris Meredith, is the second. RKO-Radio finished a cowboy picture, modernized. George O'Brien is the star of "Racketeers of the Range," which also will present Marjorie Reynolds, Chill Wills, Gay Seabrook, Bob Fiske, Frank Marvin and Monte Montague.

Jack London Story

John Carroll and Movita are the headliners in Monogram's adaptation of Jack London's story, "The Wolf Call." Walter Pidgeon, Rita Johnson, Paul Kelly and Nat Pendleton will be most concerned in the prison melodrama, "6,000 Enemies," which MGM completed.

Some time they may have another showmanship designation, but until then the "Dead End" kids, as such will have to include "The Battle of City Hall" among the pictures they were in. Ronald Reagan, Ann Sheridan, Bonita Granville, Frankie Thomas, Berton Churchill, Eduardo Ciannelli and Franklyn Pangborn are in it too.

Republic completed "Headin' for Texas," in which will be seen Roy Rogers, Mary Hart, George Hayes, Wade Boteler, Lane Chandler and Tom London.

Charles Skouras Feted

Returning from a European vacation, Charles P. Skouras, directing head of Fox West Coast Theatres, was the honor guest at a home-coming dinner tendered by 350 friends and associates at the Elks Club, Los Angeles, April 11th.

Relating experiences encountered on his trip which carried him to his native Greece, Skouras drew a grim sketch of production and exhibition conditions in Europe. Only French exhibitors seem to be prosperous. Italy and Greece hardly know what to expect, he said, and English exhibitors are seriously worried over television.

While doubting the commercial success of television in America, Mr. Skouras was of the opinion that it will not be long before television broadcasts become a part of domestic theatre programs. He sees television as a novelty in theatres that will substitute for second features and a departure that will ultimately solve the double bill problem.

Dr. A. H. Giannini, who served as toastmaster, praised Mr. Skouras for the efficient job he has done with Fox West Coast Theatres, and presented him with an illuminated scroll signed by everyone present. Other speakers were George Smith, Pacific Coast district manager for Paramount; Alfred Galston, president of the California ITO, and Jack Brower, Los Angeles exchange manager for Warner Bros.

More Than 1,200 Expected At Clubs' Detroit Meeting

The National Variety Clubs' annual convention and banquet, to be held in Detroit April 27, 28 and 29, will see an attendance in excess of 1,200 of America's exhibitors, production and distribution executives. Among the national figures who have accepted invitations to attend the banquet are Governor Julius P. Hyle of Wisconsin; Governor John W. Bricker of Ohio; Governor Arthur James of Pennsylvania, and Mayor Edward J. Kelly of Chicago. Edgar Guest, poet, has also accepted an invitation and will be one of the speakers at the banquet He will read publicly for the first time the creed he has composed for the National Variety Clubs.

SEVEN OF THE "FIRST TEN" MONEY-MAKING STARS IN 20TH'S 1939-40 PROGRAM!

The strongest story line-up 20th ever assembled will be further fortified by the most powerful array of top-flight personalities ever presented by this company.

Those given on facing page include only names *already* set! As the season advances, other great names will be enlisted, new talent developed as only 20th can!

GREAT STORIES WITH GREAT STAR

Don Ameche
Annabella
Lionel Atwill
Lynn Bari
Binnie Barnes
Warner Baxter
Walter Brennan
(Courtesy Samuel Goldwyn, Inc.)
George Brent
(Courtesy Warner Brothers)
Nigel Bruce
Spring Byington
John Carradine
Charles Coburn
Eddie Collins
Linda Darnell
Joan Davis
Amanda Duff
* **Alice Faye**
Henry Fonda

Douglas Fowley
Russell Gleason
Richard Greene
Sir Cedric Hardwicke
* **Sonja Henie**
Henry Hull
(Courtesy M-G-M)
Brenda Joyce
Nancy Kelly
Peter Lorre
* **Myrna Loy**
(Courtesy M-G-M)
Elsa Maxwell
Pauline Moore
Mary Nash
Marie Ouspenskaya
* **Tyrone Power**
Jed Prouty
Marjorie Rambeau
Kane Richmond

The Ritz Brothers
Florence Roberts
Cesar Romero
George Sanders
Joseph Schildkraut
Montague Shaw
Slim Summerville
* **Shirley Temple**
Sidney Toler
* **Spencer Tracy**
(Courtesy M-G-M)
Henry Travers
Joan Valerie
Wally Vernon
H. B. Warner
Marjorie Weaver
Arleen Whelan
* **Jane Withers**
Roland Young

* *A "First Ten" star*

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MAKE THE GREATEST PICTURES!

FILMS ON FIRST FAIR TELECASTS; FCC URGES "DEFINITE STANDARDS"

NBC Will Use Commercial Pictures; Shorts, News Events from World's Fair and "Live" Subjects; No Feature Films

When television takes to the air for its first regular public telecasts, under the National Broadcasting Company's sponsorship, on April 30th, in connection with the opening of the New York World's Fair on Long Island, motion pictures will form a substantial source of supply of material to be telecast.

No Features or Newsreels

The schedule will comprise commercial films, short subjects, news events from the Fair and "live" subjects. C. W. Farrier, NBC's television coordinator, said that features are too long for inclusion, and that no newsreels will be used inasmuch as the newsreel companies themselves are planning coverage of the Fair. The shorts which NBC will televise will come from "all major film companies," according to Mr. Farrier, who added that the rental fees were to be nominal, approximating $10 to $15 a subject, with NBC expecting to pay more when circulation increases. (A technical discussion of films on television and further NBC plans in the field was a feature of the SMPE convention in Hollywood, reported on page 19.)

The subjects on the first program will include the opening parade and President Roosevelt's address, while the remainder of the program will consist of films and will come from Radio City. Regular evening programs will be given on Wednesday and Friday of each week, from eight to nine p. m., beginning May 3rd. Outdoor pickups of news events will be offered on Wednesday, Thursday or Friday afternoons, with a minimum of two hours of programs a week over the NBC station, W2XBS. The programs will be visible for about 55 miles from the Empire State building tower, in which the NBC transmitter is located. There will also be a special program of commercial films offered five days a week.

Dumont on Same Wave Length

DuMont Laboratories will use the same wave length as NBC, coming in when NBC is not using it, with a schedule of Paramount News and trailers.

The Columbia Broadcasting System plans to start its programs in June.

The filing of applications for permission to establish two television stations in Washington by the DuMont Laboratories has been revealed by the FCC. The Commission's five man tour of inspection of leading television plants was finished last Saturday.

A report on the findings will be made in about a month. Mr. Craven and the other commissioners, Thad Brown, Norman Case, George Payne and Paul Walker, agreed that it was "absolutely imperative" that television be inaugurated under definite standards, in order that technical factors would not prevent any owner of a receiving set from using it.

Developments in television are being closely followed by the War and Navy Departments and considerable friction has arisen between the Government and the radio companies as a result of the Government's demand that more consideration be given the possible perfection of methods of military use of the picture, it has been learned in Washington.

At the War Department, it was said that Signal Corps officials have kept in constant touch with developments in the industry with an eye to the possibility that some of the methods evolved may be adapted to military use. Up to the present time, however, it was declared, little has been found which would be of value to the armed forces, and the department at present places more faith in facsimile, which it has perfected to a high degree for military use.

With the use of facsimile, it was explained, pictures taken from planes can be distributed to commanding officers in the form of fixed prints within ten minutes. No equally efficient method of using television has yet been devised.

METROTONE RELEASE IN HOLLAND BARRED

A request from Metro-Goldwyn-Mayer for permission to distribute its newsreel, Metrotone News, in Holland has been refused by the Netherlands Bioscoop Bond on the ground that five newsreels now occupy screen time in Dutch theatres. The five are Paramount and Fox Movietonews; two Dutch newsreels, Polygoon and Profilti, and the French Eclair News

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Urge Military Experiments

While television development abroad is closely veiled in secrecy, it has been reported that the totalitarian countries have been doing a great deal of work and that Japanese military experiments are bringing to perfection methods of televising out-door material from and to mobile units.

American companies approached by Government officials with suggestions that they undertake a general program of research valuable from a military standpoint are understood to have countered with an offer to do so if financed by the Government but indicated no willingness to invest several million dollars of their own money in such work.

Department officials, however, appear to have no intention of asking Congress for such an appropriation, particularly as both War and Navy Departments maintain communications laboratories of their own at which such experiments could be undertaken.

Embassy Theatre "Interested"

No negotiations have been completed for the installation of television equipment in American theatres as yet, but the Embassy Newsreel theatre in New York is reported "interested" by W. F. Githens, president of Newsreel Theatres, operators of the Embassy.

The Roxy Theatre in New York has also been mentioned as a possibility for television, using the Baird screen.

Gilbert Seldes, CBS television program head, plans to leave for England Friday with Donald Hunter Munro, television production manager of British Broadcasting Company, who came to America to assist CBS in television production. Mr. Seldes will study developments in England. Both will return to New York, May 12th, with Munro returning to BBC permanently in June.

Pool Proposal Reported

In London, it is reported that Gaumont-British and Odeon are considering pooling their respective interests in Baird and Scophony television companies, with Baird's stockholders having approved the issuance of a $2,000,000 stock issue. Jack Davis, proprietor of the chain of Monseigneur newsreel theatres, has said that there will no longer be increased prices for additional television showings, but that television will be part of the regular newsreel program. The Monseigneur Cinema uses the Scophony large screen system, which is also being installed in the Odeon Theatre.

The first installations in the United States of Baird television apparatus will be in the New York offices of GB. I. C. Javal, commercial director of Baird, arrives Friday in New York with engineers and equipment. Demonstrations will be held of Baird home television apparatus at the office.

The British postmaster general, acting for the Government, has informed the Cinematograph Exhibitors Association and the Kinematograph Renters Society that he will not receive their joint deputation to discuss television until he has consulted the television advisory committee. The distributors' groups had asked that commercial television be allowed to operate independently of the British Broadcasting Corporation.

Isidore Ostrer, Gaumont-British head, has arranged to screen the British Broadcasting Corporation telecast of the Derby, racing event. It will be shown at the Central theatre in London and one suburban house.

Confers with FCC

Robert Robins, secretary and treasurer of the Wald Radio and Television Laboratories, Inc., this week claimed that "we've got television" after conferences with Federal Communications Commission officials, but T. A. M. Craven, chairman of the FCC television committee which has completed a survey of eastern experimental plants, said last Saturday that television was not yet in the stage where it can support itself or become a medium of wide public use or entertainment.

Mr. Robins conferred with FCC officials at their request for further information on the Wald system, which is said to include a method of broadcasting television over present radio transmitting equipment on regular radio wave bands, without the use of cathode ray tubes, at low voltage; a method of sending programs, by the utilization of present frequencies, without recourse to relay stations, and a receiving set, planned to sell for about $50, which may be hooked up with any radio set, and which will show a 24 inch picture containing up to 2,000 lines. The average lineage now is 441.

The Officers

Officers of the company, in addition to Mr. Robins, include George Wald, president, and Ralph Vatner, vice-president. The company plans to file a construction permit for a transmitting tower, which it has been invited to do by the FCC. The new construction, which probably will take place in Newark, is planned for some time within the next six weeks. The basic patents held will be utilized to present non-commercial programs, and a licensing policy will be followed on sets and transmission outlets, in order not to disturb motion pictures, radio or newspapers, according to Mr. Robins.

The New York offices of the Wald Company are in the New York Paramount building, in the law offices of Max E. Levine, David Krauss, Ralph Vatner, William Krauss and Louis Kipnis.

The Stewart-Warner Corporation, automobile accessory manufacturers, will enter the television field this spring with receiving sets.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Good Girls Go to Paris"	Director: Alexander Hall.	Joan Blondell, Melvyn Douglas, Walter Connolly, Joan Perry, Alan Curtis, Helen Jerome Eddy, Isabel Jeans.	Shooting
"Mr. Smith Goes to Washington"	Director: Frank Capra.	Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Guy Kibbee, Eugene Pallette, Ruth Donnelly.	Shooting
"Golden Boy"	From the play by Clifford Odets. Director: Rouben Mamoulian.	William Holden, Barbara Stanwyck, Adolphe Menjou, Beatrice Blynn, Joseph Calleia, Sam Levine, Edward Brophy.	Shooting
METRO-GOLDWYN-MAYER			
"6,000 Enemies"	Director: George B. Seitz.	Walter Pidgeon, Rita Johnson, Nat Pendleton, John Arledge, Harold Huber, Guinn Williams, Grant Mitchell.	Editing
"On Borrowed Time"	From the play by Lawrence Watkins. Director: Harold Bucquet.	Lionel Barymore, Bobs Watson, Beulah Bondi, Sir Cedric Hardwicke, Una Merkel, Eily Malyon.	Shooting
"Dark Dame"	Director: Ed Marin.	Robert Young, Ann Sothern, Ruth Hussey, Ian Hunter, Cliff Edwards.	Shooting
"Andy Hardy Gets Spring Fever"	Director: W. S. Van Dyke.	Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford, Sarah Haden.	Shooting
MONOGRAM			
"Wolf Call"	From the novel by Jack London. Screen play, Joseph West. Director: George Waggner.	Movita, John Carroll, Polly Ann Young, Peter Lynn, George Cleveland.	Editing
"Down the Wyoming Trail"	Original story and screen play, Peter Dixon. Director: Al Herman.	Tex Ritter, Mary Brodell, Bobby Lawson, Charles King, Bob Terry, Horace Murphy, Ernie Adams, Jean Southern, Jack Ingram.	Shooting
PARAMOUNT			
"What a Life"	Director: Theodore Reed.	Jackie Cooper, Betty Field, Lionel Stander, John Howard, Janice Logan, Vaughn Glaser, James Corner, Dorothy Stickney, Kathleen Lockhart.	Shooting
"Million Dollar Legs"	Director: Nick Grinde.	Betty Grable, John Hartley, Donald O'Connor, Jackie Coogan, Larry Crabbe, Peter Hayes, Dorothea Kent, Richard Denning.	Shooting
"The Cat and the Canary"	Director: Elliott Nugent.	Bob Hope, Paulette Goddard, Gale Sondergaard, Elizabeth Patterson, John Beal, Douglas Montgomery, Nydia Westman.	Shooting
"Heaven on a Shoestring"	Director: Lewis Milestone.	Pat O'Brien, Olympe Bradna, Roland Young, George Stone, Russ Powell, Doodles Weaver, Frank Sully.	Shooting
"The Star Maker"	Director: Roy Del Ruth.	Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware, Walter Damrosch.	Shooting
"Lawful Outlaws"	Director: Leslie Selander.	William Boyd, Russell Hayden, Jane Clayton, Betty Moran.	Shooting
REPUBLIC			
"All the Tomorrows"	Original screen play, Garrett Fort. Director: Sidney Salkow.	Frieda Inescort, Otto Kruger, Don Douglas, Jane Darwell, Adrienne Ames, J. M. Kerrigan.	Editing
"Tidal Wave"	Director: John H. Auer.	Ralph Byrd, Kay Sutton, George Barbier, Dorothy Lee, Frank Jenks, Oscar O'Shea, Marc Lawrence, Mickey Kuhn.	Shooting
RKO RADIO			
"Five Came Back"	Original story, Richard Carroll. Screen play, Jerry Cady, Dalton Trumbo. Director: John Farrow.	Chester Morris, Wendy Barrie, Lucille Ball, Kent Taylor, Patric Knowles, John Carradine, Allen Jenkins, C. Aubrey Smith, Elisabeth Risdon.	Editing
"The Dove"	From the play by Willard Mack. Screen play, Joseph Fields. Director: Lew Landers.	Steffi Duna, Leo Carrillo, Tim Holt, Frank Lackteen, Paul Sutton, Julian Rivero.	Shooting
SELZNICK INTERNAT'L			
"Gone With the Wind"	From the novel by Margaret Mitchell. Screen play, Sidney Howard, Oliver H. P. Garrett. Director: Victor Fleming.	Vivien Leigh, Clarke Gable, Leslie Howard, Olivia de Havilland, Thomas Mitchell, Barbara O'Neill, Ann Rutherford, Evelyn Keyes, Laura Hope Crews, Fred Crane, George Bessolo, Rand Brooks, Harry Davenport, Virginia Howell, Jane Darwell, Marcella Martin, Mary Young, Georgianna Young, Ben Carter, Hattie McDanils, Oscar Polk, Butterfly McQueen.	Shooting
TWENTIETH CENT.-FOX			
"Young Mr. Lincoln"	Director: John Ford.	Henry Fonda, Marjorie Weaver, Arleen Whelan, Alice Brady, Richard Cromwell, Eddie Collins, Pauline Moore, Eddie Quillan, Doris Bowdon, Fred Kohler, Jr., Francis Ford, Spencer Charters.	Shooting
"Second Fiddle"	Director: Sidney Lanfield.	Sonja Henie, Tyrone Power, Rudy Vallee and His Connecticut Yankees, Lyle Talbot.	Shooting
"It Could Happen to You"	Director: Alfred Werker.	Gloria Stuart, Stuart Erwin, Raymond Walburn, June Gale, Douglas Fowley.	Shooting
"East Side, West Side"	Director: Ricardo Cortez.	Armanda Duff, Kane Richmond, June Gale, Henry Armetta, Frank Reicher, Leona Roberts.	Shooting
UNITED ARTISTS			
"Angels Make Music" (Samuel Goldwyn)	Director: Archie Mayo.	Jascha Heifetz, Margot Stevenson, Joel McCrea, Onslow Stevens, Gene Reynolds.	Shooting
UNIVERSAL			
"The Sun Never Sets"	Original story, Jerry Horwin, Arthur Fitz-Richards. Screen play, W. P. Lipscomb. Director: Rowland V. Lee.	Douglas Fairbanks, Jr., Basil Rathbone, Virginia Field, Barbara O'Neill.	Shooting
"Ex-Champ"	Director: Phil Rosen.	Victor McLaglen, Tom Brown, Nan Grey, Constance Moore.	Editing
"Old Grad"	Original story, Matt Taylor. Director: Harold Young.	Charles Grapewin, Anita Louise, Dick Foran.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"The Old Maid"	Based on the novel by Edith Wharton. From the play by Zoe Akins. Screen play, Casey Robinson. Director: Edmund Goulding.	Bette Davis, Miriam Hopkins, Humphrey Bogart, James Stevenson, Donald Cook, Jane Bryan, Louise Fazenda, Cecelia Loftus.	Shooting
"Give Me a Child"	Based on a play "Life Begins" by Mary McDougal Axelson. Screen play, Robert Rossen. Director: Lloyd Bacon.	Geraldine Fitzgerald, Jeffrey Lynn, Gale Page, Gladys George, Johnny Davis.	Shooting
"Lighthorse Harry"	Original screen play, Fred Niblo, Jr. Director: Noel Smith.	Bert Wheeler, Marie Wilson, Gloria Dickson.	Shooting

Governors Attack Chain Store Taxes

Anti-chain store legislation, which in some states affects motion picture theatres, was denounced as a barrier to interstate trade by the governers of 44 states last week.

Repeal of Oklahoma's wages and hours law is the goal of a bill recently introduced in the Oklahoma senate by Senator Leslie Chambers. A strong sentiment in both the house and senate is reported against the law, which is applicable to motion pictures.

Seat Tax on Circuits

Besides these legislative moves this week, activities elsewhere were as follows:

The Connors bill, now before the Wisconsin senate, would levy an occupational and seat tax upon all theatre circuits with more than two units, and is being fought by exhibitors and labor representatives, who are appearing before the senate committee on corporations and taxation. Theatres would be assessed from $5 to $100 per unit, and 1 to 15 cents a seat, depending upon the number of houses in a circuit. There is a companion measure in the assembly.

In Florida, the state legislature has completed the second week of its 60-day bi-annual session, with, to date, no mention made of theatres or other places of amusement.

Action is expected within the next few weeks in the New York State legislature regarding the 20-year-old fight to restrict billboards and advertising along roadways. While Governor Lehman has reiterated the need to restrict outdoor advertising, the unions are expected to provide strong opposition to any measures opposing their interests.

A bill has been passed by the Delaware senate limiting the showing of trailers, as well as advertisements, to three minutes. All film theatres in the state come under the measure, which is designed to protect patrons from long previews, according to Senator Paul Renard, its sponsor. Violators would be fined $50 for a first offense and $100 for a second. Independent theatremen are organizing to oppose the bill before it reaches the House.

Would Restore Blue Laws

A bill introduced in the Pennsylvania House by Assemblyman Gates calls for restoration of the provisions of the ancient blue laws banning all forms of Sunday amusements. Assemblyman Johnson has introduced a measure amending the act of 1935 to make it unlawful for children under 15 to be admitted to motion picture theatres on Sunday. Assemblyman Malloy has introduced a bill requiring theatre employees to report to the police immediately whenever a woman becomes ill in a theatre.

In Connecticut, the legislation remaining in the Capitol which is of film interest has been reduced to the Bingo bill, which proposes to legalize the game for charitable organizations. The Judiciary Committee may revise its former unfavorable report if the bill is revised.

Governor George Aiken of Vermont has signed a bill passed by the legislature placing additional restrictions on billboard advertising.

The Board of Aldermen and the Mayor of Humboldt, Tennessee, have received a petition for the approval of Sunday films in the town.

In Norton, Virginia, W. A. Byers, theatre manager, was acquitted on a charge of operating his house on Sunday. He was the first Wise County case involving the Sunday laws to go before a jury.

Two Lund bills were before the Illinois House. The anti-block booking bill received its second reading and the bill prohibiting double features was heard before the House committee.

RKO Officers Leave New York for Coast

George J. Schaefer, RKO Radio operating head, left New York for the coast over the weekend to spend several weeks at the studio in new season production conferences. He was accompanied by S. Barret McCormick, advertising and publicity director for the company, and Gordon Youngman of the home office legal department.

Mr. Schaefer was reelected chairman of the board and president of Keith-Albee-Orpheum, principal RKO theatre operating subsidiary, along with all other officers at the annual meeting of the company's board on Friday. Other officers are Malcolm J. Kingsberg, vice-chairman; Leon Goldberg, treasurer; William F. Whitman, secretary; O. R. McMahon, W. J. Kernan, William Murray and H. E. Newcomb, assistant treasurers, and Louis Joffe and H. M. Pimstein, assistant secretaries.

Board members, all of whom were reelected earlier, are Mr. Schaefer, L. P. Yandell, N. Peter Rathvon, Donald K. David, Monroe Goldwater, Mr. Kingsberg and John J. McCaffrey.

The directors declared a dividend of $1.75 per share on the seven per cent cumulative convertible preferred for the quarter ended September 30, 1936, payable July 1st to holders of record on June 15th.

All of 20th-Fox Officers Elected

At the annual stockholders' meeting of Twentieth Century-Fox Film held at the home-office of the company on Tuesday, all of the directors were unanimously re-elected, as follows: H. Donald Campbell, Chase National Bank; John R. Dillon, Hayden Stone and Company; Wilfred J. Eadie, Twentieth Century-Fox; Daniel O. Hastings, Industrial Building, Wilmington; Felix A. Jenkins, Twentieth Century-Fox; Sidney R. Kent, Twentieth Century-Fox; W. C. Michel, Twentieth Century-Fox; William P. Phillips, New York; Hermann G. Place, Chase National Bank; Seton Porter, National Distillers Products; Joseph M. Schenck, Twentieth Century-Fox, and Sydney Towell, Twentieth Century-Fox.

There were represented at the meeting 340,782 shares of preferred stock and 1,100,990 shares of common stock, out of a total of 935,514 shares of preferred stock and 1,741,985 shares of common stock outstanding.

At the annual organization meeting of the newly elected board, held immediately following the annual stockholders' meeting, the following officers were unanimously reelected:

Chairman of the board, Joseph M. Schenck; president, Sidney R. Kent; executive vice-president, William C. Michel; vice-president, Darryl F. Zanuck; vice-president, William Goetz; treasurer, Sydnew Towell; comptroller and assistant treasurer, Wilfred J. Eadie; secretary, Felix A. Jenkins; assistant secretaries, John P. Edmondson, J. Harold Lang, George F. Wasson, Jr.; assistant treasurers, Walter S. Bell and Read B. Simonson.

Emil Feldberg has been named Connecticut representative of National Screen Service.

500 at Showing Of 16mm Films

Eight motion pictures, produced by amateur cinmatographers in the 16 mm. size, were shown Friday evening to an audience of 500 persons at the tenth annual "Movie Party" given by Mr. and Mrs. Duncan MacD. Little. The show was held in the auditorium of the Barbizon-Plaza hotel, New York, and was conducted, for the first time, as a benefit for the Peabody Home, an institution for elderly women in the Bronx. Previous to this year the Littles had conducted the show for their friends and amateur enthusiasts free of charge.

The films selected for the showing were chosen by an independent jury from 24 entries. Films made by amateur photographers in Poland, Japan, Australia and the Philippine Islands were included. The jury was composed of Dan Anderson, feature writer, New York *Sun*; Wladysaw T. Benda, artist and illustrator; Eileen Creelman, film critic, New York *Sun*; Mack C. Gorham, Museum of Modern Art Film Library; Charles R. McLendon, city editor, New York *Herald-Tribune*, and Frank S. Nugent, film critic, New York *Times*.

The films were "Nation Builders," James A. Sherlock, Sydney; "Ritual of the Dead," Richard H. Lyford, Glendale, Cal.; "Climbing in the Dolomites," Christine L. Reid, Brookline, Mass.; "Ski Legs," Charles and Robert Coles, New York, all black and white, and "Beyond Manila," W. G. Hahn, Philippines; "Archbishop of New Jersey," Photo-Patrons Club, East Side High School, Newark; "Still Waters," Fred C. Ells, Yokohama, Japan, and "Une Noce a la Campagne," Ing. Tadeuz Jankowski, Warsaw, Poland, all in color.

The Movie Party began in June, 1929, when the Littles in a spirit of "show off," to use their words, screened six films, all their own, to 12 invited guests. The next year they showed only contributed films.

$2,000,000 Billings in Week Ends Sears Drive

Warner Brothers announced this week that over $2,000,000 in billings were made by the company in the United States and Canada for the week ending last Saturday, which was the final week in the company's 16 week Gradwell Sears Drive. The last week of the drive marked the greatest business ever done by Warner Brothers, the announcement said. The entire drive was also the most successful in the company's history of sales drives.

Australian Managers Arrive

Harry Hunter, Paramount manager in Australia, and Cecil Mason, Columbia's Austrailian manager, arrived on the west coast this week from Australia for company conferences. Ralph Clark, Warner Brothers; Clay V. Hake, Twentieth Century-Fox, and Bernard Freeman, Metro-Goldwyn-Mayer, Australian managers, have been in New York for several weeks conferring with home office officials. Mr. Hake is scheduled to sail to Australia Wednesday from San Pedro.

WINCHELL FLASH TO THE NATION!

"M-G-M breaks the tape with Hollywood's Anti-Dictator race with 'WHILE AMERICA SLEEPS' at the Capitol, a two-reel factual spy expose. An eye-opener for people who think the Ratzis are 3,000 miles away."

—*Walter Winchell in Nationally Syndicated Column*

WHILE AMERICA SLEEPS

Dynamite on the screen! Lift it out of your program with showmanship for extra profits!

IATSE STRIKE THREAT SUSPENDED AS AUTONOMY SETTLEMENT NEARS

District Attorney, NLRB, Labor Heads Hold Continual Conferences on Coast in Effort to Solve IATSE, Local Differences

Clarification of extramural and intramural turmoil of the International Alliance of Theatrical Stage Employes, which has brought threats of a national strike of projectionists and of production crafts in Hollywood, seemed possible this week as conferences on several fronts sought solutions to the problems.

Strike Threat Suspended

While representatives of the International, NLRB officers and the Los Angeles County district attorney were holding continuing conferences in an attempt to bring about settlement of the intramural dispute arising from the International's suspension of autonomy for Studio Technicians' Local 37 and ousting of its officers, executives of the four studio unions, including Local 37, for which the International is demanding new contracts with producers, on Tuesday asked George E. Browne, IATSE president, to withhold a general strike call pending successful consummation of new bargaining agreements. Meetings were set on these.

Indication of the progress made in arbitration of the internal dispute in the IATSE also was had early this week when the scheduled grand jury investigation of charges of labor racketeering involving two per cent assessments imposed by the IATSE in 1936 and 1937 was postponed for two weeks and continuance for one week of Alliance and Local officers' counter injunction suits in Superior Court was announced.

IATSE officers have denied emphatically charges made by Local 37 leaders that the threatened strike call was connected in any way with the dispute over autonomy.

On Wednesday it was reported that the intramural dispute was near settlement. IATSE leaders were said to be insisting upon withdrawal by Local 37 of all charges made to the district attorney, apologies and expulsion of several members whom Alliance heads consider Communists.

The controversy between international leaders and Local 37 officers has been raging since March 12, when autonomy for the Local was suspended by Frank Stickling and John Gatelee, representing George Browne, IATSE president, but the dispute with the producers came late last week, after an all day conference with Victor Clarke, aide to Pat Casey, labor contact man for the producers, when business representatives of the four locals involved asked Mr. Browne, in New York, to issue a strike call.

Mr. Browne immediately wired to some 900 projectionists' locals the following message:

"Upon receipt of further telegraphic advices you are instructed to immediately withdraw from service all of your members employed in all theatres owned, operated or controlled by any major circuit. This is occasioned by refusal of major producing companies to agree to contract demands made by west coast studio locals. Stand by. Regards."

District Attorney Summons Leaders

Late Thursday night, following the strike threat, Buron Fitts, district attorney, called John Gatelee, Frank Stickling and Harold V. Smith, all international representatives, to his Duarte home. Mr. Fitts had been investigating charges of "labor racketeering" at the request of the ousted officers of Local 37.

Early Friday morning, the district attorney conferred with Joseph M. Schenck, E. J. Mannix and attorney Mendel Silberberg, attorney for the producers, but did not confer with Joseph Carpenter, Local 37 president, and Guy Cooper and Ed Heim, other local officers, although he had arranged for them to be at a nearby hotel awaiting his call.

PROJECTIONISTS' CONTRACT SIGNED

A 35-hour week and an average wage increase of 15 per cent were the terms of the victory won last week by the New York projectionist union, Local 306, by its strike against the major companies in New York home offices and exchanges, and signalized by the signing of a new contract, retroactive on paper to September 1, 1938, and in effect, to September 1, 1937. The wage increase retroactive from 1938 to 1937 is identified as a "bonus"; this unusual action permits the new agreement, for two years as is the usual practice, to expire on September 1, 1940, instead of September 1, of this year.

The strike had been called, ostensibly to force the majors to refuse film delivery to theatres employing non-306 members; when the Department of Justice intervened on anti-trust grounds, it ended in the wage and hour victory for the union. The New York independent circuits, Cocalis and Century, this week were still employing members of the Empire State, rival union; and plans for absorption of Empire by Local 306 have been delayed.

New Contracts Demanded

Mr. Gatelee told a Motion Picture Herald representative that unless the producers accepted, in principle at least, the contracts demanded by the four locals, the Alliance strike would start in Hollywood and spread throughout the country via projectionists' locals.

"We have waited since March 15," he said, "for the producers to give us their answer to our contract demands. The studios have been operating on an open shop basis, since our withdrawal from the basic studio labor agreement. Yet they continued to use the IATSE seal on the main leaders of their film.

"Thursday, we—Mr. Stickling, Mr. Smith and I along with the business representatives of the locals, Herbert Aller, Lew Blix, Thomas Bryan and David Lory—demanded an answer immediately. Mr. Clarke turned us down.

"The business representatives then telephoned George Browne in New York, asking him to issue the strike call."

The locals affected are Studio Photographers 659, Studio Technicians 37, Sound Technicians 695 and Laboratory Technicians 683. No information of new wage scales and working conditions was given by Mr. Gatelee, nor by any other international officers, but it was known that in addition to closed shop demands, they insisted upon a general wage increase and a minimum work call of six hours. The latter condition would cost, according to reports from studios, $2,000,000 a year additional in salaries. The minimum work call at present is three hours.

While conferences continued over the week-end, Mr. Carpenter issued the following statement pointing out the basis on which he and other officials of Local 37 would settle the dispute with international leaders:

"Our peace proposals have been submitted to Mr. Fitts, which were as follows:

"That complete local autonomy be immediately restored to Local 37.

"That the only charges to be submitted to the arbitration committee, composed of one representative from Local 37, one from the international and one representative of either Governor Olson or Mayor Bowron, be those which the international made in calling the 'emergency' and our defense thereto.

"That the so-called 'emergency' clause be inoperative or suspended for a period set by the arbitration board.

"Immediate removal of International Representative Harold V. Smith and business representative Lew C. G. Blix and immediate withdrawal of John Gatelee and Frank Stickling.

"That the Kibre case before the National Labor Relations Board be settled immediately along lines already indicated and which have been generally approved by the parties involved."

New Election Offered

Mr. Gatelee declared that the International was bound by bylaws and its constitution, but would make exception in Local 37's case and call a new election of officers, declaring radical minority leaders were at the head of the organization.

On learning of the strike threat, leaders of Local 37 issued a statement charging that Mr. Browne had threatened the strike only in the hope of preventing a grand jury investigation of the International's management and policies. The statement mentioned the recent resignation of William Bioff as Mr. Browne's personal representative, and recalled the New York exchange strike which it called a "fiasco," and the pending indictment against John P. Nick, head of the St. Louis projectionists' local.

The Local 37 officers later renewed their request to Attorney General Frank Murphy for a probe of labor racketeering in the Alliance ranks, in the following wire:

"Confirming our prediction in previous telegram, George E. Browne, president of the IATSE, has now threatened to call nation wide strike of motion picture projectionists. This threat is attempt to give producers an excuse to exert pressure on local authorities to drop grand jury investigation of labor racketeering. . . . It is significant that Joseph M. Schenck, president of the producers association, was in all night conference with District Attorney Fitts while representatives of workers were allowed to cool their heels. Situation demands you send an investigator by airplane. Awaiting immediate reply."

E. H. Fitzgerald of the Federal Labor Conciliation Bureau, this week was investigating the entire situation on orders from Washington.

Agreement on Kibre Charges

Another conference was called for Friday by Dr. Towne Nylander, Regional NLRB director, between Alliance and Local leaders over charges of company unionism and bribery brought by Jeff Kibre, Local 37 minority leader, against the Alliance and major producing companies. Dr. Nylander said Wednesday that an agreement in principle had been reached and that every prospect was in sight for an early settlement.

IN THE CUTTING ROOM

Ex-Champ

(Universal)

Human Interest Story

The name value of the cast to be presented in this picture seems to be of more than ordinary strength. The story also seems to be more than ordinarily interesting. Basically, it is a human interest story of an old champion prize fighter, and it will have much to do with fighters and fights, but its real substance is a father-son story plus two appealing love stories.

For names it will offer Victor McLaglen, now in "Gunga Din" and "Let Freedom Ring," Tom Brown as a young boxer. Brown recently was featured in "The Storm" and "Duke of West Point"; Nan Grey, remembered for many pictures including "Three Smart Girls," "Sutter's Gold," "The Storm" and "Three Smart Girls Grow Up"; Constance Moore, featured in "You Can't Cheat an Honest Man," William Frawley, lately in "Huckleberry Finn"; Donald Briggs, Samuel Hinds and Marc Lawrence.

Release date: June 3, 1939.

Racketeers of the Range

(RKO Radio)

Western

Most western pictures picture the west as it used to be. While "Racketeers of the Range" is being made up of story and background elements which, it is anticipated, will produce a wealth of action, suspense and thrills as well as the necessary love interest and comedy, it will tell a story of the west of today, a single handed battle by a lone cattle raiser against the unscrupulous forces of a big packing corporation which has the help of rustlers, crooked attorneys and modern racketeers.

The star is George O'Brien, making his twelfth RKO-Radio adventure production, and his 62nd feature. The heroine is Marjorie Reynolds, recently in Monogram's "Skv Pirate." The main source of comedy will be Chill Wills, his fourth appearance with O'Brien. The supporting cast includes Gay Seabrook, who is making a screen comeback, Robert Fiske, Monte Montague, Bud Osborne, Frank Marvin, John Dilson and Ben Corbett.

Oliver Drake, who did the screen play based on Bernard McConville's story, has prepared the adaptation of many O'Brien screen stories. D. Ross Lederman, who has made many adventure melodramas, succeeds O'Brien's regular director, David Howard, for this occasion.

Release date: To be determined.

SHORT PRODUCT PLAYING BROADWAY

Week of April 15

CAPITOL

Little Goldfish	MGM
Weather Wizards	MGM
While America Sleeps	MGM
Feature: The Hardys Ride High	MGM

CRITERION

Happy Tots	Columbia
Feature: Mutiny on the Bounty	MGM

MUSIC HALL

The Ugly Duckling	RKO Radio
March of Time, No. 9	RKO Radio
Feature: The Story of Vernon and Irene Castle	RKO Radio

PARAMOUNT

Popular Science, No. 3	Paramount
Aladdin and His Wonderful Lamp	Paramount
Feature: Midnight	Paramount

RIALTO

Mildewed Melodramas	Paramount
Two Boys and a Dog	Paramount
Feature: The Eagle and the Hawk	Paramount

RIVOLI

Smooth Approach	RKO Radio
Donald's Lucky Day	RKO Radio
Feature: Wuthering Heights	United Artists

ROXY

Fashion Forecasts	20th Cent.-Fox
G-Man Jitters	20th Cent.-Fox
Feature: The Story of Alexander Graham Bell	20th Cent.-Fox

STRAND

Chained	Vitaphone
Chicken Jitters	Vitaphone
Feature: Dodge City	Warner Bros.

All the Tomorrows

(Tentative Title)

(Republic)

Tragic Romance

This picture will tell the story of a man who sacrifices his life that the woman he loves, and who loves him, may find happiness. Subjects of this nature generally have strong appeal to women and exploitation should be so pointed. Although the story culminates with a tragedy, as in the case of "Dark Victory" and "Back Door to Heaven," much that is inspiring transpires in the meanwhile. An accident which paralyzes a producer frustrates his plan to marry his star. For years the girl, wanting a home and children, remains loyal to him, but her wish to adopt a child leads her into romance with another man. Her lover, resenting this at first, soon realizes that his selfishness is depriving the girl of happiness. Yet when he fails to convince her that he no longer loves her, he resorts to heroic self-sacrifice.

While a large number will appear in the cast, the show will feature Frieda Inescort and Otto Kruger. The other man is newcomer Don Douglas and the principal feature players are Jane Darwell, Adrienne Ames, J. M. Kerrigan and little Ann Todd.

The basis of the production is an original screen play by Garrett Fort, which Sidney Salkow is directing under Sol C. Siegel's production guidance.

Release date: To be determined.

Wolf Call

(Monogram)

Melodrama

The stars of this modernized adaptation of Jack London's "Wolf Call" will be John Carroll and Movita. They were together in "Rose of the Rio Grande" and Carroll subsequently appeared in "I am a Criminal." Peter George Lynn, who contributed a vivid performance in "Sky Pirate," and George Cleveland, outstanding in "Streets of New York," will be featured. The supporting cast includes Wheeler Oakman, Guy Usher, Polly Ann Young, John Sheehan, John Kelly, Roger Williams, Pat O'Malley and the dog, Grey Shadow.

Thematically the picture will portray a story of a man's regeneration against backgrounds of thrilling adventure. The major locales are the Canadian mountains, to which comes a New York play boy to discover that unscrupulous partners are endeavoring to defraud his father out of a valuable radium mine. He beats the rascals at their own game. A highlight is the crash of a plane from which the passengers are rescued and defended from wolves by a police dog. In addition to finding manly self reliance in the north country, the hero also finds true romance.

The screen play is credited to Joseph West and the songs which Carroll will sing were composed by Flemming Allen. George Waggner is the director.

Release date: May 8, 1939.

The Jones Family "In Hollywood"

(20th Century-Fox)

Comedy

Production of "In Hollywood" celebrated the third anniversary of the "Jones Family" series. The regular cast members, Jed Prouty, Spring Byington, who is in "The Story of Alexander Graham Bell," Ken Howell, George Ernest June Carlson, Florence Roberts, Marvin Stephens, and Billy Mahan, have appeared as a unit in fourteen films. For this picture their name values will be supplemented by those of William Tracy, who was featured in "Angels with Dirty Faces," June Gale, who has been seen in several 20th Century-Fox films, Hamilton MacFadden, onetime director, and Matt McHugh.

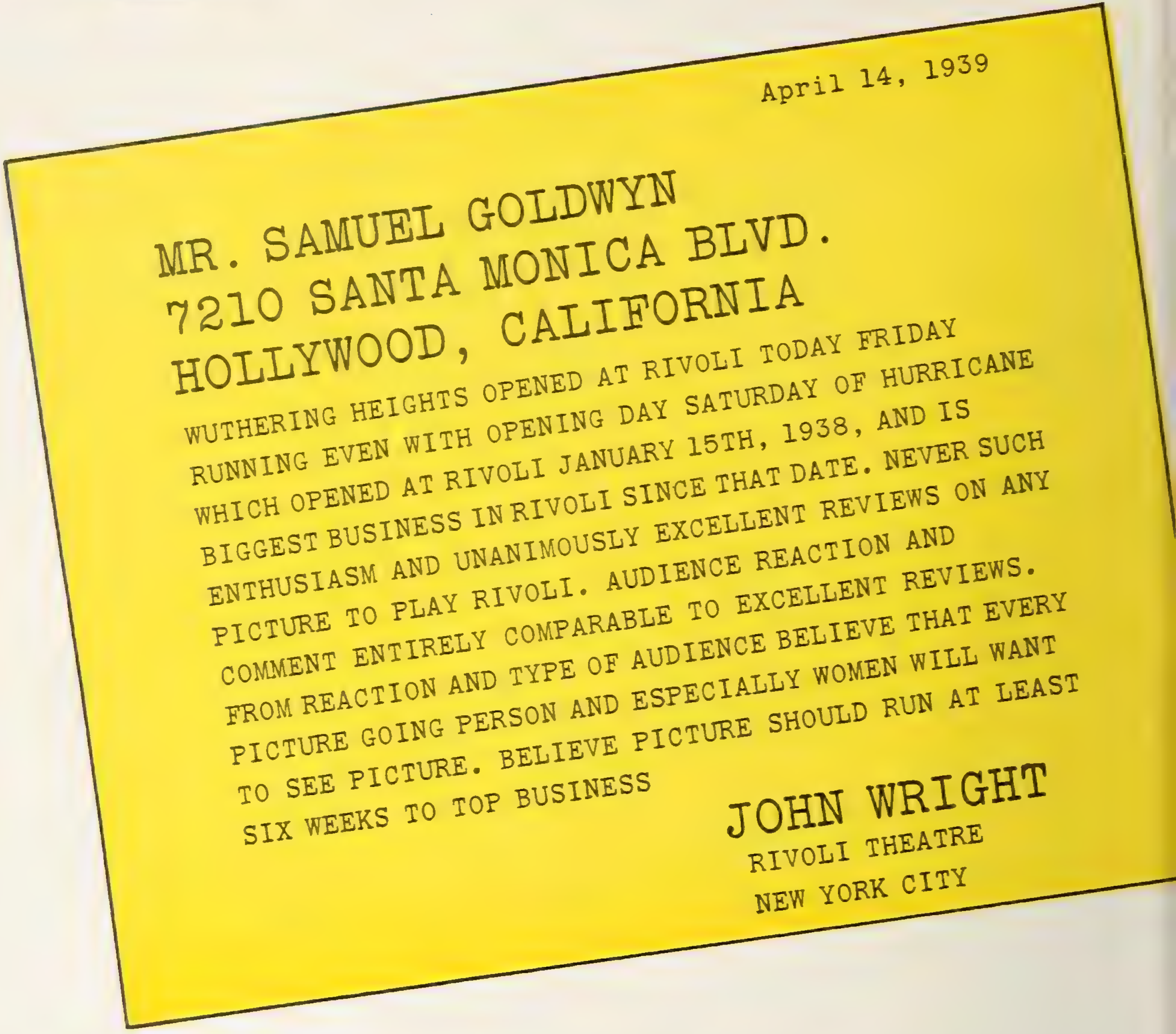
Unlike the usual Hollywood picture, "In Hollywood" will approach its subject from the viewpoint of the "visitor" and not the "professional." Prouty, delegated to the American Legion convention, takes his family to the film capital. Movie-struck Lucy, falling in puppy love with juvenile star Tracy, gets a screen test. Jack is smitten by a siren actress, played by June Gale. The trip to Hollywood is an eye-opener for the family that makes all more than willing to remain home in the future.

A John Stone production, "In Hollywood" is based on the Katherine Kavanaugh characters, with story by Joseph Hoffman and Buster Keaton and Harold Tarshis' screen play. Direction is in the hands of Malcolm St. Clair, maker of "Everybody's Baby" and "Down on the Farm."

Release date: June 2, 1939.

THE STANDARDS

4 in all SAMUE



April 14, 1939

MR. SAMUEL GOLDWYN
7210 SANTA MONICA BLVD.
HOLLYWOOD, CALIFORNIA

WUTHERING HEIGHTS OPENED AT RIVOLI TODAY FRIDAY RUNNING EVEN WITH OPENING DAY SATURDAY OF HURRICANE WHICH OPENED AT RIVOLI JANUARY 15TH, 1938, AND IS BIGGEST BUSINESS IN RIVOLI SINCE THAT DATE. NEVER SUCH ENTHUSIASM AND UNANIMOUSLY EXCELLENT REVIEWS ON ANY PICTURE TO PLAY RIVOLI. AUDIENCE REACTION AND COMMENT ENTIRELY COMPARABLE TO EXCELLENT REVIEWS. FROM REACTION AND TYPE OF AUDIENCE BELIEVE THAT EVERY PICTURE GOING PERSON AND ESPECIALLY WOMEN WILL WANT TO SEE PICTURE. BELIEVE PICTURE SHOULD RUN AT LEAST SIX WEEKS TO TOP BUSINESS

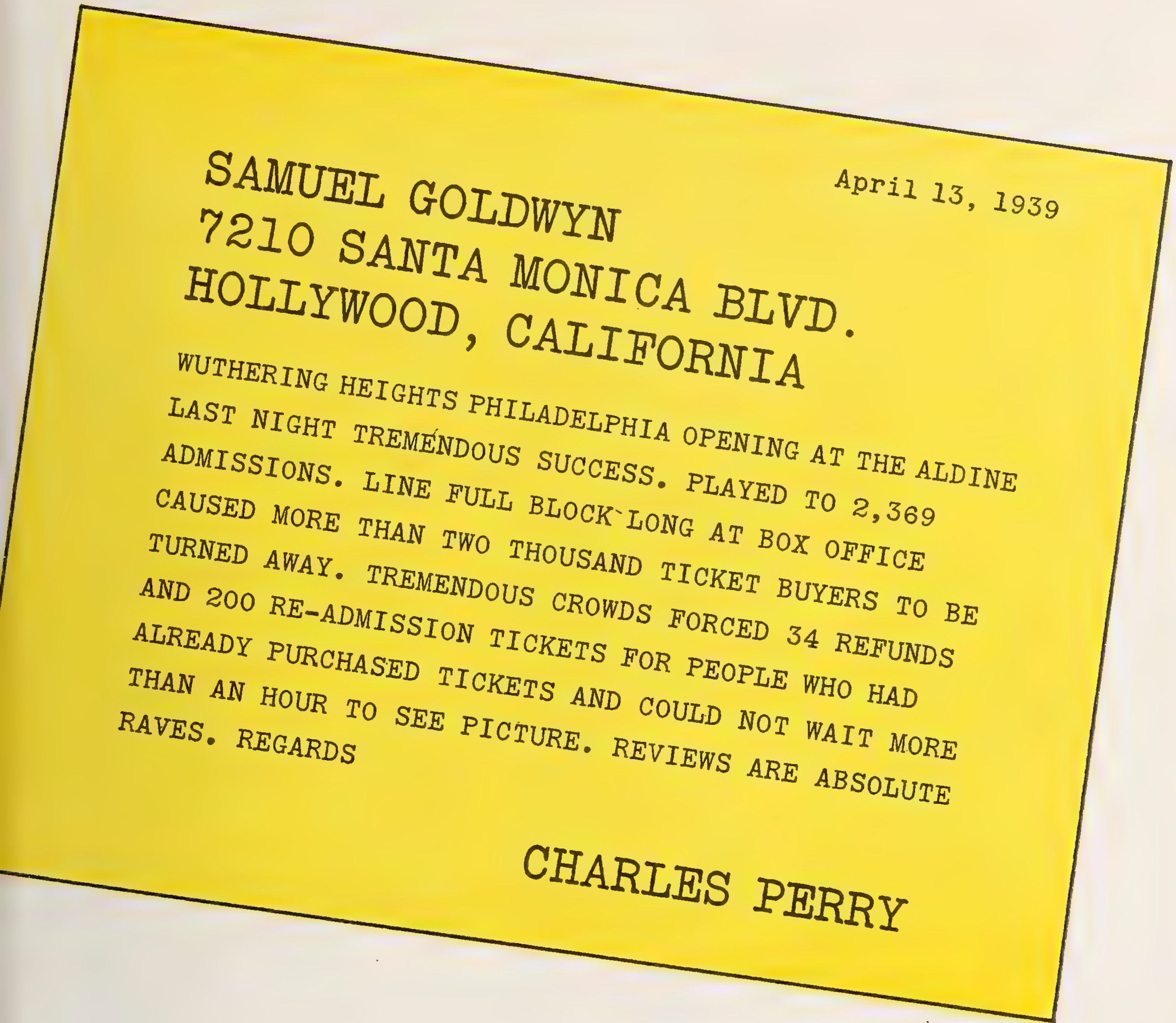
JOHN WRIGHT
RIVOLI THEATRE
NEW YORK CITY

"'WUTHERING HEIGHTS' IS ONE OF THE FINE

"My thanks to the first run theatres where 'WUTHERIN
expert handling they have given my picture has been a splen
join with me in appreciation to exhibitors everywhere."

OF SHOWMANSHIP

GOLDWYN *Productions*



SAMUEL GOLDWYN
7210 SANTA MONICA BLVD.
HOLLYWOOD, CALIFORNIA

April 13, 1939

WUTHERING HEIGHTS PHILADELPHIA OPENING AT THE ALDINE LAST NIGHT TREMENDOUS SUCCESS. PLAYED TO 2,369 ADMISSIONS. LINE FULL BLOCK LONG AT BOX OFFICE CAUSED MORE THAN TWO THOUSAND TICKET BUYERS TO BE TURNED AWAY. TREMENDOUS CROWDS FORCED 34 REFUNDS AND 200 RE-ADMISSION TICKETS FOR PEOPLE WHO HAD ALREADY PURCHASED TICKETS AND COULD NOT WAIT MORE THAN AN HOUR TO SEE PICTURE. REVIEWS ARE ABSOLUTE RAVES. REGARDS

CHARLES PERRY

ILMS EVER BROUGHT TO THE SCREEN."

(MILDRED MARTIN, *Philadelphia Inquirer*)

EIGHTS' has already opened. The
llow-up to the efforts of my staff who

Samuel Goldwyn

Released thru
UNITED
ARTISTS

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Return of the Cisco Kid

(Twentieth Century-Fox)

Romantic Western

Some years ago Warner Baxter won the Academy's best actor award for "In Old Arizona." A little while later Fox Films followed up that picture with "The Cisco Kid." If you remember those shows, remember if your patrons liked them. If they made money for you, you know what to expect of "The Return of the Cisco Kid."

For the oldtimers, this show is a chip off the old block. For the newcomers, to whom the "Cisco Kid" character is strange, it's something refreshingly different in the line of western romances.

Many may have wondered why 20th Century-Fox so long delayed in representing Baxter in his prize winning part again, for when good westerns appear there is always a tendency to compare them with the precedents mentioned.

Results at the box office may prove the delay was worthwhile, for as O. Henry's lovable bad man comes back, it is a case of a new story, new thrills, romances, comedy and adventure with one of the most picturesque characters the screen ever has seen.

"The Return of the Cisco Kid" has all the depth, romantic swing, natural comedy, surprises and sensations of its sires. Of course, this one is similar in aspect to its immediate parent. But who, remembering, would want it any differently? As it is, the swashbuckling caballero veritably arises from the grave to resume his career as a rogue who loved to romance with women and to terrorize men. Immediately the show becomes as full of action as a rodeo, and as full of love as a warm spring night. When not concerned with those two elements, its comedy pops like a bunch of firecrackers.

Typical western land grabbing crooks, "McNally" and his cohorts are set to give a trio of tenderfeet a trimming, but he hasn't reckoned with the "Cisco Kid," who would rather make love than fight, steal, kill or anything else. The "Kid" loves "Ann" and he is a little menacing towards her friend "Allan." Grandpa "Bixby" supplies a lot of dizzy comedy. While that of "Lopez" and "Gordito" leans to the sinister side. "Cisco" prepares to beat "McNally" at his own game. Robbing the man's bank, the "Kid" defies the gang in its own stronghold, gets the deed to the ranch and returns to his friends, considering himself very much a conquering hero. Then he learns "Ann" loves "Allan" and, though he puts his rival on the spot, his romantic heart gets the best of him and he shows up again to whipsaw "McNally."

As a matter of exploitation interest, Baxter has the support of two persons, Chris Pin-Martin and Soledad Jiminez, who were with him in "The Cisco Kid." All the rest are new, and Lynn Bari, Cesar Romero, Henry Hull, Kane Richmond, Robert Barrat and C. Henry Gordon turn in performances that match Baxter's work.

In preparing the screen play, Milton Sperling put together a lot of situations that make for days of adventure and nights of romance and here and there moments of honest humor. Herbert I. Leeds directed those incidents and the players participating in them in ways that endow the film with showmanship and entertainment significance. The grandeur of the natural scenic effects emphasizes the picture's various moods.

Previewed at the Alexander Theatre, Glendale, Cal., to folk who welcomed it as one welcomes a long missing friend.—GUS MCCARTHY.

Produced and distributed by Twentieth Century-Fox. Darryl F. Zanuck in charge of production. Director, Herbert I. Leeds. Associate producer, Kenneth Macgowan. Screen play, Milton Sperling (in accordance with Writers' Code). Based on the character "Cisco Kid" created by O. Henry. Photographer, Charles Clarke, ASC. Art directors, Richard Day and Wiard B. Ihnen. Set decorator, Thomas Little. Film editor, James B. Clark. Costumes, Gwen Wakeling. Sound, Arthur von Kirbach, Roger Heman. Musical director, Cyril J. Mockridge. P. C. A. No. 5182. Running time, when seen in Hollywood, 70 minutes. Release date, April 28. General audience classification.

CAST

Cisco Kid	Warner Baxter
Ann Carver	Lynn Bari
Lopez	Cesar Romero
Colonel Jonathan Bixby	Henry Hull
Alan Davis	Kane Richmond
Mexican Captain	C. Henry Gordon
Sheriff McNally	Robert Barrat
Gordito	Chris-Pin Martin
Deputy Johnson	Adrian Morris
Mama Soledad	Soledad Jimenez
Deputy	Harry Strang
Stage Coach Driver	Arthur Aylesworth
Hotel Clerk	Paul Burns
Bartender	Victor Killian
Guard	Eddie Waller
Blonde	Ruth Gillette
Tough	Ward Bond

Big Town Czar

(Universal)

Crime Melodrama

Columnist Ed Sullivan frequently advises youths to shun temptation and lead honest lives. "Big Town Czar," based on Sullivan's story, "Czar of Broadway" and in which he appears, is a graphic illustration of the creed he occasionally preaches. While Sullivan, who makes no pretensions to being an actor, has an important role, the real screen names available to exhibitors are Barton MacLane, Tom Brown, Eve Arden, Jack LaRue, Frank Jenks, Walter Woolf King, Oscar O'Shea, Esther Dale and Horace MacMahon. The story, adapted by Edmund Hartman and directed by Arthur Lubin under Ken Goldsmith, associate producer, is straightaway melodrama and aspires to be entertaining while teaching a lesson.

Henchman "Daley," usurping "Burgess'" rackets, is despised by his parents, loses the esteem of his sweetheart "Susan," but becomes the idol of his college boy brother, "Danny." Despite "Phil's" efforts to sidetrack "Danny," the boy moves in, but after proving himself smart once or twice, he meets the fate of all double-crossing gangsters. Desperately in fear of further vengeance from "Luger," "Phil" flees, but when he thinks "Susan" is menaced he returns to shoot it out with the "Luger" mob. Convicted of murder, awaiting execution, "Phil" dictates a crime-does-not-pay story to Sullivan.

"Big Town Czar" has certain touches of novelty that give it fresh entertainment and exploitation significance.

Previewed in the Universal studio projection room.—GUS MCCARTHY.

Produced and distributed by Universal. Associate producer, Ken Goldsmith. Director, Arthur Lubin. Screen play, Edmund L. Hartmann. Original story, Ed Sullivan. Photographer, Elwood Bredell. Art director, Jack Otterson. Film editor, Philip Cahn. Musical director, Charles Previn. Sound supervisor, Bernard B. Brown. Technician, William Fox. P.C.A. No. 5250. Running time, when seen in Hollywood, 62 minutes. Release date, April 21, 1939. General audience classification.

CAST

Phil Daley	Barton MacLane
Danny Daley	Tom Brown
Suzanne Warren	Eve Arden
Mike Luger	Jack LaRue
Sid Travis	Frank Jenks
Paul Burgess	Walter Woolf King
Pa Daley	Oscar O'Shea
Ma Daley	Esther Dale
Himself	Ed Sullivan

The Hardys Ride High

(MGM)

Domestic Comedy

About all an exhibitor needs to do when another "Hardy Family" picture comes along is display the title on the marquee and in advertising and inform the folk that Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Ann Rutherford, Sara Haden *et al* are in town again. In the case of "The Hardys Ride High" he might do one more thing, prepare additional accommodations for the larger crowds the show is a cinch to attract. It's the best number in the series to date, and after that is stated there isn't much more to say.

"Honesty is the best policy" is the picture's theme. The "Judge" hears that he is in line to inherit $2,000,000 and he and his family, as any other normal American family would do, immediately transport themselves into a seventh heaven of expectation. Only the "Judge" and "Mrs. Hardy" retain any semblance of common sense, any fear that Fate may be playing a trick on them. "Andy" visions himself a millionaire playboy, owner of yachts and swank cars, the object of the affections of a world of beautiful blonde chorus girls covered with diamonds. Social prestige and clothes are "Marian's" dream. While "Mrs. Hardy" buys an old fashioned cast iron frying pan, "Aunt Milly" changes herself from a prim maiden lady school teacher into a gaudy social butterfly, only to have her hope for romance blow up.

The "Judge" learns the sad truth. Back in Carver the family returns to a normal life. "Andy's" antics in giving old sweetheart "Polly" a terrific romantic whirl provide an ideal blackout for a thoroughly enjoyable piece of entertainment.

Previewed at the Village theatre, Westwood, Cal. The audience wasn't making any mistake *when it whooped and hollered. The picture probably wouldn't make any impression on a long dead Egyptian mummy, but there's no record of an Egyptian mummy buying his way into a theatre. The folk that can see and hear very likely will be demonstrative.*—Gus McCarthy.

Produced and distributed by MGM. Directed by George B. Seitz. Screen play by Agnes Christine Johnston, Kay Van Riper and William Ludwig. Based upon characters created by Aurania Rouverol. Ben Lewis film editor. Photographed by Lester White. P. C. A. certificate number 5117. Running time, when seen in Hollywood, 80 minutes. Release date: April 21, 1939. General audience classification.

CAST

Judge Hardy	Lewis Stone
Andy Hardy	Mickey Rooney
Marian Hardy	Cecilia Parker
Mrs. Hardy	Fay Holden
Polly Benedict	Ann Rutherford
Aunt Milly	Sara Haden
Consuela	Virginia Grey
Mr. Archer	Minor Watson
Philip Westcott	John King
Don Davis	John T. Murray
Mr. Bronell	George Irving
Dobbs	Halliwell Hobbes
Miss Booth	Aileen Pringle
Susan Bowen	Marsha Hunt
Caleb Bowen	Donald Briggs
Dick Bannersly	William Orr
Clerk	Truman Bradley

Double Crime in the Maginot Line

(Tower)

Military Murder Story

In a setting new to the regulation murder mystery plot and thematically based on a spy plot that gives the narrative the timeliness of a newspaper headline, the reception of this French made film should be widespread in America. The film carries an appropriate interest and the murder-melodrama incidents override any language barrier.

The knowing exhibitor will recall that the makers of the March of Time devoted a complete issue of this documentary reel to an inspection of the famed French line of defense, the Maginot Line. Newspapers and magazines have added coverage. Exploitation elements are apparent. A further feature may be drawn from the cycle of spy pictures made or to be made by American producers.

The work is definite in its accusation. The sabotage of the French governmental fortress is revealed in no uncertain terms as the manipulations of a German agent masquerading as a French lieutenant. "Captain Bruchot" is accused of murdering "Commander d'Espinac" and an aid while the pair are inspecting the underground arsenals. The motif is supposed to be "Bruchot's" grievance in being superseded in his post and his jealousy over the attention shown his wife by his superior. Then begin the picture's most gripping moments as the suspected soldier goes about uncovering the identity of the murderer. A trap is laid and an exciting chase follows.

The fascinating behind the scenes shots of the Maginot Line naturally carry first place in the spectator's interest. The musical background heightens the melodramatic mood. English superimposed titles translate adequately the Gallic lines.

Seen at a preview showing for the trade press in New York.—Joseph F. Coughlin

Distributed by Tower Pictures, Inc. Produced and directed by Felix Gandera. From a novel by Pierre Nord. Scenario, Felix Gandera and Robert Bibal. Music by Jean Lenoir. Photography by Nicolas Hayer. English titles by Milton Doushkess. P.C.A. Certificate No. 4920. Running time, 83 minutes. Release date undetermined. Adult audience classification.

CAST

Captain Bruchot	Victor Francen
Anna Bruchot	Vera Korene
Police Inspector Finois	Jacques Baumer
Commander d'Espinac	Fernand Fabre
Lieut. Le Guen	Vital
Lieut. Capelle	Henry Guisol
Lieut. Kuntz	Albert Weiss
Commander Malatre	Jacques Berlioz
Colonel of the 2nd Bureau	Pierre Magnier
Magistrate	Jacques Vitry
Detective Lennard	Spanelly
Gunsmith	Maxime Fabert

Sorority House

(RKO-Radio)

Comedy

"Sorority House" is a story of adolescent heartbreak and happiness, of young love against a background of a quite generally accepted American caste system, that existing in college sororities and fraternities. It is a pithy revelation of one facet of American college life, told feelingly and remorselessly. Brutally frank concerning snobbishness and thoughtless cruelty, which motivates the plot, the picture has for contrast sacrifices made by a worshiping father in order that his daughter may have her wish of attending college.

The film can be subject of a number of types of exploitation campaigns, to fit various communities' interests. It can be an expose or subject of controversy. It can be a document of human interest of the first year adventures of a young girl at college. Anne Shirley enacts the role of the young girl whose father sells his grocery store to enable her to continue in college when the lure of proposed sorority life causes her to think of incurring additional expenses. Barbara Read is a girl poor and thought too unpretty, who has not been "rushed." Adele Pearce is a girl who, though "rushed," fails to get the all important invitation to join the organization.

The male romantic interest is played by James Ellison. The cast is completed by J. M. Kerrigan, Helen Wood, Doris Jordan, June Storey, Elisabeth Risdon, Margaret Armstrong, Selmer Jackson and Chill Wills.

John Farrow directed the succinct screenplay by Dalton Thumbo, who adapted the play, "The Chi House," by Mary Coyle Chase. Robert Sisk produced under guidance of production executive Lee Marcus.

Previewed at the Hollywood Pantages theatre to an audience which, after giving indications of enjoying the picture, applauded the anti-snobbery sentiment expressed by characters.—V. K.

Produced and distributed by RKO-Radio Pictures. Producer, Robert Sisk. Director, John Farrow. Screen play, Dalton Trumbo. From the story, "Chi House," by Mary Coyle Chase. Production executive, Lee Marcus. Musical score, Roy Webb. Photographer, Nicholas Musuraca, ASC. Art director, Van Nest Polglase. Associate, Carroll Clark. Gowns, Edward Stevenson. Sound recorder, Earl A. Wolcott. Film editor, Harry Marker. Production Code No. 5140. Running time, 64 minutes. Release date, May 12, 1939. General audience classification.

CAST

Alice	Anne Shirley
Bill	James Ellison
Dotty	Barbara Read
Merle	Adele Pearce
Lew Fisher	J. M. Kerrigan
Mme. President	Helen Wood
Neva Simpson	Doris Jordan
Norma Hancock	June Storey
Mrs. Scott	Elisabeth Risdon
Mrs. Dawson	Margaret Armstrong
Mr. Grant	Selmer Jackson
Mr. Johnson	Chill Wills

Juarez and Maximilian

(Miguel C. Torres)

Historical Melodrama

Written, directed and produced by Miguel C. Torres, producer of a Spanish language version of the same subject previously, this film, known until recently as "Maximilian and Carlotta," tells the story of the short-lived Mexican empire from the standpoint of the tragically destined emperor and empress. Leads are Conrad Nagel and Medea Novara, star of Spanish language films. Lionel Atwill has the principal supporting role, while Guy Bates Post, Jason Robards, Evelyn Brent, Gustave von Seyffertitz and Frank McGlynn, Sr., are other cast names of billing consequence.

As produced, assertedly with assistance and cooperation of the Mexican Government, the picture possesses a documentary quality with respect to settings, backgrounds and general deportment. This is especially to be noted in sequences filmed in and around the Palace Nacional and the Museum, and in the use of elaborate furnishings and royal trappings which have been preserved intact.

The story opens with Napoleon III persuading Maximilian to accept the throne of his sword-wrought Mexican empire, and progresses with manifest historical accuracy through the incidents leading to his surrender to the Republican forces under Juarez, ending with his execution. The character of Juarez, played by Robards, appears in half a dozen or more episodes and engages in considerable dialogue but is photographed from the back in all instances, never full face.

The performances of most players are seemingly cramped by a script which shuttles steadily back and forth between Mexico and Europe. Mr. Atwill's is the most convincing. Miss Novara's dialect is in unhappy contrast with Nagel's concise English, at considerable cost to both.

The production is at its best in the elaborate interiors of the Mexican palace and in the battle sequences preceding the Emperor's surrender. These counterbalance to some extent more numerous dialogue sequences, some of which may be dispensed with profitably.

Previewed at the Egyptian theatre, Hollywood, a theatre infrequently utilized for preview purposes, which circumstance may or may not account for noticeable restlessness on the part of the lay attendance and a certain number of walkouts.—William R. Weaver.

Written, directed and produced by Miguel C. Torres. P. C- A. Certificate No. 5195. Running time, when seen in Hollywood, 95 minutes. Release date to be determined. General audience classification.

Les Otages

(The Hostages)

(Nero Film)

War Melodrama

The international crisis has brought back in France the production of films based on war.

"The Hostages," story and production due to German refugees living in Paris, takes place in France in September, 1914, when the German armies approached Paris.

In a charming and quiet village of the Marne's valley, two men have quarreled for years over politics, while their children, "Pierre" and "Annie," have fallen in love.

"Pierre" joins his regiment but returns on a short leave to marry "Annie" secretly. Surprised by the rapid advance of the Germans, he is discovered by a German officer and kills him. The German authorities choose five hostages, including the fathers of "Annie" and "Pierre," and are to shoot them at dawn if the murderer does not announce himself. As the hostages face the firing squad, the French troops arrive.

Raymond Bernard's direction is strong, chiefly in the battle scenes, as is the photography.

The tempo is slow and heavy. Attempts to introduce comedy miss fire.

Previewed at the opening gala evening at the Marivaux theatre, Paris, where personalities and industry representatives applauded the film and congratulated the director.—Pierre Autre.

Produced by Chronos Film (Paris). World rights: Nero Film. Production executive, Seymour Nebenzahl. Directed by Raymond Bernard. Original story by Victor Trivas and Leo Mitler. Dialogues by Jean Anouilh. Photographed by R. Le Febvre. Art director, Perrier. Sound engineer, Sivel. Produced at the Gaumont Studios (Paris) and on location at Chezy-sur-Marne. Recorded on Western Electric system. Running time, 90 minutes. Adult audience classification.

CAST

Annie Beaumont	Annie Vernay
Mr. Beaumont	Charpin
Fabien	Pierre Larquey
Mr. Rossignol	Saturnin Fabre
Rodillard	Dorville
Pierre Rossignol	Jean Paqui
Madame Fabien	Margaret Pierry
The Servant	Mady Berry
The Hairdresser	Pierre Labry

(*Continued on page* 42)

Jessie Matthews . . . the spontaneous-combustion girl . . . recklessly romancing with Michael Redgrave (of "The Lady Vanishes") . . . seductively modeling silk stockings . . . raising hilarious ruckus in a mad ad agency . . . topping it all with thrills atop the Alps! High-geared for laughter and boxoffice highs!

Jessie MATTHEWS

in

CLIMBING HIGH

with

MICHAEL REDGRAVE

NOEL MADISON • ALISTAIR SIM

Directed by CAROL REED

(By arrangement with Associated Talking Pictures, Ltd.)

A GB Production

A 20th Century-Fox Release

The Lambeth Walk

(Capad-Pinebrook-MGM)

Society Extravaganza

The stage show from which this British production is closely adapted scored probably not so much because of any essential brilliance or wit as by its exploitation of that dance phenomenon fast becoming a museum piece, 'The Lambeth Walk'. The world wide vogue of this a ballroom ritual, from Lambeth to the Lalapagos, is the film's immediate and ultimate factor of appeal, giving it something on the credit side of showmanship without further effort. Cut out the ritual dance itself, here performed on grandiose though scarcely imaginative or startling lines by Duchesses and "Donahs," Countesses and Cockneys, and the assets of appeal on both sides of the Atlantic drop into a different category.

Actually it is somewhat of a one man show, with English comedian Lupino Lane in the Cockney role of "Bill Snibson," ex-Lambeth Walk, noted South London street market and plebian dormitory, bearing almost the whole brunt of the show as an illegitimate Cockney heir shanghaied into society. Lane, whose comedy is both of and for the stage rather than the screen, is in every sequence, juggles with his derby, gags in rhyming slang, frolics in the manner of musical comedy, and sings and dances to pattern.

The theme is not new. Lane inherits the title, has trouble with his valet, learns deportment from the Duchess, and nearly loses his Cockney girl friend.

The entire action unrolls in the family manor with a background of stagey lords and ladies, menials and family retainers. Much of the Lane patter is in rhyming slang and the dialogue is of the "obvious" variety. Sally Gray is a charmingly natural foil to Lane, "Sir Seymour Hicks," Norah Howard as a pompous dowager, Mark Lester as a very amusingly incoherent member of the gentry, and Charles Heslop as the valet, work hard with their roles.

Screened to a trade show audience, the film mustered a few laughs among the less sophisticated sections, and enthusiasm during the Lambeth Walk sequence. Agreement was general that it would be sold on its title.—AUBREY FLANAGAN.

A Capad-Pinebrook Production. Distributed by Metro-Goldwyn-Mayer. Produced by Anthony Havelock-Allan. Directed by Albert de Courville. From the stage success "Me and My Girl." Screen play, John Paddy Carstairs. Music, Noel Gay. Book and lyrics by Louis Arthur Rose and Douglas Furber. Cameraman, Francis Carver. Film editor, Lister Lawrence. Running time, 84 minutes. General audience classification.

CAST

Bill	Lupino Lane
Sally	Sally Gray
Sir John	Seymour Hicks
The Duchess	Norah Howard
Jacqueline	Enid Stamp-Taylor
Parchester	Wallace Lupino
Lord Battersby	Wilfred Hyde White
Lady Battersby	May Hallatt
Sir Roger	Mark Lester
Oswald	Charles Heslop

Inspector Hornleigh

(20th Century-Fox)

Detective Melodrama

Though international fame is claimed for him, "Inspector Hornleigh" as a name may not mean quite so much to audiences outside Britain. Here, however, he has been for some time a favorite character of radio fiction, heard weekly in the BBC show, "Monday Night at Seven." He is the creation of a Dutch author! This production aims directly then at the vast radio audience and seeks to exploit it further by casting Gordon Harker, Cockney comedian of many Edgar Wallace plays and films, as the Inspector. It is a stereotyped species of yarn, and has nothing outstanding for the international limelight.

The tale of a bag stolen from the Chancellor of the Exchequer, it develops upon conventional lines, a trail of clue and counterclue of suspicions and conflicting evidence. There are one or two murders to punch melodrama into the action. The fluent script develops the narrative efficiently and intersperses comedy in a convenient proportion.

Harker's Cockney comedy is of precisely the type audiences have come to expect and he has a grand stooge in Alistair Sim, as a mutton headed Scots sergeant.

Eugene Forde directed, often making much more of the material than might be expected. Phil Tannura's camerawork adds potence.

Seen in a London preview theatre, the film was accepted as a safe brand of entertainment. Alistair Sim commanded major plaudits.—A. F.

Produced by Twentieth Century Productions. Distributed by Twentieth Century-Fox. Directed by Eugene Forde. Based on the character "Inspector Hornleigh" created by Hans Wolfgang Priwin. Screen play, Bryan Wallace. Dialogue, Gerald Elliott. Photography, Philip Tannura and Derick Williams. Running time, 81 minutes. Adult audience classification.

CAST

Inspector Hornleigh	Gordon Harker
Sergeant Bingham	Alistair Sim
Ann Gordon	Miki Hood
Sam Holt	Wally Patch
Kavanos	Steve Geray
Peter Dench	Edward Underdown
Bill Gordon	Hugh Williams
Alfred Cooper	Gibb McLaughlin
Wittens	Ronald Adam
Leather Worker	Eliot Makeham

For Auld Lang Syne

(The Motion Picture Industry)

Will Rogers Memorial Short

The motion picture industry has prepared another short for its fourth annual tribute to Will Rogers. This time the subject is divided into three parts; first, Robert Sherwood, author of the current Broadway stage production "Abe Lincoln in Illinois," introduces Raymond Massey, star of the play, in two scenes from the life of Abraham Lincoln; second, a camera trip, narrated by Lowell Thomas, through the Will Rogers Memorial Hospital at Saranac Lake, New York, where those actively connected with the motion picture industry or employed by theatres may be treated for tuberculosis, and, third, Deanna Durbin introducing Spencer Tracy, who, in turn, asks theatre patrons to support this cause with contributions.—Running time, 10 minutes.

Stranger Than Fiction, No. 61

(Universal)

Novelty

Included among the occupations and hobbies for this newest compilation from the Stranger Than Fiction classification are an inventive man from Georgia who has built a model miniature of a farmyard from used and discarded matches; a visit to a facial cocktail bar in New York where milady can replenish her makeup; a lady switchman, or to be more correct, switchwoman from Buffalo, N. Y.; a patient young man who runs an animal mart for the training of household pets, and a New York tailor who has become an outstanding photographer. The material is varied and outstanding enough to interest any average audience for the full period of its running time.—Running time, nine minutes.

Weather Wizard

(MGM)

Specialty

A Pete Smith Specialty, the subject details the experience and hazards of citrus growers and the cooperation of the weather bureau in keeping the farmer aware of what to expect. The picture opens with a meteorologist checking weather reports and warning citrus growers of a coming cold wave. At the groves a father, mother and small son light the oil stoves. Finally the tests indicate a break in the cold wave, and the crops are saved. Alonzo Price, Ruth Robinson, Will Stanton, John Dilson and Bobby Winkler are featured. Running time, nine minutes.

An Hour for Lunch

(MGM)

Benchley Comedy

Workers in general and office employees in particular will relish immensely this sly and witty expose of Robert Benchley's experiences in budgeting his lunch hour to allow him to perform a thousand and one errands during that span of time. From the time of his departure when Benchley plays a sort of catch game with the elevators in his office building to his return to work, the Benchleyan program meets one setback after another. An insistent and talkative friend must be sidetracked. The barber shop is filled to capacity. Valuable time is wasted in listening to a street vender's sales talk. The herculean task of trying to catch a quick sandwich eliminates more valuable moments. A trip to a haberdasher to exchange a shirt that was left behind in the office moves the clock ahead to the appointed time of return. Finally, Benchley comes back to his business with nothing gained but the conviction that "tempus fugits." The sequence at the drug store counter especially will cause the audience to emit loud howls of laughter during the unreeling of this immensely humorous single reeler. Running time, nine minutes.

Daffy Duck and the Dinosaur

(Vitaphone)

Merrie Melody

A "slap happy" rendition by the 'screwball" fowl, Daffy Duck, and his misadventures with a prehistoric gentleman and his private pet, a dinosaur, make for one of the most entertaining Merrie Melodies to date. The caveman casts hungry eyes upon Daffy and, with the assistance of his dinosaur, endeavors to bag the bird. The finale is a bust for hunter and hunted alike. The gags and situations are appropriately matched to the zany personality of the duck.—Running time, seven minutes.

Marine Circus

(MGM)

Specialty

Photographed at the Marine Studios in Marineland, Fla., a few miles south of St. Augustine, this Pete Smith Specialty is precisely what the title indicates. All sorts of undersea life unwittingly perform for the camera, and the Smith touch is there when it comes to comedy. An interesting phase of the subject has to do with feeding time. A bell is lowered into the water and while it clangs the fish gather and wait for their food to be tossed to them. Directed by James A. FitzPatrick. Running time, 9 minutes.

Happy Tots

(Columbia)

Color Rhapsody

With a musical background by Joe De Nat and a setting in a small community in the woods, this color short is entertaining. The inhabitants of this community believe in enjoying life by singing and dancing.—Running time, 6½ minutes.

Somewhat Secret

(MGM)

Swing Musical

In this two-reel swing musical the jitterbugs hold sway at a girl's school until the assistant dean forbids such dancing as "uncouth." But she is affianced to a chemistry professor who, unknown to her, is a leader of a swing orchestra. In almost no time at all she becomes a member of the jitterbug brigade. The players are Mary Howard, Tom Collins, Benny Rubin, Mary Bovard, Claire James, Mitzie Uehlein, Phillip Terry and a bevy of champion jitterbugs. Sammy Lee directed from a screen play by Mort Green and Julian Hochfelder. Jack Chertok is the producer. Running time, 21 minutes.

The Story of Dr. Jenner

(MGM)

Passing Parade

John Nesbitt's Passing Parade series of short subjects pays tribute here to the country doctor, Dr. Jenner, whose discovery of vaccination has saved the lives of untold thousands. The story is laid in a small English village in the latter part of the eighteenth century. The villages are suffering from a smallpox epidemic. Dr. Edward Jenner, a local physician, notes that dairy workers who contracted a harmless disease from cattle, called cowpox, are immune from smallpox. His efforts to vaccinate the villages are met with derision. To prove his theory Dr. Jenner injects the virus of smallpox into the body of a small boy who has been vaccinated. The epidemic is checked. The players are Matthew Boulton, Fay Helm, Helen Brownie, William Tannen and Raymond Severin.—Running time, 10 minutes.

A-Ducking They Did Go

(Columbia)

The Three Stooges

Curly, Larry and Moe are in trouble again, this time when they sell memberships in a fraudulent duck hunting club to the governor, mayor and police chief. At the club they find that there haven't been any ducks in that section for years, and are threatened with a jail sentence if they don't produce the ducks. Curly steals a flock from a nearby duck farm and is caught after the governor, mayor and police chief have shot most of them. This is an entertaining short for those who enjoy the three stooges.—Running time, 17 minutes.

The Little Goldfish

(MGM)

Color Cartoon

This is the first in a new cartoon series in color and was produced by Rudolph Ising. The animated star is a goldfish, a vanishing species of marine life (see local newspapers for collegiate news on the latest goldfish score). This goldfish longs for freedom and adventures in the deep sea. One day when a call interrupts the changing of the water, in the kitchen sink, the goldfish is washed down the drain and out to the sea. Undersea denizens make his life miserable and just when the goldfish imagines the end has come he awakens to discover the whole episode is a nightmare. Running time, 8 minutes.

Navy Champions

(Columbia)

World of Sports

The camera takes the audience to the United States Naval Academy at Annapolis, Md., where the midshipmen go through their calisthenics, are taught the finer points of boxing and sailing and kept in the best of physical condition. The climax of the short is an Army-Navy football game, noted for its keen rivalry and its good sportsmanship.—Running time, 9½ minutes.

While America Sleeps

(MGM)

Spy Story

The breaking up of a spy ring is dramatized in this "Crime Does Not Pay" subject, informing and entertaining. A worker, with a family to support, agrees for a price to photograph the plans of the newest airplane models for a foreign agent. The film goes to confederates in another city where it is made ready for transportation to a foreign country. Government officials intercept the postcard bearing invisibly the information. The officials set a trap and catch the worker and his confederates at work. The players are Dick Purcell, Rowland Varno, Frederick Vogeding, Egon Brecher, Lenita Lane, Bobby Winkler, Paul Stanton, Richard Tucker among others. Running time, 21 minutes.

Film Division Names Committees for Fund

Five committees were appointed at a meeting in New York Wednesday by the Motion Picture Division of the Greater New York Fund. The chairmen and the units are Ned E. Depinet, producer-distributors; B. S. Moss, exhibitors; Herman Robbins, allied accessories; Herbert J. Yates, laboratories, and Fredric March, actors.

The meeting was addressed by J. Robert Rubin, chairman of the Motion Picture Division; Harry Brandt, Edward A. Golden, Murray Silverstone, Harold Rodner, Charles Casanave, Major F. E. Thompson and B. S. Moss.

Mr. Golden pledged a day's pay from each of the 125 home office employees of Monogram.

DAR Condemns Duals, Commends Warners

Double features were condemned and playing of the national anthem in film theatres was commended in the report of the motion picture committee of the Daughters of the American Revolution, presented Wednesday to the annual meeting of the organization in Washington.

Submitting the report to the committee, Mrs. Leroy Montgomery of Southwalk, Conn., the chairman, suggested a letter of commendation be sent to Warner Brothers for their Americanism in initiating the patriotic practice.

Kent Cancels Trip To Foreign Meetings

Sidney R. Kent, president of Twentieth Century-Fox, has canceled his scheduled trip to attend the company's Paris and London sales conventions. His work in connection with the trade practice code and other matters prevent his going.

Herman Wobber, general sales manager, and Walter J. Hutchinson, director of foreign distribution, sailed Wednesday on the *Washington* for the Paris meeting, May 4 and 5 and the London session May 11 to 13. Truman H. Talley, producer of Movietone News and short subjects, planned to sail Friday on the *Queen Mary*. He will conduct a convention of his European newsreel forces in Paris following the sales meeting.

The seventh annual S. R. Kent Drive will start August 13th.

Bertha Kalich Dies

Bertha Kalich, 64, a former star of the Yiddish theatre, died in New York Tuesday. Miss Kalich began her stage career in Lemberg, Austria-Hungary, in the 1890's. Her greatest successes were scored at the old Thalia theatre, on New York's East Side. She later appeared in English language roles and in motion pictures.

Zukor in New York

Adolph Zukor was on board the *Queen Mary*, scheduled to arrive in New York on Thursday. The Paramount executive expected to remain in the east for one month before going to Hollywood to discuss the results of his European tour with studio officials. He is to sail for Australia from Hollywood.

No Date Set for Nova Scotia Law

No provision has been made for the actual enactment of the Nova Scotia bill prohibiting "undue discrimination" by a film exchange in booking for any theatre in that province, it has been learned at the Toronto offices of major Canadian distributors. The bill can become effective only by proclamation of the Provincial Government.

The lack of provision in the act as passed, for a date of enforcement, makes possible further study of the situation and a reconsideration of the whole subject. While the final acceptance of the bill caused considerable surprise, it was pointed out that provincial regulations already in force gave the Government as much power as was provided in the new act.

Balaban-Katz Circuit Receipts Off 4½ Per Cent

The annual stockholders' meeting of Balaban and Katz, theatre operators, in Chicago, on Tuesday, revealed a drop in income for the first 14 weeks of this year, of four and one-half per cent in receipts.

In the financial report submitted to the stockholders, earnings for 1938 were revealed at $1,270,401, amounting to $4.46 per share, contrasted with $1,398,000, amounting to $4.90 per share in 1937. Anent the drop in income this year, the percentage drop is estimated at 1.6 per cent. This is expected to make the 1939 net profits less than 1938.

Decision Reserved In Patent Suit

Federal Judge Mortimer W. Byers reserved decision Tuesday on the patent suit brought by Virgil C. Crites against Warner Brothers Pictures. Albert A. Radtke, Leonard Day, Thomas J. Martin, Radtke Patents Corporation and United Research Corporation, a Warner subsidiary. Trial had lasted almost a month.

The suit, brought in 1937, involved assignment of a patent providing "methods of and means for optically recording and reproducing sound," and seeks an injunction and an accounting of profits. It is described as a contract action in which Crites claims he is entitled to the patent under an alleged agreement with Radtke.

Homer Tasker, former president of the Society of Motion Picture Engineers, was a witness for the defense.

Morris Leaves Music Post

Edwin H. Morris resigned this week as vice-president and general manager of the Music Publishers Holding Corporation, a subsidiary of Warner Brothers. Mr. Morris, son of Sam Morris, Warner foreign distribution head, is a director of the American Society of Composers, Authors and Publishers and president of the Music Publishers Protective Association.

Harry M. Warner, president of Warner Brothers, will attend the Haym Solomon banquet and premiere at Chicago's Hotel Stevens May 21st. The proceeds of the $10 a plate banquet will go toward erecting a statue in Grant Park in honor of George Washington, Haym Solomon, and Robert Morris. The film, "Sons of Liberty," will have its initial screening at the banquet.

WHAT AN EXHIBITOR SAYS ABOUT

ZANE GREY'S

MYSTERIOUS RIDER

MYSTERIOUS RIDER, THE: Douglas Dumbrille, Sidney Toler, Russell Hayden, Weldon Heyburn, Charlotte Fields. I think the industry owes producer Harry Sherman a vote of thanks for keeping the "Western" average so high. This film will please any audience and we need more casts such as the excellent selections made in this Zane Grey story. Highly exciting. Excellent plot. Swell scenes. A-1 class. Played March 18-19-20-21

W. E. Lewellen

UPTOWN THEATRE, PUEBLO, COL

THANK YOU

Mr. W. E. LEWELLEN

PRODUCED BY **HARRY SH**

THESE PICTURES ARE All

WHAT THE TRADE PRESS SAYS ABOUT

ZANE GREY'S

★ HERITAGE of the DESERT ★

"The appeal of the great outdoors, plus romance and action, are the essentials of HERITAGE OF THE DESERT. This version is pictorially beautiful. A fast moving screenplay and tactful direction contribute much to the entertainment."

Motion Picture Daily

"Superior outdoor picture, praiseworthy in every department. Should score decisively at the box office."

New York Film Daily

"HERITAGE OF THE DESERT is not an ordinary western picture. Appealing love story, plenty of dramatic instance. Sometimes the film has a spiritual quality but comedy has not been neglected. Action, suspense and surprise have been included in abundance, and all elements have been intelligently welded. Well turned performances make the plot and its amplifications believable, understanding and entertaining."

Motion Picture Herald

"Here is a picture whose production manifestly, from the outset, was aimed at a new approach in the western theme, the injection of a quality of depth and significance. So thoroughly was this achieved that it emerges as an outdoor drama of the top rank."

Reporter.

"Combining believable drama with an abundance of thrilling action, the whole mounted against natural beauty of Arizona wastelands, HERITAGE OF THE DESERT will more than satisfy."

Variety

"Producer Sherman and Paramount can well be proud of this well-made and highly entertaining Zane Grey story. It is beautifully photographed and most capably directed. In the matter of direction Selander has really captured the spirit of author Zane Grey's novel."

Motion Picture Review

"Drama, action, thrills and well-written screenplay, plus expert trouping, direction and production, make this picture one of the finest in Producer Harry Sherman's long list of successes."

Showmen's Trade Review

SPEAKING OF CASTS . . .

DONALD WOODS, EVELYN VENABLE, RUSSELL "LUCKY" HAYDEN, SYDNEY TOLER, ROBERT BARRATT, C. HENRY GORDON, WILLARD ROBERTSON, PAUL GUILFOYLE, PAUL FIX

RMAN

AT THE NAME Paramount IMPLIES!

"PACIFIC" OPENING SET FOR 45 CITIES

Will Follow Omaha Celebration with DeMille Heading Hollywood Party; City "Rebuilt"

With the addition, this week, of Katherine De Mille and Anthony Quinn to the roster of Hollywood stars who will journey on the "Union Pacific" special train to the world premiere of the Cecil B. De Mille-Paramount production in Omaha on April 28th, Paramount has completed arrangements for gala premieres in all 45 cities to be visited on the tour.

Leaving Hollywood on Monday will be Mr. De Mille, Barbara Stanwyck, Joel McCrea, Akim Tamiroff, Lynne Overman, Evelyn Keyes, Shelia Darcy, Judith Allen, Julia Faye, Evelyn Luckey, and production executives and railroad officials.

Salt Lake City Party

At Salt Lake City, newspaper representatives and photographers will interview the Hollywood visitors as will Radio Station KSL, outlet of CBS. A parade, with hundreds of "old-timers" marching and on specially constructed floats, a regiment from Fort Douglas, planes from the 325th Observation Corps plus two stagecoaches of Indians, will escort the party to the Hotel Utah.

Mr. De Mille and his party, which will include William M. Jeffers, president of the Union Pacific Railroad, will be guests at a dinner attended by Governor Harry Blood, of Utah, Mayor Wallace, Heber J. Grant, president of the Mormon Church, and others. Station KUTA of NBC's Blue network will broadcast the event.

A public dance, with an attendance of 10,000 expected, will be held at the Union Station in Ogden later on Tuesday. Union Pacific "Old Timers" will appear in beaver hats and women in calico dresses of the 1860's.

"Golden Spike" Celebration

In Omaha on Friday the "Union Pacific" world premiere will coincide with the Golden Spike Days celebration, April 26 to 29.

The city of 225,000 will be costumed, the women in gay dresses of seven decades ago, the men in tall beaver hats. Omaha will be elaborately decorated. On one block false fronts, historically accurate, will be erected in front of all modern buildings.

There will be an Indian encampment, a ball, luncheon with 750 civic leaders and business men; a banquet at Ak-Sar-Ben Coliseum.

All railroads will offer special rates.

Tickets for the simultaneous premiere showings in three Omaha theatres are selling at the record price of $3.

More than 100 Federal Army costumes of the period of 1860 have been shipped to Omaha from the Paramount studio wardrobe department to be worn by members of National Guard units who will do patrol duty. Fifty infantrymen, also in costume, will do police duty.

"Union Pacific" will be heavily exploited in an $80,000 advertising budget of the Pennzoil Company, which has lubricated the system's streamlined trains since they were first put into service.

Paramount will have the feature playing 260 engagements in key cities within a month after the Omaha premiere; 53 dates are pre-release runs; May 5 is the national release date.

On April 29 it will appear day and date in the following 12 cities: Salt Lake, Los Angeles, Denver, Portland, Ore., Seattle, Ogden, Cheyenne, Laramie, North Platte, St. Petersburg, Tampa and Miami Beach.

May 3 brings simultaneous openings in Kansas City, Fort Smith, Tucson and Augusta.

Other May dates follow:

May 4: Athens, Macon, Savannah, Moultrie, Jackson, Atlanta, Boston, Providence, Worcester and Springfield. May 5: Milwaukee, Minneapolis, St. Paul, Detroit, Joplin, Albany, Philadelphia, Brunswick, Nashville, Houston, Memphis, Fort Worth, Oklahoma City, Des Moines, Chicago, Duluth, Phoenix, Bellingham, Indianapolis, Janesville, Kenosha, Madison, Cleveland, Lanett, Worcester, Pinehurst and St. Louis.

May 6: Springfield, Schenectady, Columbus, Dallas, San Antonio, Henderson, Little Rock, Muskogee, San Angelo, Waco, Corpus Christi, South Bend, Sioux Falls, Tacoma, International Falls, Huron, Watertown, Green Bay, La Cross, Fort Lauderdale, Buffalo, Lexington, Concord, Mount Airy, Rocky Mount and Wilson.

On May 7: Battle Creek, Bay City, Kalamazoo, Muskegon, Saginaw, Columbia, Pine Bluff, Camden, Laredo, Peoria, Springfield, Eau Claire, Fargo, Rochester, St. Cloud, Northfield, Willmar, New Ulm, Luverne, Pipestone, Grand Forks, Minot, Virginia, Worthington, Oak Grove, Fond du Lac, Oshkosh, Leesburg, Melbourne, Vero Beach, Cocoa, Jefferson City and Chapel Hill.

On May 8: West Point, Charlotte, Statesville and Murfreesboro.

May 9: Akron and St. Simons.

On May 10: Fayettesville, Tupelo, Lake Providence, Thomaston, Gallatin, Langdale, New York, Portland, High Point, Roanoke Rapids, Asheville.

May 11: Syracuse, Cincinnati, Gainesville, Waycross, Conway, Russellville, Dyersburg, Fort Wayne, Harrisburg, Reading, Decatur, Shawmut, Thomasville, Albany, New Haven, Hartford and Salisbury.

May 12: Columbus, Trenton, Rochester, Scranton, Wilkes Barre, Dayton, El Paso, Burlington, Rock Island, Champaign, Louisville, Tulsa, Atlantic City, Lancaster, Bethlehem, Allentown, Pittsburgh, Toledo, Sheboygan, Fairfax, Birmingham, Washington, Akron, Syracuse, Youngstown, Schenectady and Jacksonville.

May 13: Austin, Amarillo, Wichita Falls, Quincy, Manitowoc, Tuscaloosa, Auburn, Lakeland, Clearwater, Baltimore, New Orleans, Goldsboro and Gastonia.

On May 14: Flint, Grand Rapids, Lansing, Hannibal, Buford, Owensboro, Newport, Arkadelphia, Helena, Burtonville, Benton, Chattanooga, Danville, Marion, Muncie, Racine, Tallahassee, Bartow, Bradenton, Stuart and Alexander City.

May 15: Barnesville, Lebanon, Greenville, Kingsport, Anniston, Clarksville, Hickory, Charleston and Monroe.

May 17: Morrillton, Knoxville, Kokomo and Forrest City.

May 18: Jonesboro, Monticello and Natchitoches.

May 19: Galveston, Easton and Columbus.

May 20: Clarksville, Rockford, Logansport and Newcastle.

May 21: Wellsboro, Richmond, Lafayette, Anderson, Joliet, Galesburg, Ann Harbor, Pontiac, Port Huron, Jacksonville, Hope, Harrison, Paragould, Aurora, Bloomington and Elgin.

May 24: Prescott, Brownsville, Port Arthur, Lewiston and Beaumont.

On May 25: Union City, Berwick and Chambersburg.

May 28: Scarcy, Portageville, Senath Stuttgart and Malden.

To Count Radio Sets for Defense

A count of radio receiving sets in the taking of the next census of population has been asked of the United States Census Bureau by the Federal Communications Commission to provide "vital" information desirable in the regulation of the broadcasting industry and essential to the development of a program of national defense.

While the Census Bureau, swamped with requests from governmental agencies, industrial groups and other organizations for "counts" of various things when it makes the census, is considering all such applications with care and granting only those which relate to matters on which it believes statistical data will be of value to the country generally, FCC officials have indicated that the matter of ascertaining the number of receiving sets is so urged that if it is not included in the census an effort will be made to secure funds for a special survey.

In presenting its case to Census heads, the FCC contended that the information it seeks is of national significance from many angles and that while it is essential to the proper regulation of broadcasting, it is of even more importance from the standpoint of the national defense in view of the part which radio now plays in the daily life of the Nation.

In the event of an emergency, a national catastrophe as well as war, it was pointed out, it would be highly desirable to know the proportion of the population in a given area which could be reached through radio.

Fox Air Policy Not Changed by Derby

Sponsoring by Twentieth Century-Fox of the Kentucky Derby broadcast over 93 stations in the CBS network on May 6 does not alter the company's policy on radio, which is to keep its stars off the air, S. R. Kent, president, has informed company personnel.

The tieup will exploit "Rose of Washington Square," with announcements on the film during the broadcast. The cost of the commercial is $50,000, of which $25,000 represents the radio rights to the turf classic and some $25,000 in air time.

A statement in the company's house organ, the *Dynamo*, declares that this can "by no means be interpreted that its stand against use of its stars on the radio is in any way changed" and that the company will not permit its personalities to be absorbed by radio.

"Mr. Kent's announced policy that this company looks upon radio in one light, as a competitor that minimizes and discourages motion picture theatre patronage through gratis entertainment, remains the same," says the statement.

"This company views radio only as an advertising medium and will utilize it when its use will be advantageous in bringing people out of their homes to the motion picture theatre box-offices.

"This company does not intend to detour from its set course in taking the lead to stop radio's raid on star-power that costs the company, anyway, at least $3,000,000 annually to maintain. This company has never relied on radio for its talent. Radio has contributed absolutely nothing to this company's starpower.

The Ziegfeld Club, composed of the girls who was starred or had part in the shows of the late Florenz Ziegfeld, was to hold its fourth annual ball and midnight frolic on Saturday at the Starlight Roof of the Hotel Waldorf Astoria, New York City. The proceeds go to the Actors Fund and the Will Rogers' Memorial Fund, and to caring for needy Ziegfeld girls.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Vivien Leigh, of dear ol' Lunnon, now working for David Selznick in "Gone with the Wind," in Hollywood, was reading a fan letter the other day and was quite startled to come across the notation that the sender, Lawrence Quattlebaum, of Gainesville, Georgia, had enclosed a $100 bill to pay for one of her fan photographs. Miss Leigh rushed into the envelope, pulled out a bill, and found it to be Confederate money from the Civil War.

▽

May Robson, that grand old trouper—she's 75 now—was driving through Culver City some six years ago with her secretary and companion, Miss Lillian Harmer. On the curb sat a small boy and girl, forlorn as children in an old-time Jackie Coogan movie. May stopped and discovered that the kids had no companions to play with, that there were practically no children in Culver City because landlords wouldn't rent to families who had them. May then went to work making houses available for families with children. Since then the firm of Robson and Harmer has built six homes, rebuilt or reconditioned 11. And in exact reverse of the Hollywood manner, families without children absolutely cannot do business with Robson and Harmer.

▽

Jacques Bustanoby, old time New York restaurant man, and Julius Keller, another ancient in that line, had been arguing over the origin of the modern night club floor show, until Damon Runyon stepped in and got technical, holding that the floor show really started with the Romans, who, he says, liked nothing better than to loll back on cushions and gorge themselves with the choicest viands "while bevys of dancing girls with no more garments on them than so many Palm Beach society bathing beauties wear, went through their didoes."

The only difference between those Roman festivities and the modern night club floor show is that the Romans got better food and had no masters of ceremonies.

▽

Neal O'Hara tells of the movie theatre at Pine Island, Minnesota, having a full 45-cent box office intake the other evening during a 30-degrees-below blizzard—the audience consisting of one adult at 35 cents and a child at ten, and because Pop and Willie had traveled 25 miles through the storm, the houseowner put the whole show through the projector for the lone two patrons.

▽

It was in the office of L. V. Seicshnaydre, local manager for Republic Pictures in New Orleans last week that Movie Cowboy Ray Corrigan let his "wild-and-woolly" Hollywood Boulevard cowboy spirit get out of control. Seicshnaydre was examining one of the big six-feet-two actor's six-shooters that Corrigan uses for screen appearances when the cowboy slipped another gun from its holster and fired. Seicshnaydre and the rest of the office force, fearing that Corrigan was about to run amuck, ran for their lives. When they finally returned some minutes later to count the casualities, Corrigan explained he had only fired blanks.

▽

Then there is the super-super Hollywood producer who, as exposed by the *London Era*, does everything on a great big colossal scale, even inviting his dinner guests to take showers instead of using finger bowls.

Believe it or not—we have a publicity piece in hand to prove it—the Nazis' government-controlled and operated Tobis Film Company, in Berlin, announces they are making a picture entitled "Sergeant Barry," in which Hans Aber plays the part of Sergeant Barry, described as a Chicago cop who meets the heroine "on one of his anti-gangster raids across the Mexican border." What a "beat" that cop has!

▽

Although we have never seen him in pictures or other theatricals, we understand that the WPA Federal Music Project in New York has on its roles one Paul Wittgenstein, who, with only one hand, is said to be quite somewhat of a concert pianist. Maurice Ravel, for one, has composed some piano works for Wittgenstein. "Concerto for Left Hand" is one number.

▽

Add to the long line of "escort services," "dog food services," "animal walking services" and the like, a brand new service for autograph hounds, in New York.

The new service calls itself Celebrity Service, and for a fee tells clients where visiting Hollywoodites and other celebrities may be found at a certain hour, in a certain restaurant, theatre, hotel lobby, etc. After office hours Celebrity has arranged with the Telephone Answering Service to handle night calls. A couple of telephone calls to clients and the hordes start sweeping down at the celebrity's table like Kansas locusts.

▽

Biological films made for purely scientific purposes have been refused exhibition by the Middlesex County Council in England because sequences dealing with the reproduction and dissection of a frog "would be offensive to public feeling."

▽

Sailing for London to appear in "French Without Tears," British-born Hollywood film actor Ray Milland last Saturday was telling ship news reporters about his days as a dashing member of the King's new guard, the British Household Cavaliers, when one newswriter interrupted to ask how the soldiers get those gorgeous red horsehair plumes worn atop their gold helmets. The reporter couldn't savvy bright red horses. Milland explained that they dye the horses.

▽

And the New York *Times* reported this very neat job of carving in one of its two-column headlines:

ADVENT OF OPERA IN THE BRONX
HAILED AS A NOTCH CARVED
IN MARCH TO CULTURE

▽

The Common Council at Milwaukee is debating a statute to compel theatres to install lighted clocks so that youngsters will know when its time to go home. As if the kids will take the hint.

▽

Kyle Crichton, writing about Warner Brothers' John Garfield (born Jules Garfinkle on New York's Rivington Street), tells about the night the actor burst into the room of Lee Strasbourg, the director. "From now on," he shouted ecstatically, "I'm going to read poetry. To me poetry is tantamount."

AND now that the Spanish War is over—or is it?—the story can be told about little Gloria Sileo, eleven-year-old daughter of Jimmy Sileo, still photographer for many of the film companies in New York. Much of his work appears in the pictorial pages of MOTION PICTURE HERALD.

Gloria acted as "postoffice" in New York for Spanish soldiers for mail to be sent by them from their side of battle to friends and relatives on the other side. Naturally the mail could not go direct.

Gloria was caught up in the web of war two years ago while on a visit to friends in Santander, Spain. She had spent long hours on the beach with Carmina, 14, and Tino, 16, the children of her hosts.

But within a few weeks Tino disappeared and began drilling in a nearby town, war became general, Gloria was rushed to the S. S. *Cayuga* and eventually returned to America.

Then came a letter from Tino, who had been wounded by shrapnel and made a captain, though only 18. He said his comrade in arms, little Tete, had not heard from his mother for a year and would Gloria please try to find out. She did.

Later, heartened by the first success, he suggested that Annibal had not heard from his mother and sister in Asturias for two and a half years. So the Sileo child wrote but received no answer. Then she corresponded with Tino's mother, asking that she find some one who had acquaintances in Asturias and thus get an answer for Annabal.

In two months she learned that Annabal's mother and sister had been killed in an air raid. Gloria wept, but she sent the message, and Tino replied that Annibal "took it like a soldier."

▽

Louis Sobol on Broadway tells how Benjamin DeCasseres wants to change the name of Broadway to Great Jefferson Street. Must be Jim Farley's Democratic influence on Ben.

Anyway, if the idea was really carried out we can see a pretty state of affairs. Picture such song titles as, "Give My Regards to Great Jefferson Street?" Or "The Voice of Gr. Jefferson Street," "Your Great Jefferson Street and Mine," "There's a Broken Heart for Every Light on Great Jef. Street."

▽

Over in the New York Mecca Building offices of J. A. Tanney, head of S.O.S. Theatre Supply Corporation, the other day sat one Dr. Emanuel Klaften, relating stories of the nine months he just spent in a Nazi concentration camp at Dachau. One of Vienna's leading gynecologists, Dr. Klaften was finally rescued through the efforts of Mr. Tanney.

The Nazis became incensed at Dr. Klaften when he was the only delegate invited from greater Germany to the International Gynecological convention in Amsterdam. The Nazis got so sore that they pulled the Doctor right out of Mariahoff hospital in Vienna and threw him into the "jug," refusing even to allow word of his incarceration to reach his wife. She hadn't had a word from or about him through the nine months.

"Jesse James" No Excuse to Kidnap Exhibitor—Jenkins

Neligh, Nebraska

DEAR HERALD:

We noticed that a good friend of ours, who is making a tour of the world, and who is editor of one of our daily papers, writes a letter for his paper and dates it from Pago Pago, wherever that is, and among other things he says, "I am writing this Saturday evening and tomorrow morning it will be Monday." Those of you who are good at figuring out longitude can work on this for a while, but we fear that our friend Gene has been imbibing too freely of that sleeping compound made from Illinois corn at Peoria.

We don't know just where Pago Pago is but we do know where Pokagon, Michigan, is, for it was between there and Ring Lardner's town of Niles that we brought the state into such national prominence some years back. We'll betcha the deep sea fishing is good around Pago Pago or Gene wouldn't be there.

▽

According to an announcement over the radio, Oscar Johnson, who owns and operates two theatres in Falls City, Nebraska, was robbed by highjackers, then taken over the line into Kansas and released. The report said he had just run "Jesse James." If it isn't a gag it's a case for the federal officers. This would be the third time Oscar has been robbed and we hope it is a case of "three times and out."

▽

It's an easy thing for someone to tell us not to worry, and we presume you have all been told the same thing, but how to stop it is the thing. Some worry for fear it will not rain, others for fear it will rain, some worry because of poor receipts at the show and others worry for fear the hogs will get out and root up the onions, but we worry because of our inability to go and visit you exhibitors as once we did. Nevertheless—

"When weariness with life my spirit fills
And deep disgust consumes me with my lot,
I draw some store of comfort
From the ills I haven't got."

▽

Doesn't it seem a little peculiar the different interpretations people put on the meaning of "liberty?" To us liberty means one's right to do as he pleases so long as it doesn't interfere with the rights of others or the laws under which he lives.

According to the press, the mayor of one of our large cities recently tried to ban some old people from trying to make an honest living by carrying banners advertising legitimate businesses, and then permitting an army to march down the streets of the city in Nazi uniforms and give the "Heil Hitler" salute. What is sauce for the goose is sauce for the gander so long as the gander marches under the Stars and Stripes. But then, maybe we don't know anything about it.

▽

In our long term of years rambling over these wide open spaces, we doubt if we have ever seen conditions more favorable than at this time. We have had two excellent snows which have melted and put the ground in excellent condition for spring seeding. Barring a few unforeseen things such as drouth, grasshoppers and hail, it is our guess that this state will have reason to expect one of its largest crops.

COLONEL J. C. JENKINS

Warners Report $487,862 Admissions For "Dodge City" in Its First 55 Runs

In the first 55 runs of Warner Brothers' new "Dodge City", the picture grossed $69,875 more than "Angels with Dirty Faces", which the company considers one of its best grossers of this season, "Dodge City" taking $487,862 and "Angels" $417,987. From the company's home office in New York on Tuesday came the following comparison of box-office receipts of both pictures:

Theatre	Picture	Gross	Days of Run
New Haven Roger Sherman	Dodge City	$8,973	7
	Angels	8,519	
Hartford Strand	Dodge City	8,899	7
	Angels	7,037	
Bridgeport Warner	Dodge City	6,531	7
	Angels	6,138	
Worcester Warner	Dodge City	7,426	7
	Angels	6,831	
Springfield (Mass.) Capitol	Dodge City	7,564	7
	Angels	6,318	
Cleveland Hippodrome	Dodge City	18,072	7
	Angels	16,563	
Memphis Warner	Dodge City	9,528	7
	Angels	8,644	
Milwaukee Warner	Dodge City	11,872	7
	Angels	11,717	
Pittsburgh Penn	Dodge City	19,444	7
	Angels	17,777	
Washington Earle	Dodge City	21,590	7
	Angels	17,090	
Baltimore Stanley	Dodge City	12,338	7
	Angels	7,485	
Los Angeles Hollywood	Dodge City	14,695	7
	Angels	12,478	
Los Angels Downtown	Dodge City	16,729	7
	Angels	16,670	
Albany Strand	Dodge City	8,715	7
	Angels	8,085	
Troy Troy	Dodge City	6,279	7
	Angels	5,268	
Utica Stanley	Dodge City	4,971	7
	Angels	4,950	
Elmira Keeney	Dodge City	3,849	7
	Angels	2,811	
Jamestown Shea's	Dodge City	3,714	7
	Angels	2,697	
Youngstown Warner	Dodge City	8,416	7
	Angels	8,001	
Akron Colonial	Dodge City	6,216	7
	Angels	5,267	
Springfield (Ohio) Regent	Dodge City	4,100	7
	Angels	2,554	
Lima Ohio	Dodge City	2,545	7
	Angels	2,343	
Canton Ohio	Dodge City	4,669	7
	Angels	3,290	
Wilmington Warner	Dodge City	6,245	6
	Angels	6,116	
Reading Astor	Dodge City	9,120	7
	Angels	8,395	
Lancaster Grand	Dodge City	4,229	6
	Angels	3,604	
Atlantic City Stanley	Dodge City	4,992	7
	Angels	2,249	
Erie Warner	Dodge City	5,369	4
	Angels	5,256	
Morgantown Warner	Dodge City	1,897	4
	Angels	972	
Charleston Virginia	Dodge City	4,280	7
	Angels	3,319	
Clarksburg Ritz	Dodge City	2,348	4
	Angels	1,281	
Johnstown Cambria	Dodge City	4,080	6
	Angels	3,939	
Miami Beach Sheridan	Dodge City	3,626	4
	Angels	1,488	
Buffalo Great Lakes	Dodge City	12,056	6
	Angels	11,541	
Chicago Chicago	Dodge City	42,574	7
	Angels	40,694	
Portland (Ore.) Paramount	Dodge City	8,139	7
	Angels	4,300	
Cincinnati Albee	Dodge City	16,612	7
	Angels	13,149	
Dayton Victory	Dodge City	7,412	6
	Angels	5,709	
Indianapolis Circle	Dodge City	9,685	7
	Angels	8,335	
Louisville Mary Anderson	Dodge City	6,392	7
	Angels	5,796	
Kansas City (Mo.) Newman	Dodge City	11,212	7
	Angels	9,492	
St. Louis Fox	Dodge City	15,875	7
	Angels	15,792	
Seattle Orpheum	Dodge City	8,512	6
	Angels	6,495	
Scranton Strand	Dodge City	9,237	7
	Angels	7,876	
Wilkes-Barre Comerford	Dodge City	10,008	7
	Angels	7,580	
Lincoln Nebraska	Dodge City	5,568	7
	Angels	3,521	
York Capitol	Dodge City	2,656	4
	Angels	2,582	
Passaic Montauk	Dodge City	6,611	4
	Angels	6,481	
Paterson Fabian	Dodge City	8,239	4
	Angels	8,183	
Newark Branford	Dodge City	11,559	3
	Angels	7,841	
Charlotte Imperial	Dodge City	4,311	6
	Angels	2,933	
Oklahoma City Criterion	Dodge City	5,537	4
	Angels	4,542	
Tulsa Ritz	Dodge City	3,887	3
	Angels	3,316	
Providence Majestic	Dodge City	5,347	3
	Angels	4,904	
Detroit Michigan	Dodge City	13,111	3
	Angels	11,773	

Seven of the runs were for six days, eight for four days, four for three days, and all the others for seven days.

Sally Fisher Quits Allied

Sally Fisher, in charge of the New York office of New Jersey Allied, has resigned. She held the post for several years. She now is secretary in the office of Eastern Pennsylvania Allied in Philadelphia, of which Sidney Samuelson is business manager.

Sack-Micheaux Deal

Sack Amusement Enterprises, operating out of Dallas in the South and West, has renewed its contract for exclusive distribution in those territories, with Oscar Micheaux, producer of Negro-cast pictures.

Columbia's "Tree of Liberty," which treats of this country's early struggles for liberty, will have portrayals of more than threescore notable Americans, including Washington, Jefferson, Hamilton, Burr, Patrick Henry, Madison, Lafayette and the Adamses. Frank Lloyd will produce and direct the film.

Reelect Famous Canadian Officers

At a meeting of Famous Players Canadian Corporation in Toronto this week N. L. Nathanson was reelected president and J. J. Fitzgibbons was reelected vice-president. Announcement was made that all directors of 1938 had been renamed to the board and that no changes in policy or management of the company had been adopted. Payment of 25 cents per common share as the initial dividend for this year was indicated at the annual meeting.

Shulgold with GN

Max Shulgold has been named Grand National exchange manager in Pittsburgh, succeeding Charles Dortic, who has joined the Warner Brothers sales force, covering West Virginia in place of Maurice Kincler, resigned.

Iz Weiner, formerly Omaha branch manager of Columbia, has joined Universal there.

BETTER THEATRES—ISSUE OF APRIL 29—WITH NEXT WEEK'S MOTION PICTURE HERALD

the next issue of

Better Theatres

●

POTWIN
. . . on Acoustic Treatment Materials

SCHLANGER
. . . on Slope of Auditorium Floor and Row Spacing

BUYERS INDEX

. . . the Industry's standard equipment, furnishings and materials purchasing guide, revised for the Spring Buyers Number.

"BLACK LIGHT"

. . . another tool for the showman, the application of which will be detailed by Francis M. Falge, noted authority on practical theatre lighting.

HOW LARGE A PICTURE?

. . . an old problem, a new attempt to arrive at an answer, for the better understanding of the factors contributing to an effective show.

Choosing Carpet Patterns

. . . counsel, in showman's terms and language, on how to make carpeting contribute to the atmosphere that is part of the theatre's stock in trade.

. . . in addition to other special features and regular departments

QP

Paramount Stockholders' Suit Transferred to Federal Court

Paramount's petition to remove the $25,000,000 minority stockholders' suit from the New York supreme court to the United States district court, southern district, was approved this week. Paramount plans to file its answer or an application to dismiss the action in 10 days.

Joseph Nemerov, attorney for the plaintiffs, said that the primary purpose of the suit is to effect a change of management and stated that his clients are preparing to stage a proxy fight at the annual stockholders' meeting in June.

Distributors Named In Ohio Petition

A petition was filed in Franklin County court of appeals, in Columbus, Saturday, by John V. Bostwick, as a taxpayer, against Ohio film distributors, in which the State Tax Commission's authority to exempt film rentals from sales tax is challenged. The complainant objects to the commission's regulation that sales tax shall not be collected where the right to use personal property is conferred by payment of an admission charge. "Rental of items of tangible property and retail sales of such items are the basis for collection of tax," the petition recites.

Distributors named are: Big Feature Rights, Columbia, Loew's, Metro-Goldwyn-Mayer, Gaumont-British, Grand National, Monogram, RKO, Republic, Twentieth Century-Fox, First National, Universal, United Artists, Warner Brothers and Vitagraph, all of Cincinnati, and Paramount, of Cleveland. An alternative writ of mandamus, answerable May 20th, was granted by the court.

Tobis Files French Suit

Tobis has filed suit in Paris against Charles Chaplin and United Artists charging that "Modern Times" infringes the Tobis film, "A Nous La Liberte," according to notices served in New York this week on Schwartz and Frohlich, Mr. Chaplin's counsel. The French action is believed to be a duplicate of the suit filed by Tobis in New York some time ago. The French action seeks an injunction, accounting and judgment of 1,000,000 francs.

Sees Fall Trial

Max D. Steuer, trial counsel for minority stockholders of Radio Corporation of America, said this week that the trial of the stockholders' suit brought against RCA, its officers and directors, American Telephone and Telegraph, Westinghouse, and General Electric, probably will be held in the fall. Mr. Steuer said a large number of examinations before trial of officers of the defendants will be necessary in preparation of the suit, and that these examinations are already under way.

Goldwyn Answers Suit

Samuel Goldwyn, Inc., and Samuel Goldwyn have filed answers in the United States district court to the suit brought against them, Olive Higgins Prouty, author of "Stella Dallas"; Air Features, Inc., and Selwyn and Company, Inc., by National Broadcasting Company, Blackett-Sample-Hummert, Inc., and the Charles H. Phillips Chemical Company.

Affirm Suit Dismissal

The United States circuit court of appeals in New York this week handed down an opinion affirming the dismissal of a suit of Richard Barry against United Artists Corporation, United Artists Theatres Circuit, Inc., Howard Hughes and The Caddo Company, Inc., charging plagiarism of Mr. Barry's play, "Breaking Faith of an Insurgent," in the film "Hell's Angels."

IN NEWSREELS

MOVIETONE NEWS—No. 62, Vol. 21.—Students learn aviation at Randolph Field—Chief Justice Hughes celebrates 77th birthday....Glass exhibit at New York Fair....Premiere of "Alexander Graham Bell" at San Francisco Fair....Crown worth $4,500,000 on display ....Combined units of British navy and French army parade....British royalty visit housing project ....Mussolini addresses throng on Fascist anniversary....New English torpedo boat....Twin convention ....Choose "ideal" infant....Lew Lehr....Sports.

MOVIETONE NEWS—No. 63, Vol. 21.—President addresses Pan American Union....U. S. fleet ordered to Pacific....Sunken pilot ship dynamited to open navigation.... Colonel Lindbergh arrives in New York....Countess Haugwitz-Reventlow arrives.... Crown Prince and Princess of Iran depart for Persia from Port Said....Polish minister in England.... French president reelected....Fashions....Lew Lehr ....Max Baer trains....Racing.

NEWS OF THE DAY—No. 260, Vol. 10.—British, Italian and French fleets sail on secret missions.... Yankee Clipper lands at Marseilles....House of glass at New York Fair....Chief Justice Hughes is 77.... Coast Guard tests metal "Alligator"....Famous "Crown of Andes" on display....Twin convention.... Baby secrets for future mothers....Midget racers.

NEWS OF THE DAY—No. 261, Vol. 10.—Roosevelt peace move stirs world....Senator Pittman voices approval....Fleet ordered back to Pacific....French president reelected....Lindbergh and Barbara Hutton return to United States....Washington inaugural trip re-enacted....Driver dynamites sunken ship.... Racing.

PARAMOUNT NEWS—No. 73.—Clipper ends survey flight....Hughes celebrates birthday....Reconstruction in Spain...."Crown of Andes" on display.... Joseph Beck visits England....New weather bureau service started....New York Fair preview....Hall of fame of baseball immortals.

PARAMOUNT NEWS—No. 74.—Lindbergh arrives in New York...."George Washington" starts for New York for Fair opening....Sculpture show in New York....English royalty visit working girls home.... President's peace note stirs world....President addresses Pan-American Union....U. S. Fleet ordered to Pacific....Boston Bruins win hockey title.... Wrestling....Racing.

RKO PATHE NEWS—No. 77, Vol. 10.—Washington pays final tribute to Senator Lewis....Hughes celebrates 77th birthday....Battle practice for U.S.S. Saratoga....Glass exhibit at New York Fair....Ex-service men swell army reserve....15 year old tries title comeback....White House awaits royal guests ....Quench New Jersey timber blaze.

RKO PATHE NEWS—No. 78, Vol. 10.—Roosevelt asks for world peace....Surprise command sends U. S. fleet to Pacific....French president reelected.... Mount Vernon pageant recalls 1789....Prague Nazis welcome Baron Von Neurath....Boston Bruins win hockey title....Racing.

UNIVERSAL NEWSREEL—No. 762, Vol. 11.—Fair preview held in replica....White House ready for British king....Grain sent to Europe war bins.... Chief Justice Hughes is 77....Plant trees by the millions in Oregon....New "art" fad....Daily dozen for babies shown....Watson assistant to President ....Chorus girls train on beach....War waged with toy guns....Danish royalty at coast fair....Sandlot champs start season.

UNIVERSAL NEWSREEL—No. 763, Vol. 11.—President addresses Pan-American Union....Fleet ordered back to Pacific....40 dead in midwest tornado.... Lindbergh here for air parley....Britain rushes air armada....Clipper ends pioneer flight....Washington's ride re-enacted....Outdoor sculpture show held ....Wrestling....Racing.

Patent Suit Is Filed

A suit charging infringement of "a film processing device" patented in March, 1939, has been filed in the United States district court by Fink-Roseleve Company, Inc., against the Camera House, Inc. Plaintiff asked for an injunction, accounting of profits and judgment for damages, describing its patent as a "device for developing, fixing and treating lengths of photographic film."

Seeks to Halt "Juarez"

Miguel C. Torres, Spanish writer-producer, has filed an amended complaint in his $1,000,000 damage suit against Warner Brothers charging that "Juarez" was partly lifted from "Maximilian and Carlotta," which he produced in 1933 in Spanish and last year in English. He seeks a restraint order on release of "Juarez."

Imperial Distributing Corporation has registered a change of name at Albany, N. Y., with the company becoming Cardinal Pictures, Inc.

Michigan Co-operative Named in Detroit Suit

A suit has been filed by the Palmer Park theatre, Detroit, owned by Ray Schreiber, in Wayne County circuit court, against Co-operative Theatres of Michigan. Mr. Schreiber charges that Co-operative Theatres is "an illegal combination in restraint of trade in violation of laws of the state" and that it "assumes dictatorial powers over its members, particularly this plaintiff, contracting for and assigning film contrary to its wishes."

The suit asks that the Michigan organization be restrained from such "booking," asks return of $250 paid in for Co-operative stock, and asks that the Palmer Park be released from its "illegal" contract with the organization.

Gannett Newspapers Use Einfeld Ad Comment

The opinions of S. Charles Einfeld, director of advertising and publicity for Warner Brothers, on the value of newspaper advertising to the advancement of motion pictures, received further publicity when the Frank Gannett chain of 15 newspapers in New York state and Connecticut used Mr. Einfeld's remarks in a series of advertisements.

Mr. Einfeld's comment, used in the ad and delivered at the Warner sales convention, follows, in part:

"The experience of our company over a long period of years has satisfied us that newspapers are the most valuable medium for motion picture advertising. As a result of this knowledge, 98 per cent of our 1939-40 advertising budget, the largest in our history, will be invested in newspaper space."

The ad copy starts with scenes from current Warner pictures and praise of the industry, then cites Warners' use of newspaper advertising. Papers publishing the advertisements were:

Hartford *Times;* Danville, Ill., *Commercial-News;* Plainfield, N. J., *Courier-News;* Albany *Knickerbocker News;* Elmira *Star-Gazette - Advertiser, Telegram;* Ithaca *Journal;* Malone *Telegram;* Newburgh *Beacon News;* Ogdensburg *Journal;* Rochester *Democrat and Chronicle,* and *Times-Union;* Saratoga Springs *Saratogian;* and the Utica *Observer-Dispatch,* and *Press.*

ERPI Dedicates New Fair Sound System

Electrical Research Products, theatre equipment subsidiary of the Western Electric Company, on Tuesday unveiled what is termed "the largest sound system ever built" at the New York World's Fair, before an attending crowd of about 200 executives of ERPI, WE, the American Telephone and Telegraph Company, and various film trade paper men.

The system took two years to build, cost $250,000, and is part of the exhibit and "voice" of the diorama in the General Motors Highway and Horizon exhibit portraying the country's cities and transportation highways as they will be in 1960.

Erpi engineers designed the system, and it was built at the Kearney, New Jersey plant of Western Electric. A special Eastman 16 mm film, running at a speed of 37 feet per minute, carries the soundtrack.

A two-reel sound film, "New York World's Fair 1939," promoting the Fair, has been offered without charge to all non-theatrical situations.

INDUSTRY IN BRITAIN EXCITED OVER RAPID GROWTH OF TELEVISION

Monopoly and Control by BBC Vital Topics of Discussion as Ostrer Presses Fight to Open Field for Competition

by AUBREY FLANAGAN
in London

The increasing conviction that television as an entertainment force is here, even if in as yet infantile measure, has provoked a fluttering of dovecotes and a nodding of heads, unparalleled since the gestative stages of the current Films Act. Every section of the industry has turned its urgent attentions to the activities of the British Broadcasting Corporation on the one hand and Isidore Ostrer on the other.

Conferences Continue

Joint conferences between renters and exhibitors will continue with cross table talks with the Government's television advisory committee. A united trade policy is aimed at.

The most constant and vital consideration at the moment is that of monopoly and the BBC control of television broadcasting. The unremitting and almost lone battle which Isidore Ostrer of Baird television and Gaumont British is fighting to break it down, is a battle which holds the whole future relationship of television to the picture theatre. Already there are signs of weakening on the part of the BBC.

The immediate danger, to which exhibitors and distributors are alive, is that of exploitation in the form of exorbitant fees by the promoters of events—sporting and otherwise—which are likely to form subjects for television. Already fees out of all proportion to the circumstances have been asked and paid. It is unofficially reported that for one recent event televised, promoters asked £200-£300 ($1,000 to $1,500) per theatre according to capacity.

Exhibitors also fear that the circuits may obtain a virtual monopoly. The CEA has not yet altered its policy of advising exhibitors not to sign contracts until headquarters have given official approval.

Opposes Diffusion

The BBC remains adamant in its protests against diffusion of its broadcasts without permission, and against use of the ether waves by other interests.

The situation has been changed significantly by arrangements made between Isidore Ostrer and the promoters of outside sporting events, whereby Baird and GB paid for the rights to diffuse television broadcasts.

Mr. Ostrer's contention is that the need has already risen for the setting up of an independent entertainment service, a need cited also by the Scophony interests. The broadcast of the Boat Race was of indifferent technical and entertainment quality.

Alarmed by Use of Films

Exhibitors are increasingly concerned at the use of films, notably newsreels and shorts, in the BBC's broadcasts. They share, too, the K.R.S. concern at the spread of home television, although an estimate is that the number of television sets in use in Britain does not exceed 8,000. To a great extent this figure is limited by the restriction also of television transmission to an area within 50 or 60 mile radius of London. Geographical limits notwithstanding, television is now within the range of 25 per cent of Great Britain's population. Birmingham is called the likely spot for the next development.

TECHNICIANS DEMAND INCREASES IN QUOTA

The Association of Cine Technicians at its annual conference Sunday demanded increases in the quota and abolition of the triple quota clauses in the Films Act.

The conferees favorably discussed the idea of a film bank, with provisional safeguards for financial expenditure and personnel. The secrecy of the Film Council was deplored and periodical reports were demanded.

The Films Act was attacked by Anthony Asquith, president, claiming it was no solution to force foreign companies to make or acquire weak films. He said that of 103 films registered in the first year of the Act, only 25 were made by British interests.

On the estimate of Isidore Ostrer, if picture houses are not allowed to diffuse and screen television broadcasts, they will lose approximately £12,000,000 a year in admissions.

Meanwhile, Mr. Ostrer continues installations at his major London theatres. Scophony is going into the Monseigneur houses. The Odeon, Leicester Square, is likely to join the battle with a Scophony presentation of the Derby. An early working agreement of Odeon-GB with Baird-Scophony is not unlikely.

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Fixed Price Problem

Fears felt in certain exhibitor circles that the lead of the London County Council in establishing a seat price rule and management conditions would be followed in other districts is rapidly finding its justification. It is clear that the action of the London County Council has been taken as a precedent.

At Douglas, Isle of Man, at Croydon and elsewhere, the threat has already loomed over the exhibitor horizon. The likelihood that Swansea, key center of the South Wales area, would follow suit, has now become a certainty, with the establishment by the Watch Committee of conditions similar to those obtaining in London. West Ham, major London borough on the London outskirts, threatens also to adopt the rule. Middlesex, major county on the outskirts of London, has followed suit. The threat to set up seat price rules similar to those in London will, with the issue of licenses in November, become a *fait accompli*.

Exhibitors' Criticism

These developments have given rise to sharp exhibitor criticism within the CEA that the national body is neglecting to tackle the matter on a national basis.

It is felt by many that the London CEA, in the interest of exhibitors as a whole, or at least in their own interest, should have challenged the London County Council in the high courts.

Meanwhile, London exhibitors have retained their long established harmonious relations with the Council.

Exports of exposed positive film increased slightly to 2,255,593 feet ($79,530) in February this year, against 2,237,785 feet ($71,785) in February last year and 1,695,934 feet ($45,475) in 1937.

For the first two months of the year footage exported totalled 4,188,542 feet as compared with 4,111,937 feet last year and 3,659,501 feet the year before.

Imports of exposed film in February this year was 1,785,530 feet ($80,220) against 1,459,786 feet ($53,355) last year and 1,998,442 ($94,800) in 1937.

Evidence that the London County Council, in reciprocity for the CEA'S abandonment of litigation, intends to safeguard the exhibitor citadel, within limits, is forthcoming from the forceful way with which they handled recently the case of a complainant member of the public who demanded action against an Islington cinema because he had been kept standing in the sixpenny queue whilst there were two seats vacant. The entertainment committee rejected his application but granted him the right to appeal to the full Council. Reginald Stamp, chairman of the Committee and "Big Bad Wolf" of the recent seat price squabble, successfully petitioned the County Council to reject the appeal.

London exhibitors now find a bitter pill presented for swallowing in the form of an announcement by the Middlesex County Council that they are going to adopt the rule in the next licensing year.

Louis Pacent Has "High Fidelity" Radio

The Pacent Engineering Laboratories of New York, of which Louis Gerard Pacent, sound pioneer, is executive, have introduced on the radio market a new receiver, designed for "high fidelity" reception.

The set uses a "tuned radio frequency" circuit, as opposed to the superheterodyne circuits characteristic of radios in recent years. It also has an exceptionally large and sensitive speaker. It is designed for precision selection and for wide frequency range which, since the inception in the New York area of "high fidelity" stations and the growth of symphonic broadcasts from major network stations, have been in demand among patrons of classic music.

Mr. Pacent was active in wireless and radio communication during and immediately after the World War. He entered the talking picture equipment field in 1928, and in 1929 he introduced a sound-on-film system.

Portable Sound Equipment Designed by ERPI and MGM

A "super-portable" sound recording channel for location work which weighs 84 per cent less than equipment now in use has been designed by Electrical Research Products, Inc., in collaboration with the sound department of Metro-Goldwyn-Mayer.

In contrast with earlier "location" equipment, which was housed in nine separate cases and weighed 900 pounds complete, the two units of the new apparatus weigh only 150 pounds, Erpi said.

AUSTRALIAN CENSOR SEES MORAL IMPROVEMENT IN U. S. PICTURES

However, O'Reilly in Report Says That Otherwise 1938 Was a "Barren" and "Uneventful" Period in Industry

by LIN ENDEAN
in Sidney

While taking cognizance of the improvement of the moral quality of screen fare and particularly as it pertains to product from the United States, the censor report, drawn by W. Creswell O'Reilly, chief Australian film censor, and just released by the Government, otherwise found 1938 to be "barren and uneventful."

The report is notable for its "constructive advice." In commenting upon "the waning interest of the public" in motion picture entertainment, Mr. O'Reilly gives a vigorous pointer by referring to the progress of radio, television and other forms of competitive entertainment, expressing the belief that "the greatest hope for the future seems to lie in the operation of revivifying and rejuvenation influences within the trade itself."

Mr. O'Reilly and his associates on the censor board, Lieutent Colonel F. J. Hurley, Mrs. G. D. J. Hansen and Major General I. G. Mackey, appeal censor, have been reappointed.

Without Imagination, He Says

"Producers seem satisfied," the report says, in an impression of U. S. films that "from the aspect of general quality, technical achievement and entertainment value, 1938 has been barren and uneventful," "to turn out average (and in many cases, less than average) quality pictures without exerting much initiative or imagination in story sources or film treatment."

American producers will undoubtedly question Mr. O'Reilly's opinion of a lack of initiative, in his summary of the year's product, but there is balm for the hurt in the fact that of the 467 features imported, the Hollywood studios were represented by 403. England's total was 61, and from the Continental studios there were just three. Of the total number, from all sources, only 10 features were rejected, while cuts were necessary in 10.3 per cent of the films approved for exhibition. The latter percentage is consistent with the regular decrease maintained since 1934, when the percentage was 38.45.

"This is mainly due," the report states, "to the improvement, from the censorship point of view, in American films. While the volume of work done by the censorship—as indicated by the number of films screened—increases year by year, the cases in which action has to be taken, by way of elimination or rejection, progressively decrease. This seems to me the experience of censorship bodies in the English-speaking countries of the world."

Two "Continentals" Rejected

Mr. O'Reilly said that three Continental features had been submitted for judgment, and of these two were rejected. "This," he comments, "is not an encouraging augury for the movement, revived from time to time, for the showing of Continental films for 'cultural' purposes. It should be realized that, if the ideas and incidents depicted upon the screen are to be taken as the criterion, the moral standards of Continental countries vary considerably from those of English-speaking countries."

The importation of American-produced features in 1938 increased by six over the total of 1937, while those from England decreased by 42. Thus, with its contribution of 403 films, an average of nearly eight per week, American product is the mainstay of the industry by a wide margin, and contrasts strongly with England's representation of 61, averaging just over one feature per week. Embracing features and shorts, American product comprised 70.5 per cent of all footage imported during the year.

WILSON TO RESIGN AUSTRALIAN POST

Sir Victor Wilson, president of the Motion Pictures Distributors Association of Australia since its inception 13 years ago, has resigned and will leave office June 30. Before accepting the MPDA post Sir Victor was prominent in Australian state, federal and civic politics and was interested in several commercial projects in the Commonwealth.

Inability of the MPDA to reach agreement with exhibitors within the rigid framework of the organization on the several points on which dissension has been rife has been given as one of the reasons for Sir Victor's resignation. His successor has not been named although the names of several persons prominent in the industry in Australia have been mentioned.

Six Australian-made features were exported and, in this respect, the Chief Censor stated: "Notwithstanding the existence of Australian films quota legislation in New South Wales and Victoria, designed to encourage the production of local films, the state of Australian production, as disclosed by export figures, is disappointing. For the five years, 1928-32, inclusive, the average was 5.4; and from 1933 to 1937 it was 6, which was the number exported for 1938.

"News-items made in Australia maintain their high standard, and their projection on the screens of the world appears to be on the increase. The propaganda value of these films can hardly be overestimated.

"While technical improvements—such as an increased number of color subjects, and the utilization of some form of third-dimensional photography—may capture the waning interest of the public, the greatest hope for the future seems to lie in the operation of revivifying and rejuvenation influences within the trade itself."

In the 16mm film field, American subjects took a huge lift over the figures for 1937, the total being 1,010 compared with 346. England's contribution dropped off from 641 in 1937 to 580 last year. "There is an increasing appreciation of the value of sub-standard films for advertising, educational, documentary and religious purposes," the report emphasized.

Hoyts Circuit's Own "Quiz"

When local distributors did not, as a body, come in on a proposal to organize a nationwide "Quiz" campaign, along the lines of America's recent "Movies Are Your Best Entertainment" drive, Hoyts circuit took the initiative and set in motion a "Quiz" through its own theatres. Being handled as an individual drive in each state, the initial effort in Victoria has been called phenomenally successful. In its second month the "Quiz" carried awards valued at $5,000. Though the campaign was launched in the most unfavorable circumstances—a record heat-wave and a depressed public mental state owing to a tragic toll by bushfires throughout the state—box-offices immediately responded and takings have been maintained at top levels all through. The campaign will cover three months in Victoria and then will be launched in New South Wales and other states.

Independent exhibitors feared the drive would carve into their takings and a move was made to halt Hoyts' "Quiz," on the argument that the awards were tantamount to gifts and consequently constituted a breach of the Cinematograph Exhibitors' Association rules. The contention was endorsed after a preliminary discussion by the association, but it was decided that no action be taken. Some members said the "Quiz" should have been operated as a general industry affair, but as Hoyts stepped in first they decided to grin and bear it.

With the U. S. effort as a guide, the committee handling it here avoided difficulties encountered in America.

Music Tax Raise Threatened

Motion picture interests and radio network operators, including the A-class stations controlled by the federal government, are up in arms against proposed increases in the fees levied by the Australian Performing Right Association. In the case of exhibitors the charges are fixed by arbitration, but in the last few months APRA has made known its dissatisfaction with ruling schedules, this preliminary to a request for an increase, being met by a protest upon the part of official exhibitor bodies, who instead of a lift contend that a 50 per cent cut is due in the fees.

Another aspect of the musical levy has been raised, in a demand by a gramophone group for payment for the use of records, claiming their right because of the use of certain patents involved in the making of discs for non-synchronized music. As the group concerned has a monopoly control of records distributed locally, exhibitors were faced with the option of either paying up or desisting to use the waxes. While certain managements have met the bill, a number have stood out, and both cinema and radio interests are closely watching an experiment with license-free records by the Australian Record Company, recently formed to press matrices obtained from the English musical houses of Bosworth and Boosey and Hawkes. This product will go on the market license free, at a lower price than the protected records. A wide range of popular numbers is listed.

Concerns Music Copyright

On the surface it seems that the APRA fee should embrace all musical angles, but that association does not see it that way, leaving the record charge purely a question to be decided between exhibitors and the owners of the mechanical patent upon which the charge is made. "Our concern is solely in the musical copyright," the association says.

Naturally, in this circumstance it is problematical just where levies will end. With all the various patents involved in the mechanical side of film presentation today there is no telling from what quarter payment requests may be made.

Now is the period of sailings and consultations in New York. The heavy budget of legislation, vitally affecting the accepted routine of trading, that has been introduced of late by the Australian and New Zealand governments, provides a wealth of material to keep the local leaders busy in conference with the men of New York headquarters.

WHAT THE PICTURE DID FOR ME

Columbia

LET US LIVE: Henry Fonda, Ralph Bellamy, Maureen O'Sullivan—It's all Columbia claims for it. Played March 31-April 1.—Sam Kimball, Cornish Theatre, Cornish, Maine. Small town and rural patronage.

TEXAS STAMPEDE: Charles Starrett, Iris Meredith—A good little western but nothing outstanding. Got by nicely. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WESTBOUND MAIL: Charles Starrett, Rosalind Keith—Played this on a double and a nice western all the way through. The print we received was not so hot. Played March 24-25.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

First National

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Dead End Kids"—Here is tops in anybody's product. Excellent but the gruesome ending did not do the box office much good. O'Brien's role did not do him any harm, and Cagney was excellent. Running time, 97 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BROADWAY MUSKETEERS: Margaret Lindsay, Marie Wilson, Ann Sheridan, John Litel, Janet Chapman—A gangster picture which would have drawn big crowds if advertised on that line. Pleased everyone. Ann Sheridan sure is tops. Running time, 62 minutes. Played April 3-4.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

GIRLS ON PROBATION: Ronald Reagan, Jane Bryan—One of the kind that you can get along without but will do all right on your weekend double bill. You won't hear any praise or squawks.. Just a program picture.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

GOING PLACES: Dick Powell, Anita Louise, Allen Jenkins—Plenty good and it satisfied on a bargain night. Was good enough for my best playing time but made a mistake by letting it get old. Story has been done before but that don't matter when the finished product is as good as this is. Play it and cash in.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HEART OF THE NORTH: Dick Foran, Gale Page, Allen Jenkins, Gloria Dickson, Janet Chapman—Very good. The scenes and color beautiful. Another hit from Warners. Keep the good work up. Running time, 85 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HEART OF THE NORTH: Dick Foran, Gale Page, Gloria Dickson, Janet Chapman, Allen Jenkins—One of the grandest pictures we have ever had the privilege of playing of its type. Played to above average business during Lent. Play it by all means. Our people are continually asking for Dick Foran in western roles.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MY BILL: Kay Francis, John Litel, Anita Louise, Bonita Granville, Dickie Moore—Here is a honey and one you can go to town with. By all means give it your best playing time. A business builder. Played March 22-23.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane, Jeffrey Lynn, Fay Bainter, May Robson, Roland Young—Good picture with the guts cut out of it. However, got by nicely and pleased generally. Not big. Running time, 83 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Metro-Goldwyn-Mayer

ADVENTURES OF HUCKLEBERRY FINN, THE: Mickey Rooney, Rex Ingram, Walter Connolly, Lynne Carver—A small town natural if there ever was one. Just tops in any house. Cannot praise it enough. Ingram, without a doubt, is the finest actor in the picture, with Walter Connolly and Rooney sharing second honors. There is no need of any exploitation as this is a natural. Running time, 92 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

ADVENTURES OF HUCKLEBERRY FINN, THE: Mickey Rooney, Walter Connolly, Rex Ingram, Lynne Carver, William Frawley—Evidently this story of Mark Twain will live into the ages. It is back again and welcome, too. You will think that you are running an old folks home when you see who comes. "King" and "Duke" are knockouts. However, there are the young generation that have come up since it was made before that will go for it in a big way.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BLOCKHEADS: Laurel and Hardy, Patricia Ellis, Billy Gilbert—This comedy has its moments, and when it got funny there were plenty of good old belly laughs. Sorry to see this team split up because they have made some good comedies. Swell for your weekend double bill and I'd say play it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

BOYS TOWN: Spencer Tracy, Mickey Rooney, Henry Hull—We brought this back during Lent for the second showing and enjoyed above normal business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CHRISTMAS CAROL, THE: Reginald Owen, Terry Kilburn, Lynne Carver, Gene Lockhart, Kathleen Lockart—Better wait till Christmas on this one. Good picture but didn't get film rental here. Played April 1.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

FAST AND LOOSE: Robert Montgomery, Rosalind Russell—Should have been named "Loose and Foolish." You know what to do. Running time, 76 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FAST AND LOOSE: Robert Montgomery, Rosalind Russell—A very good picture that did average or better. Worth a playdate and we had it hot, right on our best time. Pleased our patrons and that is what counts with us. A lot better than most of Metro's big pictures and allocated in a low bracket.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FOUR GIRLS IN WHITE: Florence Rice, Una Merkel, Kent Taylor, Ann Rutherford, Alan Marshal, Mary Howard, Jessie Ralph, Buddy Ibsen—Action, drama, romance and comedy are blended in seventy-three minutes of swell entertainment. Florence Rice, Ann Rutherford, Mary Howard and my favorite, Una Merkel, form a fine quartet of nurses, while Jessie Ralph and Buddy Ebsen furnish the comedy. The sequences at the railroad wreck are tops in thrills. Just a little depressing in places, especially the death of Mary Howard, but there is enough comedy to overbalance that. This picture grossed more than double what "Sweethearts" did and pleased much better. Running time, 73 minutes. Played March 24-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FOUR GIRLS IN WHITE: Florence Rice, Una Merkel, Kent Taylor, Alan Marshal, Ann Rutherford, Mary Howard—A good picture that isn't as good as Metro would like to have you think it is. Above the average program picture, priced plenty high but well mounted and with a good cast that pleased generally. —Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen—A grand audience picture and pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen—An excellent musical comedy that held our Sunday business up and pleased. Running time, 84 minutes. Played April 9-11.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen—Very good and pleased better than average business. Gracie Allen just kinda stole the show but this Eleanor has plenty of what it takes and we had them back to see it again. Rental plenty high but if you can buy it right, play it, because it will do business. Played April 2-4.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Lew Ayres, Original Ice Follies Cast—A perfect picture in all respects. There is enough plot to make it plausible and enough extravaganza to make it beautiful. Let no one tell you it is not good. Running time, 82 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Lew Ayres, Original Ice Follies Cast—Good picture with some wonderful skating scenes in color but it failed to draw. Guess Joan Crawford is dead at the box office. Played April 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ICE FOLLIES OF 1939, THE: Joan Crawford, James Stewart, Lew Ayres, Original Ice Follies Cast —It is short on story and the dialogue certainly will take no medals for brightness. In fact, some of it was particularly dumb. Furthermore Crawford is not the draw she was in the past and this one will not help her any. But, the Ice Follies are something to see. It is tops in any language. Precision, grace, spectacle, all are there. Nothing has equaled it on the screen. Metro should have picked a skating star for the lead. Crawford did not skate a slide. There was plenty of pulchritude in the skating ballet.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

IDIOT'S DELIGHT: Clark Gable, Norma Shearer, Edward Arnold, Joseph Schildkraut, Burgess Meredith, Charles Coburn—If you haven't played this monstrosity, you are plenty lucky. Absolutely no good for any small town and the title fits any exhibitor who is idiot enough to play it and he is delighted when it is over. Had "Men of Steel" with it and will say that this program takes the cake for being about the worst we've run in quite some time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power, Robert Morley, John Barrymore, Anita Louise, Joseph Schildkraut, Gladys George—Wouldn't heed advice of others but played it and took an awful loss. More walkouts than all year combined. Too long. Too high. Too gruesome for entertainment. Cruel history no entertainment value here.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

PORT OF SEVEN SEAS: Wallace Beery, Maureen O'Sullivan, Frank Morgan, John Beal—Although we had heard adverse criticism regarding the merits of this picture, we fail to agree, as our box office soared on Good Friday, where we have 80 per cent Catholic population.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Barton MacLane, Helen Broderick, Charley Grapewin—Leo's gift to the ladies, Robert Taylor, and Wallace Beery, popular two fisted hero of the men, are teamed together in a grand picture of "Befo' the War" days. Florence Rice gives a good performance but in my opinion Helen Broderick and Charley Grapewin are the real stars. The fox hunt, the race between the stage coach and the railroad and the slave running furnish plenty of thrills. In the final sequence "Ferdinand the Bull" holds the center of the stage or rather the railroad track in a manner that brought down the house. Running time, 97 minutes. Played March 31-April 2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SWEETHEARTS: Nelson Eddy, Jeanette MacDonald, Florence Rice, Frank Morgan, Mischa Auer—We have never been able to sell this pair. Our town is too small and the rural patronage don't seem to take to them. Had a bad break in weather that hurt some

(Continued on following page)

(Continued from preceding page)

but, at that, this did as much as any they have made. Worth running but it won't make any small town a lot of money regardless of what Metro tells you.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Monogram

CONVICT'S CODE: Robert Kent, Anne Nagel, Sidney Blackmer—Better than most of the majors' gangster, racket, prison pictures at a decent rental, too. Another rare thing.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

SUN DOWN ON THE PRAIRIE: Tex Ritter—Pretty good western. Too much singing. I don't think patrons care for much singing in a western picture. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

UNDERCOVER AGENT: Russell Gleason, Shirley Deane—Postal inspector rounds up bogus sweepstakes ticket racketeers. No drawing power. Put it on your "must shelve list." Running time, 54 minutes. Played April 9.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

WHERE THE BUFFALO ROAM: Tex Ritter, Dorothy Short—A very good western. Was well received. Tex Ritter is coming to the top fast. Running time, 59 minutes. Played April 1.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

Paramount

BOY TROUBLE: Charlie Ruggles, Mary Boland—Nice little comedy that went over OK. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CAFE SOCIETY: Fred MacMurray, Madeleine Carroll, Shirley Ross—A light weight comedy which failed to draw. Played April 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FRONTIERSMAN, THE: William Boyd, Russell Hayden, George Hayes—Good western. All his pictures are good. Running time, 69 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IF I WERE KING: Ronald Colman, Frances Dee, Basil Rathbone, Ellen Drew—Patrons do not care for this style of pictures. However, the picture was good. Colman and Rathbone did fine acting. Business fair. Running time, 100 minutes. Played March 25-26.—Mrs. B. Lovell, Pardeeville, Wis. Small town patronage.

KING OF CHINATOWN: Anna May Wong, Akim Tamiroff—Just another gangster picture which failed to draw. Played April 3-4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEN WITH WINGS: Fred MacMurray, Ray Milland, Louise Campbell—Excellent picture. Stunt flying was marvelous. Pleased almost 100 per cent. Business above average. Picture has very good drawing power. Running time, 105 minutes. Played April 1-2.—Mrs. B. Lovell, Lovell Theatre, Pardeeville, Wis. Small town patronage.

MEN WITH WINGS: Fred MacMurray, Ray Milland, Louise Campbell—Excellent picture in every way but not much of a drawing card at the box office. I can't understand why a good picture like "Men With Wings" should not do better than it did.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MEN WITH WINGS: Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine—Customers liked it. All-color history of aviation. Fine production. Not as strong at the box office as I hoped it would be. Running time, 105 minutes. Played March 5-6.—B. C. Johnson, Ideal Theatre, Stanwood, Wash. Small town patronage.

MURDER GOES TO COLLEGE: Roscoe Karns, Marsha Hunt, Lynne Overman, Larry Crabbe—Plenty of comedy and mystery here. Will make your patrons rave if double billed and suggest you play it as such. Stars names are no draw with us. Running time, 71 minutes. Played April 5-6.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

MYSTERIOUS RIDER, THE: Russell Hayden, Weldon Heyburn, Charlotte Fields—Good Zane Grey western that drew a little extra business. Running time, 59 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PERSONS IN HIDING: Lynne Overman, Patricia Morison—Only fair. Too draggy in spots. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

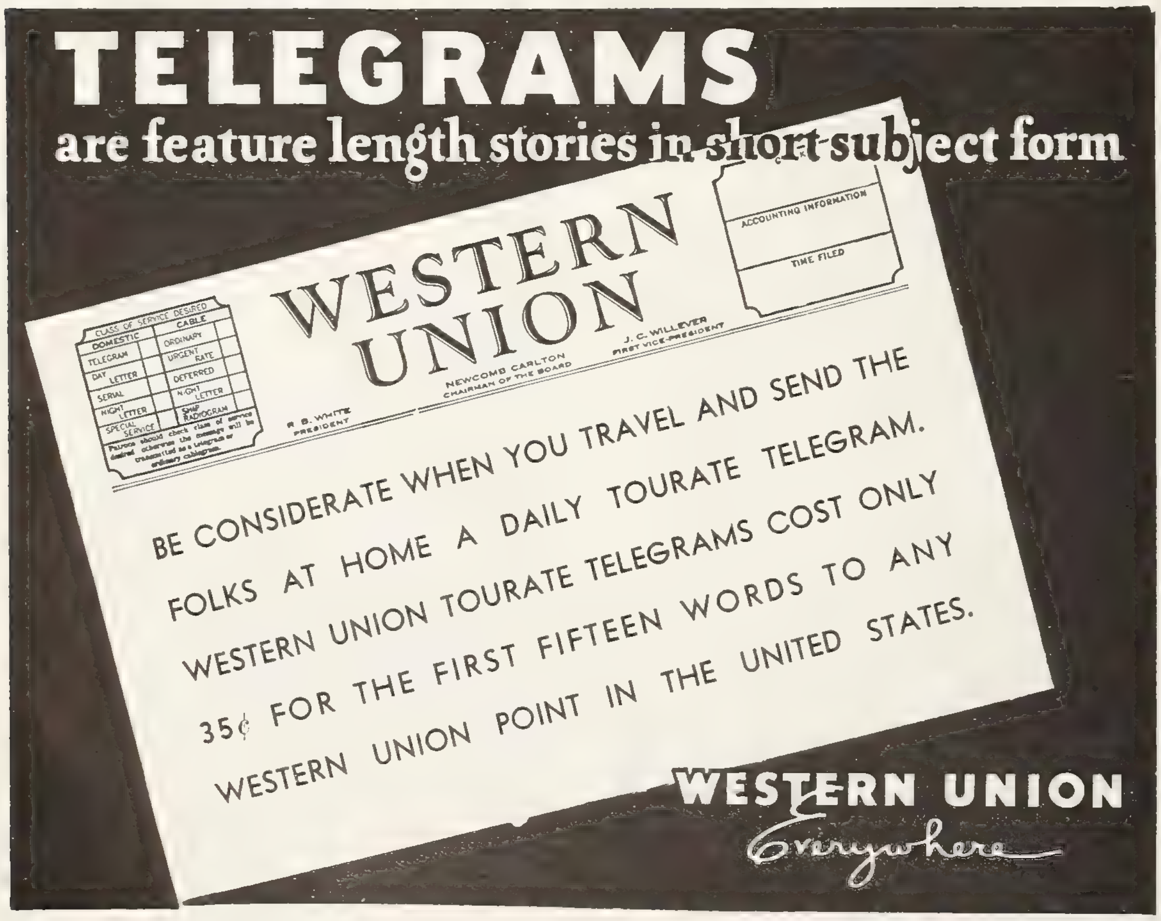
PERSONS IN HIDING: Lynne Overman, Patricia Morison—Good programmer. Stand alone in small spots: good second half in big town. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

RENEGADE TRAIL: William Boyd, Russell Hayden, George Hayes—This one is just a little mild for the average action western customers but will be enjoyed nevertheless. Running time, 56 minutes. Played April 7-8.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

ST. LOUIS BLUES: Dorothy Lamour, Lloyd Nolan, Tito Guizar—Very good program picture. One of those pictures almost everyone likes. Full of entertainment all the way through. Dorothy Lamour at her best; story and direction good. I guess Paramount can make good pictures. Running time, 86 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SONS OF THE LEGION: Donald O'Connor, Billy Lee, William Frawley, Lynne Overman, Elizabeth Patterson—A good picture for the children and the Legion. The trouble the Legion don't support pictures of this kind the way they should.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THANKS FOR THE MEMORY: Shirley Ross, Bob Hope, Charles Butterworth—Pretty good. It seems as if our patrons don't care for these particular stars. Running time, 79 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.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Republic

AFFAIRS OF CAPPY RICKS, THE: Walter Brennan, Mary Brian, Lyle Talbot—Double billed this and pleased. Not strong enough for a single. Played April 3-4.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

FIGHTING THOROUGHBREDS: Ralph Byrd, Mary Carlisle, Robert Allen—Small action picture with weak cast which failed to draw. Played April 7-8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEXICALI ROSE: Gene Autry, Smiley Burnette—As usual plenty good. Just the kind my patrons don't mind paying to see. Played March 30-31.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

PRAIRIE MOON: Gene Autry, Smiley Burnette, Shirley Deane—After hearing about the drawing power of this star we thought his westerns would be knockouts but my patrons have never given him a very big tumble. Plenty of good singing and some action but so far as we are concerned he is just another western star with a price on his pictures.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

RHYTHM OF THE SADDLE: Gene Autry, Smiley Burnette—An excellent western that drew less than average business. Smiley Burnette again is the whole show. Running time, 58 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SHINE ON HARVEST MOON: Roy Rogers, Mary Hart, Lulu Belle and Scotty—Advertised Lulu Belle and Scotty in a big way and drew in some extra business but this western was good enough and this boy Rogers is doing all right with us.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry, Smiley Burnette, Polly Rowles—Did not do the business I expected. Western pictures not so hot in this community. These features are too short for a good story as we don't run double bills. Can't say I can recommend them for single bill entertainment. Running six reels. Play April 1.—Arthur L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

RKO Radio

I'M FROM THE CITY: Joe Penner, Kay Sutton—A good Saturday night show here. Very, very poor paper on it too.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

MAN TO REMEMBER, A: Anne Shirley, Lee Bowman, Edward Ellis—Here is an outstanding small town picture, everyone raved about it. Did better than I expected at the box office. Running time, 79 minutes. Played, February 10-11.—B. C. Johnson, Ideal Theatre, Stanwood, Wash. Small town patronage.

MAN TO REMEMBER, A: Edward Ellis, Anne Shirley, Lee Bowman—Good picture but a flop at the box office. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

NEXT TIME I MARRY: Lucille Ball, James Ellison—Nice little comedy that went over good on a double bill. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ROOM SERVICE: Marx Brothers, Lucille Ball, Ann Miller, Frank Albertson—Poor is the only word for this picture. Running time, 77 minutes. Played April 6-7.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

VIVACIOUS LADY: Ginger Rogers, James Stewart, James Ellison, Beulah Bondi, Charles Coburn—Played this very late. However, was enjoyed by my patrons. Comments on same that Ginger Rogers is better here than in any of her dancing features. Running time, nine reels. Played March 24.—Arthur L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Twentieth Century-Fox

ARIZONA WILDCAT, THE: Jane Withers, Leo Carrillo, Pauline Moore, Henry Wilcoxon—This little star has a following but not like Fox thinks. Good little picture that did average or better and it pleased on the weekend double bill.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

COUNTY CHAIRMAN, THE (reissue): Will Rogers—Too bad these fine reissues don't draw any more. Far better picture than many late releases but no more draw. Played April 4-5.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

JESSE JAMES: Tyrone Power, Nancy Kelly, Henry Fonda, Randolph Scott—Another hit from 20th Century-Fox with more drawing power than anything we have shown since "Boys Town." Running time, 106 minutes. Played April 2-4.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

JESSE JAMES: Tyrone Power Henry Fonda, Nancy Welly, Randolph Scott -Very good and what a draw. Had people in who haven't been in since "Uncle Tom's Cabin" and were they entertained? Hats off to Darryl Zanuck, the man who discovered America with a picture. Play it any time and enjoy some prewar business. Coloring and scenery very good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

JUST AROUND THE CORNER: Shirley Temple, Joan Davis, Charles Farrell, Armanda Duff, Bert Lahr, Bill Bobinson—A very good picture that pleased. Business fair. Running time, 71 minutes. Played March 18-19.—Mrs. B. Lovell, Lovell Theatre, Pardeeville, Wis. Small town patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—I must repeat what so many exhibitors have already said. A wonderful picture that has plenty of draw. Running time, 96 minutes. Played March 31-April 1.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—One swell picture and the coloring was grand. Plenty of real entertainment that pleased and it did business. Believe that this picture could stand a re-run and do more business than most of the program pictures that Fox is making this year. Some very good acting and just the right dish for the rural patronage. Grab it and cash in.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

KENTUCKY: Richard Greene, Loretta Young, Walter Brennan—Top business. Fine picture. Pleased all, something few pictures can do here. Played April 2-3.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher—Here comes America's Sweetheart in a sweetheart of a picture. The best that she has ever done and any theatre should feel proud to have a chance to play this one. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MR. MOTO'S LAST WARNING: Peter Lorre, George Sanders, Ricardo Cortez, Virginia Field—We use these on our weekend double bills and they fit the spot and they please. Don't think they draw any more than average business and they are in the low allocation here.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MR. MOTO'S LAST WARNING: Peter Lorre, George Sanders, Ricardo Cortez, Virginia Field—Good little programmer. Pleased generally. Running time, 72 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MYSTERIOUS MR. MOTO: Peter Lorre, Mary Maguire—Good enough to fill in that double bill, and they satisfy the action lovers who frequent the place on Friday and Saturday night.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SHARPSHOOTERS: Brian Donlevy, Lynn Bari—Had seen some adverse criticism on this and was afraid to run it, but it wasn't so bad, and on the other half of a double bill this did all right.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—A big production. Good entertainment well liked. Picture does not have very good drawing power. Business fair. Running time, 104 minutes. Played March 4-5.—Mrs. B. Lovell, Lovell Theatre, Pardeeville, Wis. Small town patronage.

SUEZ: Loretta Young, Tyrone Power, Annabella—Wonderful show but poor at the box office. Too much of a costume picture for small town. Running time, 105 minutes. Played, February 26-27.—B. C. Johnson, Ideal Theatre, Stanwood, Wash. Small town patronage.

THANKS FOR EVERYTHING: Jack Haley, Jack Oakie, Adolphe Menjou, Arleen Whelan, Tony Martin—A good picture that failed to draw. Took a loss. No fault of picture. Title had no appeal here. Paper weak too.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

THREE MUSKETEERS, THE: Don Ameche, Ritz Brothers, Gloria Stuart, Binnie Barnes—We consider the Ritz Bros. no adornment to the show. Their slapstick stuff seemed out of place or overdone. Without that it would be one of the best costume shows. It's worth playing. Played April 7-8.—Sam Kimball, Cornish Theatre, Cornish, Maine. Small town and rural patronage.

United Artists

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon, Patsy Kelly, David Niven, Walter Brennan, Thomas Mitchell—Some liked it and some didn't. Did not set the world afire at the box office. Running time, 90 minutes. Played April 3-4.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon, Patsy Kelly, David Niven, Thomas Mitchell, Walter Brennan—We ran this on our best times, had it bought in color, finally bought it again, for the same price and got it in black and white. Good enough but no box office record breaker and we played it on our best time. Worth a date if you can buy it right.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette—Very good comedy. Running time, 85 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette—A good picture but these United Artists pictures haven't been doing so well for me this year. Priced plenty high and maybe worth the money in town but out here in the sticks they just don't do it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

TOPPER TAKES A TRIP: Constance Bennett, Roland Young, Billie Burke, Alan Mowbray—This seemed to please and on our best nights. Similar to the other "Topper" in many ways but not as entertaining. Did average business but should have done better to offset the rental. Will never be missed if you don't play it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

YOUNG IN HEART, THE: Janet Gaynor, Douglas Fairbanks, Jr., Roland Young, Paulette Goddard, Billie Burke—These pictures just don't seem to click, lacking that necessary something that is just the difference between a hit and a miss. We paid enough for these that we are entitled to do some business on them but so far they have come up on the minus side. If you can't buy them right, leave them alone.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Universal

BOSS OF LONELY VALLEY: Buck Jones — A very good western that pleased and drew good. Played March 31- April 1.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

DRACULA (reissue): Bela Lugosi; **FRANKENSTEIN (reissue):** Boris Karloff—Drew fair but not what I expected and it pleased the younger generation who made up most of the audience. Heard some complaints but not many. I would advise playing it if you can get a decent deal, but bar the kids and save yourself any kickbacks from parents who like their sleep. Played April 5-6.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DRACULA (reissue): Bela Lugosi; **FRANKENSTEIN (reissue):** Boris Karloff—If you haven't done the above stunt, get wise and make yourself some money.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FRESHMAN YEAR: Dixie Dunbar, Ernest Truex, William Lundigan, Constance Moore—A good "B" picture, singing, dancing comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GUILTY TRAILS: Bob Baker, Marjorie Reynolds—Only fair. No draw. Bob Baker's pictures don't mean a thing at the box office. Running time, 57 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LADY IN THE MORGUE, THE: Preston Foster, Patricia Ellis, Frank Jenks—A very good murder picture which will please. Strictly a double bill feature. Played March 31-April 1.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

LAST EXPRESS, THE: Kent Taylor, Dorothea Kent—Pretty good. Universal pictures don't seem to have any prestige or drawing power at the box office. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LAST STAND, THE: Bob Baker, Constance Moore—Another Bob Baker smash that pleased and this Baker sure is tops. We can't get enough of his pictures. Played April 7-8.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

LETTER OF INTRODUCTION: "Charley McCarthy," Edgar Bergen, Adolphe Menjou, Andrea Leeds, George Murphy—This was bought as a special and not worth the price of "C" pictures. This was good entertainment but played to the smallest crowd in over a year. Running time, 103 minutes. Played March 20-21.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

MERRY-GO-ROUND OF 1938: Bert Lahr, Jimmy Savo, Billy House, Alice Brady, Mischa Auer, Joy Hodges—Bought as a special and double billed it, which was the right thing to do. Play it as such. Good entertainment. Played March 24-25.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

MYSTERY OF THE WHITE ROOM, THE: Bruce Cabot, Helen Mack, Constance Worth—The usual Crime Club Series "Weak," lacking excitement and mystery. Okay with strong top feature. Running time, 57 minutes. Played April 9.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

OUTLAW EXPRESS: Bob Baker, Cecilia Callejo—Did average Friday and Saturday business and didn't hear any comments for or ag'in'.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

YOU CAN'T CHEAT AN HONEST MAN: W. C. Fields, Edgar Bergen, "Charlie McCarthy," Frank

(*Continued on following page*)

. . . WHAT— Headliners FROM THE SKY?

Righto—flown by AIR EXPRESS—2500 miles overnight! News reels, shorts, feature films—they're box office hits when rushed "hot from the spot" by AIR EXPRESS to distributors and exhibitors across the nation. 3-mile-a-minute service with special day or night deliveries. Low cost—record profits. Cash in on this super-speed service direct to 232 key cities in the United States and Canada with fast air-rail coverage of off-airline points. Also by air to Latin America, Hawaii and the Far East. Merely phone RAILWAY EXPRESS—AIR EXPRESS Division for action.

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AIR EXPRESS

(Continued from preceding page)

Jenks Grand, grand, grand show. Action carloads of wonderful laughs. Big enough for any spot and extended runs, and McPhee knows. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Warner Brothers

ANTHONY ADVERSE: Fredric March, Olivia de Havilland, Donald Woods, Anita Louise, Claude Rains, Louis Hayward—Another revival which still has a lot of drawing power and played before better than average business. Played March 27-28.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

IT'S LOVE I'M AFTER: Leslie Howard, Bette Davis, Olivia de Havilland, Patrick Knowles—Nice comedy romance that pleased. Should be double billed. Played March 29-30.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

JEZEBEL: Bette Davis, Henry Fonda, George Brent, Margaret Lindsay, Fay Bainter—Playing this late paid dividends, as we were able to advertise the fact that Bette Davis received the Academy Award for her work in this. This drew considerably above average. As for the picture itself, the comments of one of our patrons best describes it, who said: "I didn't like it because it ended like the middle of a chapter play. You don't know whether Fonda recovered or who he turned to in the event of recovery. It looked as though the author came to a Dead End and did not know which way to turn and decided, 'Oh, let the patrons worry how it all comes out.' " There are certainly fine dramatic fireworks up to this point. The horrors of yellow fever were carried in too great detail; carting the dead through the streets in cartloads is not a pleasing sight. The suffering of Fonda in the grip of the plague was shown in too great detail. Aside from these flaws, "Jezebel" is magnificent drama.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

KING OF THE UNDERWORLD: Humphrey Bogart, Kay Francis—It's that red-blooded action that the chewers and spitters in the balcony crave, and will do average business on your action night. It's gangster stuff like Warner's have made for so long, but if you are a small towner, it is right down your alley.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

NANCY DREW, DETECTIVE: Bonita Granville, John Litel—This Granville kid is sure going places and can safely say she is tops in her acting and no role seems too difficult to handle. Pleased 100 per cent. A honey for the weekend double. Running time, 68 minutes. Played April 7-8.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

OFF THE RECORD: Pat O'Brien, Joan Blondell, Bobby Jordan—Did good enough on our bargain night and seemed to please. We use some of the better pictures and figure the advertising more than offsets any loss of business due to giving the patrons a real bargain. Pat O'Brien one of our favorites and Warner's product our best buy this year.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ON TRIAL: Margaret Lindsay, John Litel, Janet Chapman—The husband (John Litel) kills his wife's (Margaret Lindsay) former admirer when he discovers that attempts were made to come between them. Credit must be given to little Janet Chapman as the daughter of the accused man, specially when placed on the witness stand in her father's behalf. Not a bad co-feature for "A" houses and fairly good as a top biller for "B's." Running time, 61 minutes. Played April 7-8.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

PRINCE AND THE PAUPER, THE: Errol Flynn, Claude Rains, Billy and Bobby Mauch, Barton MacLane, Alan Hale—This is our repeat showing on this and can say it is worthy of repeats anywhere. Easily one of the year's best. Played March 22-23.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

SISTERS, THE: Errol Flynn, Bette Davis, Anita Louise—Good picture of its type, but positively no draw among the younger people. In spite of the fine cast, this did the lowest gross of any Warner picture we have played since opening here eighteen months ago.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

SWING YOUR LADY: Humphrey Bogart, Louise Fazenda, Frank McHugh, Allen Jenkins, Nat Pendleton, Penny Singleton—Another revival from Warner that made a hit here. A knockout and a box office natural. Played March 6-7.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada.

THEY MADE ME A CRIMINAL: John Garfield, Claude Rains, Ann Sheridan—This was heavy but when sold as a regeneration story it was accepted as such and pleased better than I anticipated. Garfield has a following though he hasn't been given parts to make him liked.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

THEY MADE ME A CRIMINAL: John Garfield, Ann Sheridan, "Dead End Kids," Claude Rains—An excellent picture that should do top business in any situation. This boy is perfection in all sense of the word. The only drawback to the picture is in the last reel when the fighting is too long. Do not be afraid of this one. Running time, 89 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NEW CONTRIBUTORS ON PRODUCT SHOWN

New contributors to "What the Picture Did for Me" this week hail from Washington State and Wisconsin. They are:

B. C. Johnson, Ideal Theatre,
Stanwood, Wash.

Mrs. B. Lovell, Lovell Theatre,
Pardeeville, Wis.

Read the reports of these showmen in the columns of the department in this issue.

TORCHY BLANE IN CHINATOWN: Glenda Farrell, Barton MacLane—Just a picture. Got by nicely. Running time, 58 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TORCHY GETS HER MAN: Glenda Farrell, Barton MacLane—Good for double bills only and will please. Not strong enough to single. Glenda is sure tops. Played March 27-28.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, John Litel, Chas. Bickford—Wonderful color-outdoor action picture. Favorable comment for all patrons. Best business in months. Running time, 72 minutes. Played, February 15-16.—B. C. Johnson, Ideal Theatre, Stanwood, Wash. Small town patronage.

Short Features

Columbia

BOOM GOES THE GROOM: Andy Clyde—When they say that Columbia is tops in two-reel comedies they hit it on the head. Not a bad one so far this season. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOT DOGS ON ICE: Krazy Kat Cartoons—Not so good. Wiil get by. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

INSIDE THE WHITE HOUSE: Washington Parade, No. 2—Whoever stumbled onto this series of shorts really did something. The first two have been excellent. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREEN SNAPSHOTS: No. 8—Always good. You cannot go wrong with "Screen Snapshots." Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STOOGES COMEDIES: Mr. Hays is being quoted in the papers as saying that audiences are growing up and don't go for comedies. Mr. Hays gets a big salary but he is utterly ignorant of the small town theatre needs. The shorts offered today to take the place of comedies are a tragedy and driving away all kid business. Mr. Hays nor anyone else ever saw a walkout or anyone go to the smoker while a good cartoon or comedy was on the screen. Now they use the "shorts" hour to smoke or rest through. Give us more like Stooges and what would we give for a lot like Lloyd, Snub Pollard and Bebe Daniels used to make. No, Mr. Hays isn't right† Maybe they have grown up, but a few of them must have ventured in on "Snow White" or else someone is overlooking a wonderful kid business.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

Educational

BIG APPLE, THE: Song and Comedy Hits—Played this very old print. Sound poor. Not so hot. Running time, one reel.—Arthur L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

HOW TO SKI: Treasure Chest—No entertainment value for a small town theatre. Also very old print. Pass it up. Running time, one reel.—Arthur L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Metro-Goldwyn-Mayer

ANCIENT EGYPT: FitzPatrick Travel Talks—A FitzPatrick Travel Talk in color and they are the tops. I have run all of them and have yet to find one that was poor.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DREAM OF LOVE, A: Musical Comedies—Based on a story of the composer, Franz Liszt, and the famous song, "Liebestraum," I thought this an excellent short but the cash customers turned thumbs down. They want comedies and are not satisfied with other shorts. Music in this is fine and the gypsy dance is especially pleasing. Running time, two reels. —Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FEED 'EM AND WEEP: Our Gang—Our Gang Comedies not as good as the old two-reelers. This we consider average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FORGOTTEN STEP, THE: MGM Miniatures—Very interesting. Many favorable comments.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOW TO FIGURE INCOME TAX: Robert Benchley—Not appreciated in small towns. Farmers are exempt from income tax.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ICE ANTICS: MGM Miniatures—Wonderful but if you do not play it before "Ice Follies of 1939" it will fall very flat. Excellent if played in the proper spot. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IMPERIAL DELHI: FitzPatrick Travel Talks—Why comment on this series as it is all the same. Tops of any program. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IT'S IN THE STARS: Musical Comedies—Why not let Warner Bros. make the musical?—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IT'S IN THE STARS: Musical Comedies—"It's in the Stars" is a pleasing bit of divertisement. The manner in which MGM features the theme song will appeal to young and old who are romantic, particularly those who have a flare for astronomical settings. A worthy addition to any program. Running time, 19 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

LOVE ON TAP: MGM Miniatures—An excellent dancing reel. Good any time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAMA'S NEW HAT: Captain and the Kids—Saw some unfavorable criticism on this so was agreeably surprised to find our people enjoyed it as a whole. Running time, seven minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MAMA'S NEW HAT: Captain and the Kids—Pretty good cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAMA'S NEW HAT: Captain and the Kids—This series, for a company as good as MGM is, rates about the lowest of anything we have run. They just are no good. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAN'S GREATEST FRIEND: Pete Smith Specialties—This canine short depicts man's true friend and is a very entertaining educational film. After reviewing this picture one cannot help but remark about the greatness of Louis Pasteur, who has done so much for humanity. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

MEN OF STEEL: Musical Comedies—Can't give this thing much. Don't play it because it isn't worth the time. Looked like an eighth grade commencement program and that's insulting the kids.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MARINE CIRCUS: Pete Smith Specialities—Here is a reel so different that it is indeed refreshing. Excellent. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MIRACLE OF SALT LAKE: MGM Miniatures—Good enough even if it was a mixture of Metro features. Play it because it is better than most shorts of similar getup.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MONEY TO LOAN: Crime Doesn't Pay Series—My patrons like these "Crime Doesn't Pay" better than any short we run. This one is similar to the others and very good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ONCE OVER LIGHTLY: Musical Comedies—A fair musical or something that did all right. Has a few laughs but you can get along without it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ONCE OVER LIGHTLY: Musical Comedies—Maybe this was funny. We could not see it for it sure seemed silly to us. Maybe they are just running out of subject material for these Comedies.—Running time, 20 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PRACTICAL JOKERS: Our Gang—Another "Our Gang" comedy that pleased them all. A very cute cat shared honors in this one. Alfalfa's singing is, as always, the highlight. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SEAL SKINNERS: Captain and the Kids—Good black and white comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SINGAPORE AND JAHORE: FitzPatrick Travel Talks—Another fine Travel Talk. I would like to run all these Travel Talks in one show for they are tops. Never a poor one. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SNOW GETS IN YOUR EYES: Musical Comedies—Make no mistake on this one. A very interesting skiing musical. Very different. Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SYDNEY, PRIDE OF AUSTRALIA: FitzPatrick Travel Talks—Very good as are all of the FitzPatrick subjects. Just right to open your show and worth the money.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

THINK IT OVER: Crime Doesn't Pay Series—These are always well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TINY TROUBLES: Our Gang—Not up to standard. Gang comedies slipping. Needs new characters and more of them and better stories.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WINNING TICKET, THE: Captain and the Kids—These cartoons are very mediocre.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

BE UP TO DATE: Betty Boop Cartoons—Just a cartoon and not up to standard.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FISHERMAN'S PLUCK: Zane Grey—The men liked it.— E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FROLICKING FROGS: Grantland Rice Sportslights—A very good short. Good entertainment.—Mrs. B. Lovell, Lovell Theatre, Pardeeville, Wis. Small town patronage.

ODD OCCUPATIONS: No. 4—Entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PARAMOUNT NEWS: Play this old but very good.—Arthur L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

PLAYFUL POLAR BEARS: Color Classics—A very beautiful reel. One of the best we ever run.—Mrs. B. Lovell, Lovell Theatre, Pardeeville, Wis. Small town patronage.

POPULAR SCIENCE: Another dandy reel in color.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RED, WHITE AND BLUE CHAMPIONS: Grantland Rice Sportlights—Real good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SMALL FRY: Color Classics—Very good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SONG IS BORN, A: Larry Clinton and His Orchestra—A different band act. It's good, though. Running time, one reel.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

SUPER ATHLETES: Grantland Rice Sportlights—Pretty good. Running time, nine minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

THREE KINGS AND A QUEEN: Vincent Lopez, Betty Hutton—Very good musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TWO BOYS AND A DOG: Grantland Rice Sportlights—A fine nature reel that will please all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

CARNIVAL SHOW: Nu-Atlas Production—Pretty good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LONESOME GHOSTS: Walt Disney Cartoons—Another Disney of outstanding entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARCH OF TIME, THE: No. 12—The very best in screen entertainment.—Arthur L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

OLD MILL, THE: Walt Disney Cartoons—Our patrons liked this very much.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROMANCING ALONG: Phil Harris—This is the best musical short I have played in a long time. Was well liked by patrons, both young and old. This Phil Harris really has something. You won't make a mistake playing this one. Running time, 20 minutes.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

TALENT AUCTION: Nu-Atlas Productions—Pretty good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Twentieth Century-Fox

FILMING BIG THRILLS: Adventures of the Newsreel Cameraman—Entertaining filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GLASS SLIPPER, THE: Terry-Toons—A very good cartoon in color.—Mrs. B. Lovell, Lovell Theatre, Pardeeville, Wis. Small town patronage.

HUNTING DOGS: Ed Thorgersen—An excellent reel on training hunting dogs, especially quail dogs.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HUNTING DOGS: Ed Thorgersen—Very good. Running time, 10 minutes.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

LAND OF CONTENTMENT: Magic Carpet Series—A very beautiful reel. So pleasing.— Mrs. B. Lovell, Lovell Theatre, Pardeeville, Wis. Small town patronage.

MUSCLE MAULERS: Lew Lehr—Good short.—Sam Kimball, Cornish Theatre, Cornish, Maine. Small town and rural patronage.

Universal

GOING PLACES WITH GRAHAM MCNAMEE: No. 58—Windmills in Cape Cod and Corsica made it a rather dry reel. Just fair. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SAILOR MOUSE, THE: Lantz Cartunes—Fair. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold Iowa. General patronage.

Vitaphone

CLYDE MCCOY AND HIS ORCHESTRA: Melody Masters—Good band act. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HIS BUSY DAY: Clyde McCoy and His Orchestra—Very poor Melody Master as I think Clyde McCoy and his Orchestra should swing out with more of that "Sugar Blues" rhythm than they do in this short. Running time, 10 minutes.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

JOHNNY SMITH AND POKER HUNTAS: Merrie Melodies—I defy Disney to make a better cartoon than this one. Wonderful. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—Better than the usual run of this series but that is not saying much as they are very poor this season. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—Larry Clinton is red hot in this one. Give us more like it. Running time, 10 minutes.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage

LINCOLN IN THE WHITE HOUSE: Historical Technicolor Featurettes—One of the finest short subjects to come to our screen. The first picture that has been applauded in our theatre in years. Running time, 20 minutes.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

MIRACLES OF SPORT: Color Parade—Good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

NIGHT WATCHMAN, THE: Merrie Melodies—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SKI GIRL: Vitaphone Varieties—Now we hope that all these producers have released their share of these skiing shorts. We have used most of them and they're all the same. Please, let's forget them. Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SONS OF THE PLAINS: Billy and Bobby Mauch—A marvelous short. Used on a double bill and can credit it for bringing capacity crowds for the two days it played. Running time, 20 minutes.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

SWING TIME IN THE MOVIES: Broadway Brevities—Good two-reel musical in colors.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOILS OF THE LAW: Floyd Gibbons' "Your True Adventure" Series—Not as thrilling as you would be led to believe. This series is slipping badly. Running time, 11 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TOYLAND CASINO: Broadway Brevities—Wow! What a short. Do not waste it as it is tops. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TOYLAND CASINO: Broadway Brevities—Here is one of the finest short subjects ever made. We had more comment from our patrons on this than we have had on all shorts for the past several months. Running time, 22 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

VAUDEVILLE INTERLUDE: Vitaphone Varieties—Three vaudeville acts on one reel and all good. Includes the Harmonica Scamps.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WEDDING YELLS: Broadway Brevities—Not so hot. Only fair musical. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

YOU'RE AN EDUCATION: Merrie Melodies—Very good Merrie Melodies cartoon in fine color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Serials

Columbia

GREAT ADVENTURES OF WILD BILL HICKOK: Gordon Elliott, Kermit Maynard—Although I haven't seen any of the chapters, I had several customers tell us that this serial is getting very interesting, and that they wished they could see more of it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Republic

LONE RANGER, THE: Lee Powell, Herman Brix—This was our final chapter and it was a knockout of a serial. Running time, two reels.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

PAINTED STALLION, THE: Hoot Gibson, Ray Corrigan—This is our first week on this and can safely say it will please all and bring in new faces each week. Running time, three reels.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

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MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

FIRST QUARTER

The passing of the First Quarter in the 1939 Quigley Awards, as noted by the results of the Judging, marks the universal acceptance of the new policy. The enormous number of entries received from situations of all kinds affirms that adoption of the individual idea as a basis of judging, instead of the complete campaign as formerly, has the enthusiastic blessing of the membership.

Theatremen in every sort of operation are now encouraged to trot out their best exploitations, so that all may see. The showman in the tiniest hamlet tees off confidently from scratch with the rest of the field. The subsequent-run manager looks squarely in the eye of the first-run exploiteer, and says "so what". Thus the 61 entrants voted Quarter-Master Plaques, Medals and Citations represent not so much a cross-section of exploitation in the field, but rather a definite cross-section of showmanship endeavor, regardless of size and situation.

This is as it should be. There is no corner on boxoffice savvy in any one part of the nation. Nor is the label of expert-showman to be stamped upon the first-run manager only because of his operation. As always, it's "what" and not "where."

The new policy of the Quigley Awards is a confirmation that showmanship plays no favorites.

▽ ▽ ▽

NEW FACES MAKE IDEAS NEW

More years back than we care to remember, your Chairman, a bit fearfully, exploited a resemblance contest. The fear came about because of the age of the stunt. We hesitated even then to dig up this "oldie" grown grey from long and honorable service. However, as events proved, these uncertainties were entirely unjustified. The customers joined up enthusiastically.

A few weeks back, the RKO Theatres put over a similar and widespread campaign in various key cities. It was directed to dates on Shirley Temple in "Little Princess," full reports of which were carried in last week's issue. In every instance, the tiein with newspapers and other cooperating factors went over like a blazing ball of fire.

The moral of which is, the old-fashioned hoop skirt is today's most stylish number. It seems there are always new customers.

The membership facilities, available at Round Table headquarters the year 'round, are again brought to the attention of visiting theatremen, especially those who will be in town to take in the World's Fair. Hotel and theatre reservations, arrangements to receive and forward mail, sightseeing trips, information desk, etc., are provided for.

The latchstring is out. Come in and "set".

BALLYHOO IN THE NEWS

The publicity topper for last week is to be voted Charlie Einfeld and his Warner Bros. ad crew for that four-page spread of news pictures in Life magazine on the premiere of "Dodge City" in the Kansas community after which the feature was named. The magazine conducts a picture-of-the-week section which publicizes outstanding attractions. But landing in the news pages with an exploitation campaign, is something else again.

The unusual break is of course a high compliment to ingenious motion picture promotion. But more significant is this further proof that skillfully projected, circus-type ballyhoo packs sufficient wallop to rate such important boxoffice attentions.

▽ ▽ ▽

CLARIFYING THE SITUATION

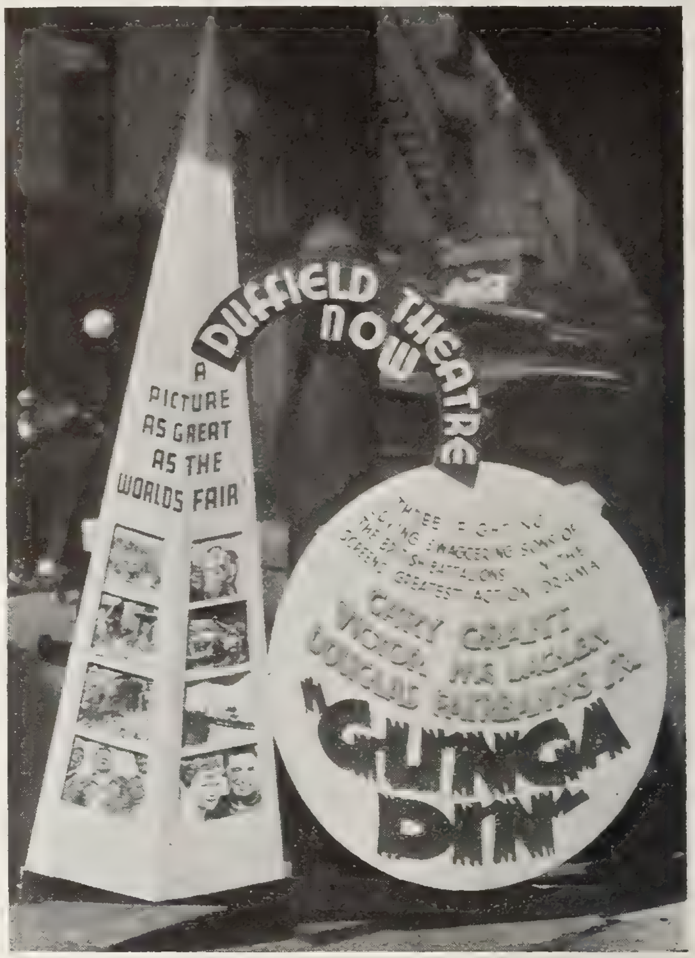
In comparison with the circuit manager who may, or is instructed to look to his home office for guidance and assistance, your independent is on his own. He makes his own pace. His boxoffice efforts are largely self-inspired. That these efforts are highly valued is indicated by Metro-Goldwyn-Mayer's recent offer of $10,000 in prizes to solo operators for the best exploitation on the company's product released between September and January.

Returns should help clarify the pros and cons of the perennial argument that the theatremen unencumbered by home office regulation is in a better position to do an immediate and more profitable job at the boxoffice.

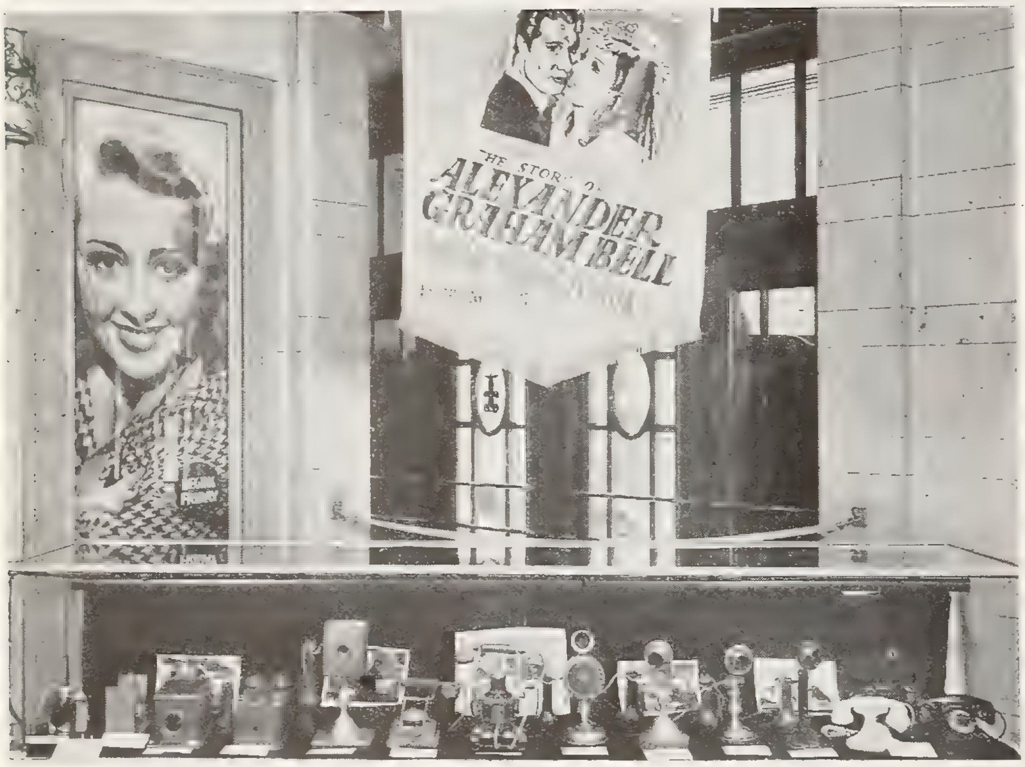
A-Mike Vogel

Round Table In Pictures

Held in conjunction with the showing of "Cafe Society" at Loew's Ziegfeld was the annual waiters' race in which 37 waiters, representing various hotels and night clubs, participated. Carrying tray, wine bottle, glass and chafing dish, men started from theatre and raced a distance of four blocks, winners presented with loving cups by Judy Garland. Gilbert Marbe, manager, and Jerry Sager of Loew's publicity department handled arrangements.

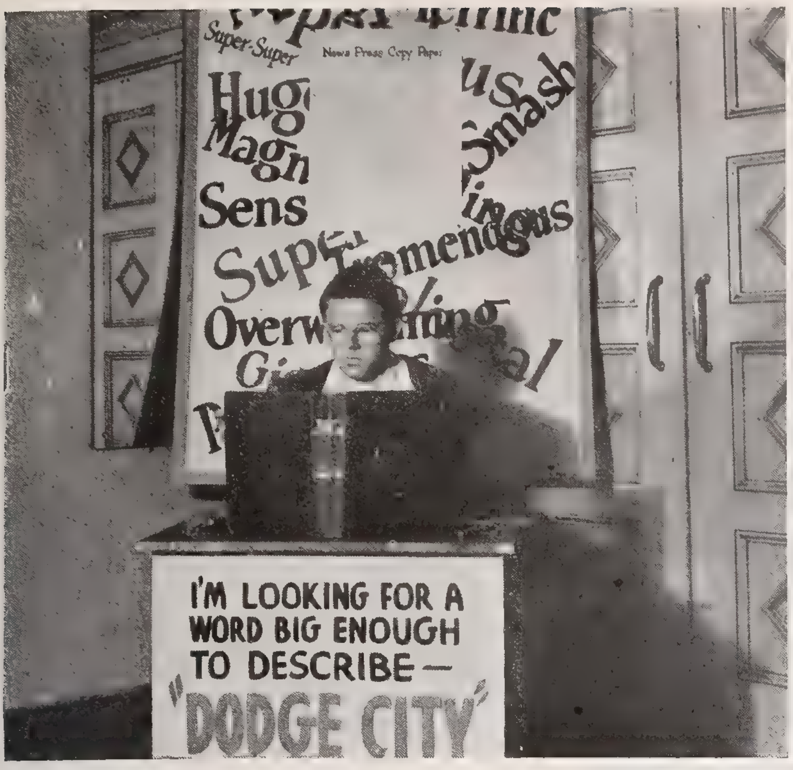


Carrying out the theme of the World's Fair, George Stoves, Duffield Theatre, Brooklyn, constructed a trylon and perisphere of compoboard to exploit his date on "Gunga Din". Inset in the sections of the trylon were scene stills, tiein copy atop reading "A picture as great as the World's Fair"; perisphere carried title, cast, etc. Entire display was used as street bally.



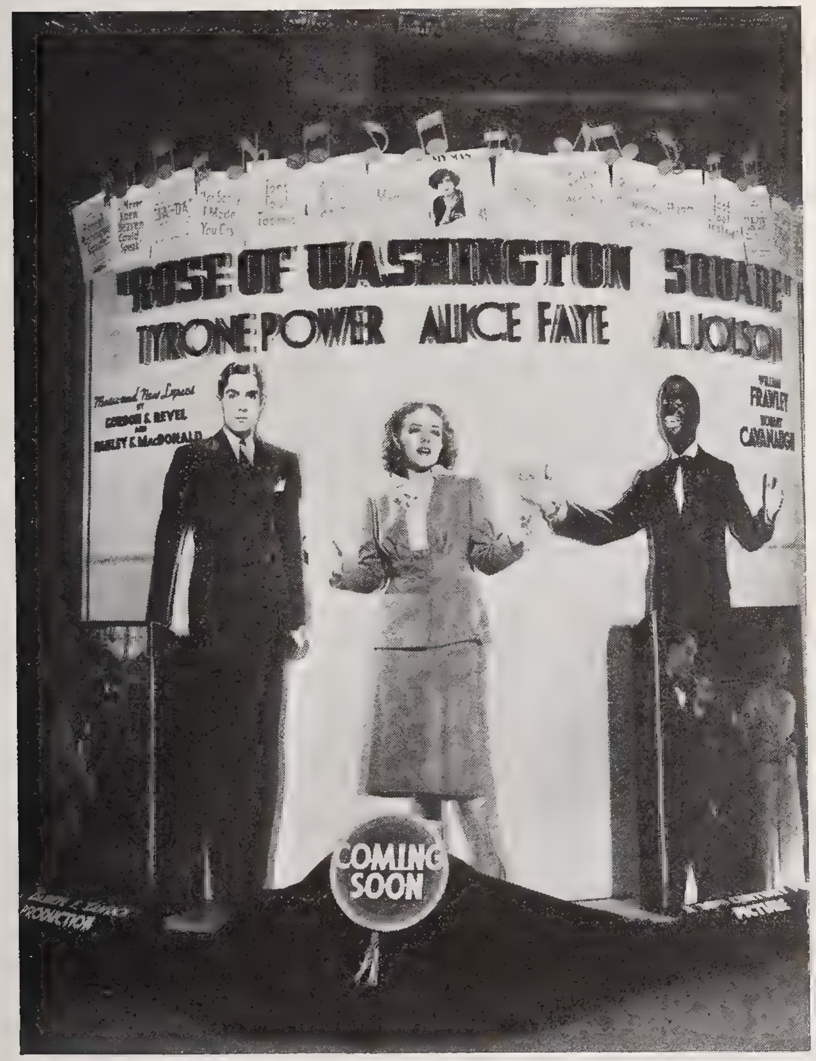
Promotion of old telephones through a tieup effected by the Fanchon & Marco advertising department in St. Louis proved to be an interesting and eye-arresting lobby display for the date of "Alexander Graham Bell" at the Ambassador Theatre. Earliest type instrument up to the latest, with explanatory cards, were displayed; background included scene stills from picture. Display was set up twelve days in advance of opening date.

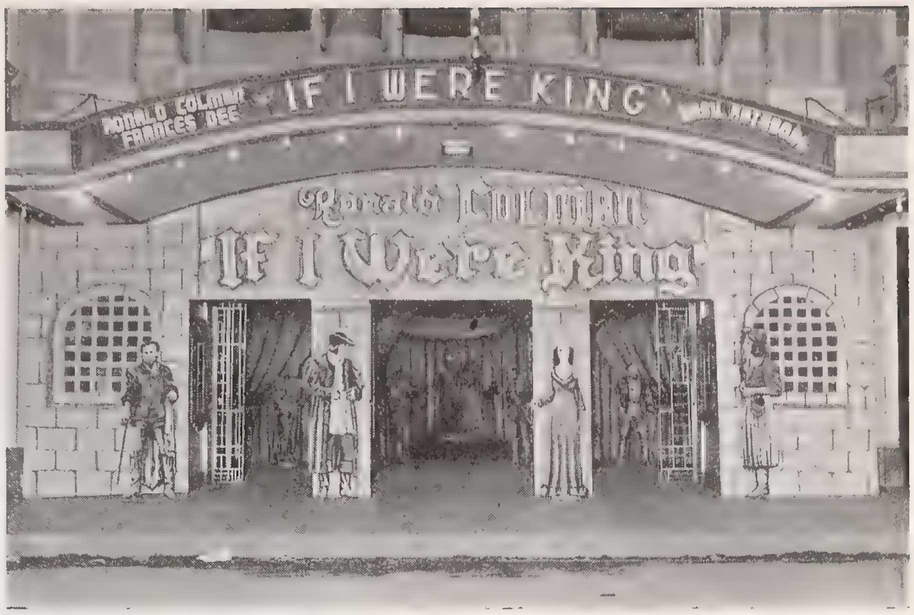
Through cooperation of police, Russ Bovim, at Loew's in Columbus, Ohio, placed a radio cruiser on streets equipped with loudspeaker announcing safety messages interspersed with plugs for "Sergeant Madden". Attractive "copperette", dressed in uniform, distributed copies of a summons to appear at the theatre to witness the film. Girl also visited public offices, stores, etc., handing out the summonses. Sergeants of the Columbus police force were invited to attend opening day.



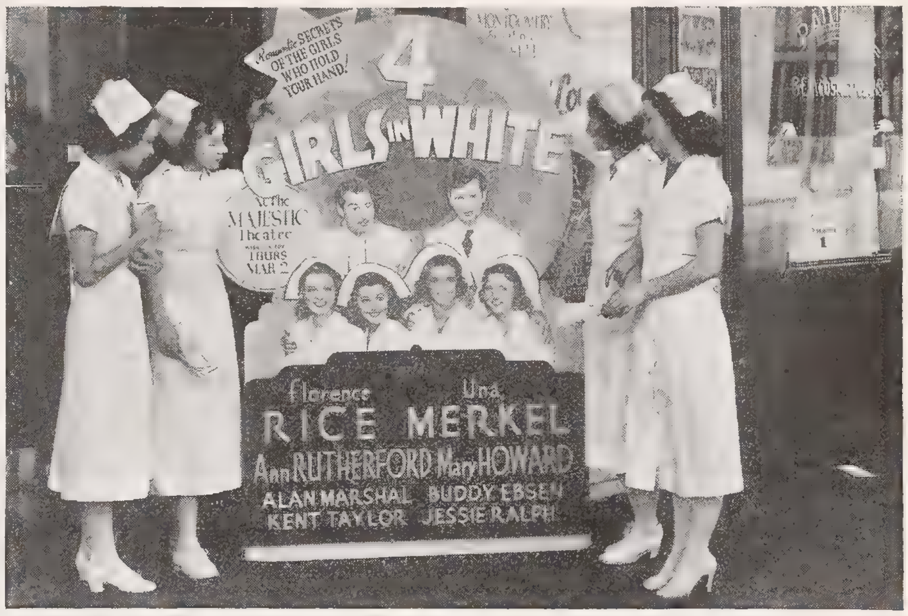
For a week ahead of opening of "Dodge City" at Warners' Granada Theatre, in Santa Barbara, California, Manager Howard Ralston planted studious-looking lad at desk in the lobby. Poring through a giant dictionary, copy advised that the boy was looking for a word large enough to describe the picture.

Highly effective because of its simplicity is the setpiece in the New York Roxy lobby designed by Ad Head Homer H. Harman. In addition to lifesize cutouts of the stars, further interest was built through use of transparent panels on both sides. Colorwheels under the "coming soon" snipe and playing on the face of the setpiece revolved automatically.

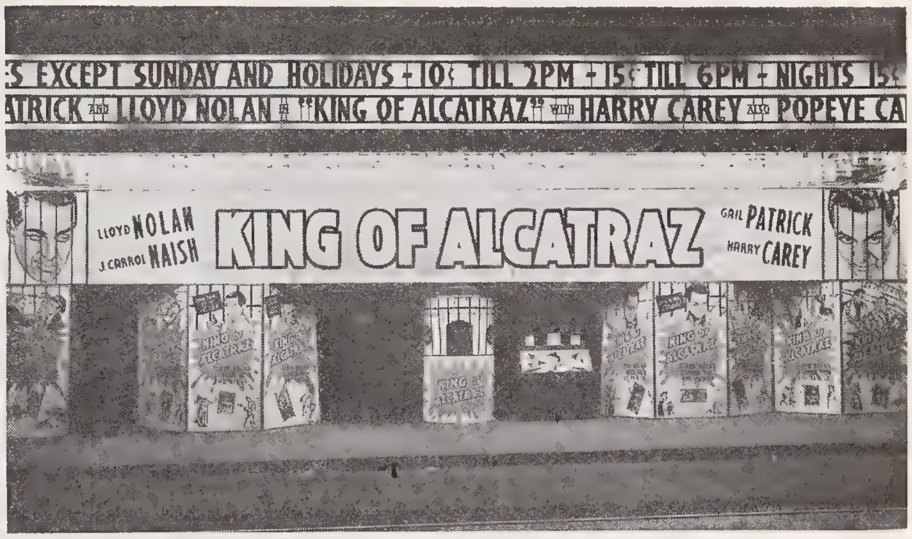




Converting the front of the Vision Theatre in Cebu, Philippine Islands, into a medieval castle was accomplished by Manager John Go Kong Wei for the engagement of "If I Were King". Stationed in front and in outer foyer were giant costumed cutouts of the various characters appearing in the picture.



Four girls in white helped City Manager Bob Suits exploit that picture's opening at the Majestic Theatre in Evansville by distributing health certificates to passersby. Copy on certificate entitled holder to a clean bill of health providing he saw the film.


S EXCEPT SUNDAY AND HOLIDAYS + 10¢ TILL 2PM + 15¢ TILL 6PM + NIGHTS 15¢
ATRICK AND LLOYD NOLAN IN "KING OF ALCATRAZ" WITH HARRY CAREY ALSO POPEYE CA
LLOYD NOLAN
J. CARROL NAISH
KING OF ALCATRAZ
GAIL PATRICK
HARRY CAREY

A typical Charninsky front was that created by the Dallas Round Tabler for the subsequent run of "King of Alcatraz" at the Rialto. Depending largely upon such displays for extra attention, in this instance Louie emphasized strength of the picture by the title in outline letters and blowups of the stars.

UNITED STATES MAIL WORKS FOR SORIERO

Los Angeles Round Tabler Hangs Window Cards from Boxes to Exploit Coming Attractions

Using the regular exchange window card for the purpose, Manager Tom Soriero, of the United Artists' Downtown, in Los Angeles, has discovered a unique display method to publicize his coming dates. He mails the cards unfolded to names on the theatre list in an 18-mile area surrounding the house, suspending the cards from mail boxes for regular pick-up.

Each week, on hundreds of window cards is pasted a blank address form, a strip covering the bottom width of the card. These blanks are filled in with the names and addresses and properly stamped. To insure that the cards will not be covered up, a "do not fold" box is carried on the side. Tied to each is an elastic loop from which the card is suspended on front of box (see cut) so as not to interfere with those using the mail slots.

The time selected for the plant is right after the last mail pick-up on night before opening the picture, so that the cards are in full view on busy corners until the first morning pick-up. The best located boxes all over town are used for the widest circulation and Tom reports a lot of comment from those to whom cards are addressed.

An extension of the idea is credited to a visiting publicist, who suggests that boys be planted alongside of the boxes the day ahead with a supply of window cards to be mailed, one of which is suspended from the box after each pick-up. Even in the biggest of cities, he claims, there should be at least a half-hour between pick-ups, which will allow plenty of circulation.

"LET'S HEAR FROM YOU"

20th Century-Fox To Broadcast Derby on Behalf of "Rose"

Top promotion arranged by 20th Century-Fox in advance of "Rose of Washington Square" is broadcast of the Kentucky Derby nationally famed horse race. This will be heard over entire CBS network, on May 6, from 6:15 to 6:45, eastern daylight saving time. Ted Husing, Bryan Field and Bob Trout will announce.

The program is reported as a first-time that the Derby has been broadcast through the sponsorship of a film company, the date coming a week ahead of national release date. Studio personalities will participate.

"LET'S HEAR FROM YOU"

Pennzoil Tieup for "Pacific"

Latest co-op to be arranged for "Union Pacific" by Paramount is with the Pennzoil Company, which is set to back up the date in various situations. Pennzoil's interest in the picture arises from the fact that the company has lubricated the Union Pacific's fleet of streamliners since they were first put into service.

Soriero's Window Card Awaits Postman

Hartford Boys Aid Date on "Streets"

Active participation of Mayor Thomas J. Spellacy to aid a benefit performance of Monogram's "Streets of New York" at the State, in Hartford, on behalf of the Hartford Friends of Boys, was featured in the advance campaign, His Honor purchasing the first ticket, papers using photo and story. The juvenile association, composed of local bootblacks and newsboys, presented a 15-minute dramatization of the picture over Station WTHT a day ahead, program produced, directed and acted by the boys, whose ages ranged from 12 to 16. Tickets to the benefit as well as display cards advertising the picture were printed on the club press at no cost to theatre, the cards tacked to newsstands and bootblack boxes of the members. This assured additional posting in busy sections.

Other newspaper publicity was secured through special screening for the Connecticut School for Boys, screening attended by Hartford police heads. Another break worthy of note, was tiein of popular columnist who devoted entire column to local citizens starting life as newsboys. Jackie Cooper's affiliation with the Boy Scouts was called to the attention of all local Scout masters and prominent windows were secured on camera, jewelry and cosmetic tieins. In addition, co-op ads were secured from participating merchants.

Contest Widely Circulated

Outstanding contest was featured by the Hartford *Times* and the *Insurance Girl*, weekly publication reaching over 30,000 office workers, offering guest tickets to those naming the greatest number of streets in Hartford corresponding with streets in New York.

Campaign was put on by Manny Reiner, under the supervision of Lou Lifton, Monogram publicity and advertising director.

New York Opening For "Wuthering" Gets Star Buildup

Highlighting the advance campaign for "Wuthering Heights" at the New York Rivoli was the visit of Merle Oberon and William Wyler, star and director of the picture, who participated actively in securing wide publicity for the date. Miss Oberon appeared as guest star on the Kate Smith hour in a dramatization of the film and with Mr. Wyler was interviewed by the local press and wire services.

Shopping tour of Saks Fifth Avenue was used by the store to tie in large newspaper ads crediting the picture and date. Store also devoted prominent window to display of original wedding gown worn by the star in the film and followed this with a fashion show for style editors which exhibited adaptations of Miss Oberon's costumes.

Interior sets from the picture were reproduced in the famed House of Tomorrow at W & J Sloane's and Best and Company featured hat styles suggested by those worn in the picture. Here also, the store used newspaper advertising and windows to emphasize the tiein. Literary classic angle was stressed by Scribner's & Sons, book publishers, at their Fifth Avenue store, local branch libraries, highschools and colleges also tied in, with the exploitation of special displays having to do with the novel.

The front of the theatre attracted unusual attention by an elaborate display which featured a giant panel duplicating layout of scene stills and captions recently published in *Life* magazine. To carry this out, the same stills used by the publication were blown up to giant enlargements.

"LET'S HEAR FROM YOU"

Bailey Helps Editor Write Robbery Story

When Earle H. Bailey, of the Harris Warren, Warren, Ohio, found himself in the office of the *Tribune* as a story broke on a local train robbery, he persuaded the editor to use some of the theatre's small ads on "Jesse James" which was playing currently at his house. In addition to scattering the mats throughout, the story heading read "Jesse James Rides Again," and, in addition, picture title was prominently mentioned.

For "They Lived Again," Bailey imprinted his picture message on small pieces of paper which were inserted in capsules and mailed to medical men and nurses.

"LET'S HEAR FROM YOU"

Gail Egan Broadcasts

Reported as immediately popular is the nightly broadcast from 11:45 to midnight over CFAC, Calgary, Canada station of the program entitled "Shadowland," broadcast on behalf of Pete Egan's Capitol and Palace theatres. Gail Egan, program announcer and in charge of radio publicity for the two theatres, finds that the program, mostly confined to picture news and coming attractions, has already attracted many out-of-town listeners, who credit the broadcast for bringing them to town to see the pictures mentioned.

FIRST QUARTER JUDGES VOTE QUIGLEY AWARDS

Entrants Selected from Among "Fortnight" Winners Chosen for Added Honors in Initial Quarter of 1939 Competitions

by A-MIKE VOGEL

The most important event so far in the short history of this year's Awards, came about last week with the selection by the Judging Committee for the Quigley Quarter-Plaques, Medals, Citation Certificates, voted to 61 entrants who had earned preliminary honors as winners of the Fortnight Appointments during the First Quarter of 1939.

The high standard of competition resulted in Plaques to the three top entries, Silver Medals to the following five and Awards of Quarter-Master Citation to 53. The judges were S. Barret McCormick, of RKO Radio; Irving Lesser, New York Roxy, and Harry Goldberg, Warner Bros. Theatres.

Leading the list of Plaque winners is John Burhorn of South Chicago, winner of the 1938 Silver Grand Award. Close behind come Ferd Nessel of Anderson, Indiana and Gus Lampe of Syracuse, New York.

Publicists Share Awards

As is usual in Awards procedure, in the case of publicity men who cooperate with managers winning an Award, P. E. McCoy is voted a Special Quarter-Master Silver Citation on Moon Corker's entry from Athens, Ga., Ted Emerson, Tri-States Nebraska zone publicity director, is honored similarly on Eddie Forrester's and Bill Miskell's entries from Omaha.

As was emphasized in previous issues, the Judges in almost every instance gave preference to entrants who had earned a Fortnight Appointment in more than one preliminary two-week period. It was agreed that the top honors should go to theatremen represented more than once in the five Fortnights of the First Quarter. It was felt that an entrant capable of turning out a winning promotion in one Fortnight should be able to repeat in at least another, especially when there were five opportunities in the First Quarter to score.

Single Entry Wins Plaque

This decision, however, was not so rigid as to bar single promotions of unusual merit as proven in the case of Manager Ferd Nessel, of the State, in Anderson, Indiana. As was detailed in last week's issue, Nessel fought a serious city-wide flu outbreak to keep his theatre open with a skillfully executed publicity campaign stemming from his cooperation with the local health board. Though this was the only entry from Nessel during the First Quarter, the Judges were unanimous in selecting it as worthy of a Silver Plaque.

Definite evidence of the wide popularity

(Continued on following page)

Three Are Voted Quarter-Master Plaques

JOHN BURHORN
Gayety, South Chicago, Ill.

GUS LAMPE
Keith, Syracuse, N. Y.

F. D. NESSEL
State, Anderson, Ind.

Five Are Voted Quarter-Master Medals

MOON CORKER
Georgia, Athens, Ga.

EDDIE FORRESTER
Omaha at Omaha

LOU HART
Hippodrome, Gloversville, N. Y.

C. L. HOLLISTER
Babcock, Wellsville, N. Y.

JACK SIMONS
Loew's Poli, Hartford

Fifty-three Are Voted Quarter-Master Citations

GEORGE BANNAN
Van Wert, Van Wert, Ohio

RAY BELL
Loew's, Washington

M. C. BURNETT
Loew's, Dayton

A. KENT CRAIG
Capitol, Cobury, Ont.

MERLE EAGLE
Palace, Peoria

SAM GILMAN
Loew's, Harrisburg

HAROLD GROTT
Met, Baltimore

J. HENRY KAHAN
Savoia, Philadelphia

MILLARD LEE
Delta, Opelousa, La.

W. RAY McCORMACK
Roxy, Frankford, Ind.

FRANK MURPHY
Loew's, Syracuse

LES POLLOCK
Loew's, Rochester

JOE RUDDICK
Gillioz, Springfield, Mo.

MATT SAUNDERS
Poli, Bridgeport

E. M. SCOTT
Grand, Columbus, Ga.

CHARLES B. TAYLOR
Buffalo at Buffalo

STAN BENFORD
Earle, Philadelphia

AUBREY BUSTIN
Coliseum, London

LIGE BRIEN
Prince, Ambridge, Pa.

EVERETT C. CALLOW
Warners', Philadelphia

TED DE GRAZIA
Lyric, Bisbee, Ariz.

TED EMERSON
Omaha at Omaha

FRANCIS GOOCH
Uptown, Bath, Me.

MILT HARRIS
Loew's, Cleveland

JOHN HOWE
Olympia, Portsmouth, N. H.

A. J. KALBERER
Indiana, Washington, Ind.

JACK LYKES
Loew's Stillman, Cleveland

J. E. MANUEL
Strand, Delaware, Ohio

PAT PATCHEN
Midwest, Oklahoma City

JIMMY REDMOND
Bonham, Fairbury, Neb.

BOB RUSSELL
Poli, New Haven

F. B. SCHLAX
Strand, Oshkosh, Wis.

DWIGHT SEYMOUR
Kermit, Kermit, Tex.

STUART TOMBER
Fargo, Sycamore, Ill.

H. F. BORRENSEN
Winona, Winona, Minn.

J. J. CAHILL
Brockton, Brockton, Mass.

E. E. CRABTREE
Fischer, Danville, Ill.

FRANCIS DEERING
Loew's, Houston

WARD FARRAR
Loew's, Indianapolis

KEN GRIMES
Warners', Erie, Pa.

THOR HAUSCHILD
Paramount, Marion, Ind.

BILL JOHNSON
Opera House, Millinocket, Me.

JOHN LA DUE
Strand, Akron, Ohio

HAROLD LEAND
Revere, Revere, Mass.

BILL McCOLLISTER
Chakeres, Greenville, Ohio

BILL MISKELL
Orpheum, Omaha

RALPH PHILLIPS
State, Sioux Falls, So. Dak.

MORRIS ROSENTHAL
Majestic, Bridgeport

J. G. SAMARTANO
Poli, Meriden

SID SCOTT
Capitol, Sudbury, Conn.

CLYDE SMITH
Paramount, Hot Springs, Ark.

REX WILLIAMS
Hoosier, Whiting, Ind.

OTHER LAST "FORTNIGHT" ENTRIES

(Continued from preceding page)

of the new Awards policy is to be noted in the steadily growing number of exploitations that were considered for the preliminary two-week Fortnight Appointments in the First Quarter. Originally, it was intended to hold these Appointments to an arbitrary number. However, the increasing amount of fine showmanship material made an early revision necessary in the regulations which were changed to allow as many Appointments to be made as were deserving of these honors.

Included among entries which were counted among the Awards winners in the last Fortnight period are the following exploitations which were not detailed in last week's issue. They represent activities of various kinds.

Grott Holds Over Lobby Display To Accommodate His Patrons

A first-time that a theatre in the State of Maryland was able to promote a Federal fingerprinting apparatus for lobby was reported by Harold Grott at the Met, who secured cooperation of local police for "They Made Me a Criminal" opening. Originally intended to be in operation only during the run, so great were the demands from his patrons to be fingerprinted that in addition to remaining open all day and evening, the equipment and attendants were held over for a second week, running into new picture booking. Art work and stories were amply covered in local dailies.

Week before the display was set up in the lobby, Grott ran a trailer behind a newsreel shot showing J. Edgar Hoover fingerprinting Vice-President Garner and Walter Winchell, telling the people of the fingerprinting department. The service at theatre was also plugged in radio broadcast.

Brien Promotes Local Pilots To Drop "Dawn Patrol" Heralds

Treating his patrons to a surprise aviation display, Lige Brien, of the Prince Theatre, Ambridge, Penna., promoted local stunt fliers to do their stuff opening day of "Dawn Patrol," dropping theatre heralds as they zoomed over the city. In addition to promoting the flight, entire cost of heralds was offset by merchants' ads on reverse side.

Also promoted by Brien for lobby display was "home-made" plane, constructed by youthful local inventor, who had recently flown his machine to Cleveland. Promotion brought human-interest story on page one of newspapers, including picture plug and playdates.

Murphy's Easter Egg Hunt Tie-in Nets 1,729 Lines for "Serenade"

Taking his annual egg hunt put on in conjunction with the Easter celebration, Manager Frank Murphy, Loew's State, Syracuse, tied in the event with the local Journal for a smash campaign in advance of "Broadway Serenade," wherein Jeanette MacDonald was widely publicized by offering prizes to the winners. Counting all publicity received as a result, Murphy reports a total of 1729 free lines over a five-day period, with generous mention in story and art of the star and picture, in addition to photos of the hunt and bunny lobby display.

Over 1,000 colored eggs were buried at designated spot in local park, with golden and silver eggs bringing cash prizes and 50 others good for guest tickets to the picture. The bunnies in the lobby were given to the children finding the greatest number of eggs.

McCormack Reports Free Shows Sponsored by Local Merchants

Gaining strong support from the local P. T. A. and other local civic-minded organizations, was the series of special free Saturday morning shows for children of the county put over by manager W. Roy McCormack, Roxy, Frankfort, Ind., in cooperation with local merchants who underwrote the entertainments. In all, four shows were given, one each Saturday, featuring, in turn, Americanism, Safety, Boy Scout work and Fire Prevention.

Each of these subjects was covered by authorities familiar with their operations, in all instances, speakers prominent in civic movements. In addition, the show included a program of film attractions put together especially for the children. Publicity was featured by page-one stories and other helpful newspaper support.

Citizenship and Americanization Show Staged by Williams for School Children

In conjunction with President Roosevelt's proclamation of Americanization Days, and a local drive by civic organizations for better citizenship and respect for the American flag, Rex Williams, on Lincoln's Birthday, staged a series of five free shows at the Hoosier Theatre to the school children of Whiting, Ind., the showing sponsored by the Lions Club, American Legion, Boy and Girl Scouts. Theatre was decorated extensively with a 30-foot American flag covering the entire stage. Boy Scouts assisted theatre ushers with Legionnaires and others acting as hosts. Drum corps with flag bearer paraded the children from schools to the theatre.

Program included the following subjects: Declaration of Independence, March of Time No. 5, Servant of the People, Paramount News No. 42, and Community Singing No. 10. Following the speeches by prominent state officials and the mayor, the children stood and pledged allegiance to the flag. The film show was gratis, with the Legion and Lions paying for the operators. Theatre staff volunteered their services.

The event was counted as one of the finest prestige builders in the history of the theatre, with Williams receiving letters of commendation from all participating organizations. In addition the show was put on in all other towns of the Indiana-Illinois Circuit, of which the Hoosier is a unit, and Rex reports numerous requests from other situations for information on the staging.

Benford Sells "Pygmalion" Date With Original Trailer Copy

Realizing the need for some unusual publicity for his early February date on "Pygmalion," at Warners' Boyd, Philadelphia, Manager Stanley E. Benford, now at the Earle, struck upon a unique trailer angle conceived and executed with the cooperation of Everett Callow, Philadelphia zone ad head. Made up by National Screen, the trailer was headed by a replica of a telegram from the MGM studios regretting that preview scenes were not available and suggesting that patrons be advised that the picture had been selected as one of the 10 best of the year.

Copy following was in form of a personal endorsement by Benford emphasizing that the feature was not a costume picture and was not about Greek mythology, but that it was "Strictly a down-to-earth story of guttersnipe, a girl you wouldn't want in your home who was molded into a lady fit to walk with a queen." Rest of the copy continued to do an ace selling job to the extent that all the Warner houses in the zone and in other districts also used the trailer for excellent returns.

Leading Women's Organizations Endorse "The Grand Illusion"

Reported as a first time that a neighborhood theatre was able to successfully contact and secure cooperation of leading local women's organizations to endorse a picture was the accomplishment of Henry Kahan, manager of the Savoia Theatre, in Philadelphia for the engagement of "The Grand Illusion." Highlight of the theatreman's campaign was promoted broadcast directly from lobby in which prominent localites plugged the picture. Announcer from WPEN introduced presidents of various educational societies in addition to war veterans, all of whom extolled the picture.

Newspaper coverage included a word contest, guest tickets going to those submitting largest number of words secured from picture title and stories and art were planted in Italian and Jewish papers, as well as the local dailies.

Top Newspaper Publicity Campaign Stresses Hollister's "Managers' Week"

For his annual "Managers' Week" drive at Warners' Babcock, Wellsville, N. Y., "Holly" Hollister put together a distinctly out of the ordinary publicity campaign for the event, the local county press cooperating generously to call attention to the events. In all Hollister reports a total of nearly 300 inches of free space which included a co-op page built around a misspelled word idea for prizes.

The Round Tabler's campaign was built around a series of stage programs including special orchestras, table tennis exhibition, an "information please" contest, among other attractions. In addition, "Holly" secured a lot of space with a personal illustrated biography story and frequent mentions in widely-read local column.

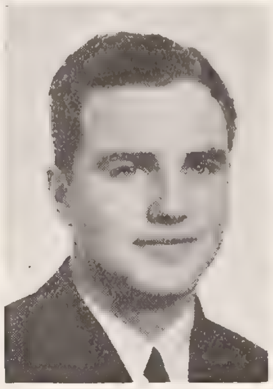
MEET UP WITH SOME MEMBERS

Archie Adams
(above)
San Marco Theatre
So. Jacksonville, Fla.

Frank Case
(below)
Smith Theatres
Syracuse, N. Y.

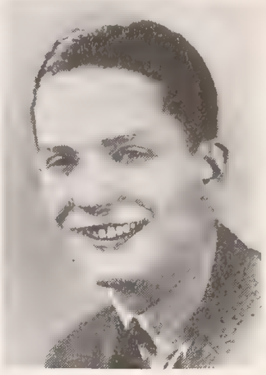
Robert W. Flinchum
(above)
Park Theatre
Roanake, Va.

H. C. Lewis
(below)
Lindsey Theatre
Lubbock, Texas



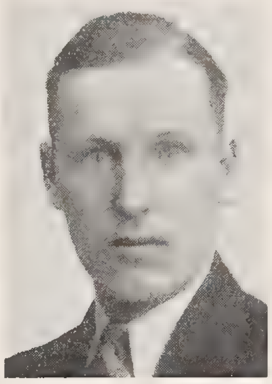
R. L. Nichols
(above)
Royal Theatre
Warsaw, Ill.

John R. Schultz
(below)
Liberty Theatre
Sharon, Penna.



William A. Berns
Assistant Manager
Pelham Theatre
Bronx, N. Y.

Arlo Clausen
Waupaca Theatre
Waupaca, Wis.

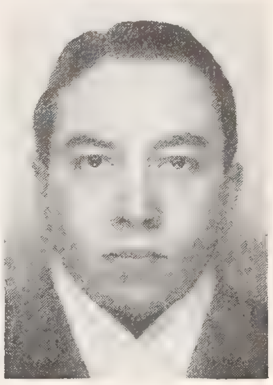


W. Gallagher
Parker Theatre
Darby, Penna.

Nelson McCollom
Tivoli Theatre
Gary, Indiana

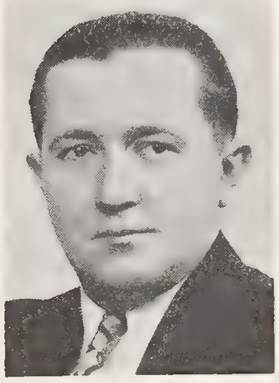
John F. O'Halloran
Waltham Theatre
Waltham, Mass.

Alfred Simon
Inwood Theatre
Forest Hills, N. Y.



Frank Blocher
Kimbark Theatre
Chicago, Ill.

Walter Cohen
Leader Theatre
Baltimore, Md.

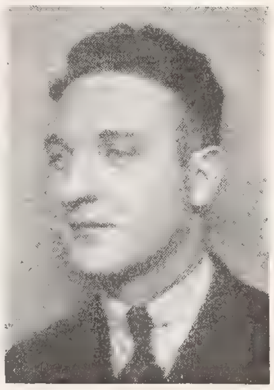


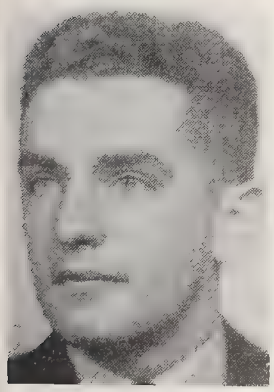
J. Frank Gephart
Logan Theatre
Altoona, Penna.

Joe Marino
Assistant Manager
Harlem Opera House
New York City

Joe Ruddick
Gillioz Theatre
Springfield, Mo.

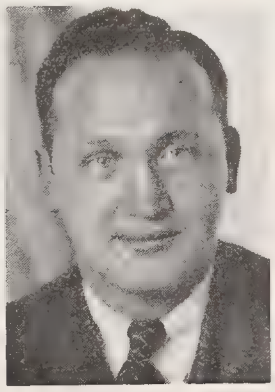
Frank Slavik
Granada Theatre
New Prague, Minn.

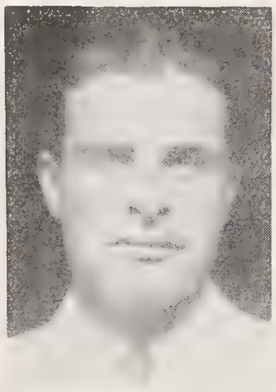




Ray Bowman
Assistant Manager
Ritz Theatre
Tiffin, Ohio

Bob Cox
Park Theatre
Dexter Maine





Mac Goldstein
Hollywood Theatre
Charlestown, Mass.

G. F. Morris
Assistant Manager
Sierra Theatre
Stockton, Cal.

Bernard Samuels
Midwest Theatres
Detroit, Mich.

Henry Sutton
Regent Theatre
Pittsburgh, Penna.

YOU ARE INVITED TO JOIN UP

JOSEPH L. PARROTT

started in show business at the Ritz Theatre in Valdosta, Georgia, in 1930, as stage electrician and held that position for five years, then was promoted to stage director and house electrician. He later resigned to do electric work. He returned to the Ritz in 1937 as doorman and assistant manager, then was transferred to the President Theatre, Manchester, Ga., as assistant and relief operator. Very shortly after, Joe became exploitation car manager for the entire Martin Circuit, continuing there until 1938, at which time he became manager of the Ritz Theatre in De Funiak, Florida.

▽

JOHN F. O'HALLORAN

manages the M & P Waltham Theatre, Waltham, Mass. He entered showbusiness soon after his arrival in America, hailing from Galway, Ireland. His first position brought him to the Waltham and his subsequent jobs were at the Cameo in Bridgeport, Conn., the Lincoln in Quincy, Mass. and the Lyric in Athol, Mass. Prior to coming to his present theatre he worked at the Film Exchange in Boston and gained much experience in the movie industry.

▽

HIBBARD A. HENDERSON

acts as the assistant manager at the Beacon Theatre, Boston, Mass., another house belonging to the Mullin and Pinanski Circuit. Publicity work takes up some of his time while he is on the job. He began his career at the Metropolitan Theatre, also in Boston, in 1927, as a part-time usher but left there after a year. In 1930 he returned, securing a job in the publicity department. Several years later Henderson was transferred to the Beacon, from where he now communicates.

▽

HERB RIGHTHAND

is the manager at the Island Theatre, in Hollis, Long Island, New York, one of the houses of the Interboro Circuit. In 1927 he did ushering work for Paramount-Publix and then went on to Schine Theatres, in a managerial capacity. His next job brought him to the Paramount Theatre in Asbury Park, N. J., where he served as an assistant. Prudential Playhouses also claimed his services as a manager before he secured the house at which we now find him.

▽

RICHARD H. STODDARD

began his theatrical career from the bottom of the heap about four years back. His first job was that of part-time usher at the Capitol Theatre in Davenport, Iowa, being promoted in due course to doorman and chief of service at this house. Moving to the Paramount he worked as an assistant manager and then went back to the Capitol, also as assistant. In 1938 he took over the Spencer Theatre, Rock Island, Illinois, where he is now managing.

Birthday Greetings

William A. Agnew
Jack E. Alger
W. M. Allison
R. J. Baker
Leo Barron
Angie C. Berkholtz
Merle R. Blair
Jack P. Blitt
A. M. Bowyer
Paul O. Brake
William Briemann
Leonard Camarata
L. W. Carroll
Walter C. Carroll
Robert Corbin
Arthur K. Dame
John Stanley Davies
Fred G. Doney
Henry Dorsey
Don G. Dungan
Doty H. Elmore
Charles W. Felter
Seth H. Field
Orville F. Finkboner
R. J. Freedman
Ned Gerber
Phil Godel
Bob Goodfried
Vincent Gulli
Haywood E. Harrington
Morris Hatoff
Juanita K. Heaton
Jack Hobby
Nathan Hoffman
R. F. Hotz
F. E. Holland
J. T. Hughes
Joseph Isaac
Herbert James
Joe Joel
Edward C. Johnson
Roscoe Jones
Joe Kannon
Richard M. Kennedy
Bertell Kennerson
Paul Kessler
Magan Kheta
Russ Kitchin
Joseph Kligler
Maurice W. Lathrop
Walter League
Al Liebman
Louis Liss
Albert B. Lourie
Harry L. Levine
George C. Lewis
Kenneth N. Lund
Joe McDonald
Tom F. McDonald
Melvin McSett
William J. Mahon
E. H. Martsky
Galon R. Miller
Laurence J. Nordine
Frank S. Nugent
Pierce C. O'Donnell
Willis Parady
Kenneth B. Parker
Pearce Parkhurst
Edwin Pettett
Richard M. Phillips
Jack Purves
Herbert Ram
Wendell Richardson
Frederick M. Ross
Jack Rubin
L. Joseph Ryan
Bernard V. Samuels
Jack E. Sarphie
Milton A. Schosberg
Harold J. Schmidley
William M. Scruggs
Leo W. Shuppert
Howard Schuster
John A. Schwalm
M. L. Silverman
Walter D. Stevens
Marion B. Stout
Arden R. Strong
Roland K. Vanderburg
Maurice Verbin
Joel Cedric Webb
Laurie Webb
Maxwell Weinberg
Alexander Weiss
Ben Weshner
Mrs. D. B. White
Roy E. Williams
Reed D. Yowell
Harry M. Yudin

J. M. NIX

began his career in showbusiness as popcorn boy in a theatre in Eufaula, Oklahoma. At the early age of 12 he worked as a projectionist and at 17 had his own house in Chocotah, in the same state. He bought the Roxy in Tulsa, Okla., producing stage and floor shows there. He also worked on Ziegfeld Follies for a year, next returning to Dallas, Texas, to join East Texas Theatres, remaining with them for three years. Nix then came on to Atoka, Oklahoma, to take charge of a couple of houses and then purchased the Castle in Brackettville, Texas, where he is also manager.

WILLIAM A. BERNS

acts as the assistant manager of the Pelham Theatre, in the Bronx section of New York City, which is owned by Cocalis Enterprises, Inc. Bill states he was born into showbusiness and proudly tells us his father was the last manager of the famous Arch Street Theatre in Philadelphia, Pa., where John Drew, father of the Barrymores, was the first manager. An usher's job started the ball rolling for him in 1937, at the Tribune Theatre in New York City and soon after he did doorman duty. The following year he was advanced to his present location. Come and say hello, Bill.

▽

NOYES C. STARR

manages the Rialto Theatre, La Feria, Texas, one of the houses of the Hall Industries Theatres. Although Noyes is practically a new-comer in motion picture business, by the various reports he has already forwarded to us, we can discern an apt showman and active contributor in him. We are delighted to have you with us and look for material from you, at not too infrequent intervals.

▽

R. L. NICHOLS

skippers the Royal Theatre in Warsaw, Illinois, attaining this position after little training in the theatre. Starting as assistant projectionist at a small house he was soon transferred to doorman duty at another house and then came on to his present spot. We anticipate reports of what you are doing for the box office in Warsaw, Nick, so please send them on.

▽

HENRY F. MEYER

started in showbusiness in 1937, working for Smalley's Camden house in Camden, N. Y. He had an opportunity, while at this spot, to study theatrical advertising and built a number of displays on various pictures. Henry was equipped for this work, having run projectors and built scenery for use on the stage at the high school he had attended, as well as acting as the stage manager there. We now find him in the advertising department of Smalley's Chain Theatres, Inc., headquartering at their Camden Theatre.

▽

GUS F. MORRIS

is no new-comer in the motion picture industry for his entrance dates back to 1911, when he began as an usher at the Silver Palace in San Francisco, Cal., working himself up the ladder to a manager's post. He moved from there to Salinas, where he managed the White Theatre, thence to Oakland and the Rialto house, in like capacity. By 1918 he reached the Strand in Berkeley and two years later bought and operated the Rialto in Oakland. Meeting reverses, due to the depression period, he lost his house but procured the job of assistant manager at the Sierra Theatre in Stockton, Cal. We are glad to number you in our Round Table membership, Gus and hope you are an active member.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Col-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel..................Col
Adventures in Sahara, Mel................Col
Adventure of Giacomo Casanova, Mel..Amerital
Adventures of Huckleberry Finn, The, 923 Com-Mel. ....MGM
Adventures of James Arden, 321, Mel......WB
Affairs of Annabel, 902, Com............RKO
Alexander's Ragtime Band, 903, Mus..20th-Fox
Alf's Button Afloat, Com..............Foreign
Algiers, Mel. ....UA
Alla en la Rancho Grande, Mus.......Foreign
All the Tomorrows, Mel.................Rep
All This and Heaven Too, Mel............WB
Almost a Gentleman, 920, Mel...........RKO
Always in Trouble, 914, Com.........20th-Fox
Ambush, 3820, Mel......................Para
Andy Hardy Gets Spring Fever, Com...MGM
Angels With Dirty Faces, 351, Mel........FN
Annabel Takes a Tour, 908, Com.........RKO
Annie Laurie, Mel...................Foreign
Arkansas Traveler, 3806, Com............Para
Arrest Bulldog Drummond, 3812, Mel.....Para
Arizona Cowboy, West...................Col
Arizona Legion, 982, West..............RKO
Arizona Wildcat, 929, Com...........20th-Fox
Army Girl, 7002, Mel....................Rep
Artists and Models Abroad, 3817, Com....Para

B

Back Door to Heaven, Mel..............Para
Ballerina, Mel.......................Foreign
Battle of City Hall, Mel.................WB
Beachcomber, The, 3863, Mel...........Para
Beau Geste, Mel.......................Para
Beauty for the Asking, 915, Com.........RKO
Big Town Czar, Mel....................Univ
Bizarre Bizarre, Com................Foreign
Billy the Kid Returns, 851, West.........Rep
Black Bandit, 3051, West................Univ
Blackwell's Island, 361, Mel............FN
Blind Alley, Mel........................Col
"Blondie," Com..........................Col
Blondie Meets the Boss, Com.............Col
Booloo, Mel............................Para
Bouquets from Nicholas, Com........Foreign
Boy Friend, 943, Com...............20th-Fox
Boy's Reformatory, 3823, Mel...........Mono
Boy Slaves, 911, Mel...................RKO
Boy Trouble, 3824, Mel.................Para
Boys Town, 902, Mel...................MGM
Breaking the Ice, 845, Mus..............RKO
Bridal Suite, Com.-Mel..................MGM
Broadway Musketeers, 368, Mel............FN
Broadway Serenade, 931, Mus...........MGM
Bronze Buckaroo, Mel................St. Rts.
Brother Orchid, Mel......................WB
Brother Rat, 355, Com....................FN
Burn 'Em Up O'Connor, 919, Com-Mel..MGM
Bulldog Drummonds Secret Police, Mel...Para

C

Cabira, Mel..........................Foreign
Cafe Society, 3826, Mel.................Para
California Frontiers, West...............Col
Calling Dr. Kildare, 932, Mel...........MGM
Campus Confessions, 3802, Com...........Para
Cancion del Alma, Mel................Foreign
Captain Fury, Mel.......................UA
Captain Scorpiob, Com...............Foreign
Carefree, 837, Mus-Com.................RKO
Cat and the Canary, The, Mel..........Para
Charlie Chan in Honolulu, 928, Mel...20th-Fox
Charlie Chan in Reno, Mel...........20th-Fox
Chalked Out, Mel........................FN
Champ, The, Mel........................MGM
Champs Elysees, Com-Mel.............Foreign
Chasing Danger, 941, Mel...........20th-Fox
Chicago Ben, Mel........................GB
Christmas Carol, 917, Com-Mel..........MGM
Cipher Bureau, 312, Mel..................GN
Citadel, The, 909, Mel.................MGM
Climbing High, 8072, Com...............GB
Coast Guard, Mel. ....Col
Code of the Cactus, West............St. Rts.
Code of the Fearless, West...........St. Rts.
Code of the Secret Service, Mel...........FN
Code of the Streets, 3019, Mel...........Univ
Colorado Trail, The, West................Col
Comet Over Broadway, 370, Mel..........WB
Convict's Code, 3822, Mel..............Mono
Convicts at Large, Mel...............St. Rts.
Confessions of a Nazi Spy, Mel...........FN
Coral Rocks, The, Mel................Foreign
Cowboy and the Lady, Com................UA
Crashing Through, 327, West.............GN
Crime Over London, Mel..................GB
Crime Ring, Mel........................RKO
Crime Takes a Holiday, Mel..............Col
Crossroads, Mel......................Foreign

D

Dangerous Cargo, Mel...............20th-Fox
Dangerous, Fingers, Mel...............Mono
Dark Dame, Mel........................MGM
Dark Eyes, Mel.......................Foreign
Dark Sands, Mel......................Foreign
Dack Victory, 354, Mel...................FN
Dawn Patrol, 303, Mel...................WB
Delinquest Parents, Mel..............St. Rts.
Dosperate Adventure, 7013, Com-Mel......Rep
Devil on Wheels, The, Mel...............WB
Devil's Island, 313, Mel..................WB
Disbarred, 3818, Mel....................Para
Divorce of Lady X, Com. (C).............UA
Dock on the Havel, Mel...............Foreign
Dodge City, 304, Mel. (C)...............WB
Dove, The, Mel.........................RKO
Down in "Arkansaw," 805, Mus...........Rep
Down on the Farm, 920, Com.........20th-Fox
Down the Wyoming Trail, West.......Mono
Dramatic School, 915, Mel..............MGM
Drifting Westward, 3853, West..........Mono
Drums, Mel. (C).........................UA
Duke of West Point, Mel.................UA
Duke Steps Out, Mel.................St. Rts.
Dybbuk, The, Mel....................Foreign

E

Each Dawn I Die, Mel....................WB
East Side of Heaven, Mus-Com..........Univ
East Side, West Side, Mel..........20th-Fox
Edge of the World, Mel...............Foreign
Empire of the West, West................GN
Empty World, Mel.......................GB
Everybody's Baby, 931, Com.........20th-Fox
Everything Happens to Ann, Com-Mel.....GN
Exile Express, 301, Mel..................GN
Exposed, 3032, Mel.....................Univ

F

Family Next Door, 3020, Com..........Univ
Family Affair, A, Mel....................WB
Fast and Loose, 924, Mel...............MGM
Federal Man Hunt, 820, Mel..............Rep
Federal Offense, Mel....................Para
Feud of the Range, West.............St. Rts.
Fighting Thoroughbreds, 821, West........Rep
First Offenders, Mel.....................Col
Fisherman's Wharf, 844, Mus............RKO
Five Came Back, Mel....................RKO
Five of a Kind, 919, Mel............20th-Fox
Fixer Dugan 922.........................RKO
Flight at Midnight, Mel..................Rep
Flight Into Darkness, Mel............Foreign
Flight to Fame, Mel......................Col
Flirting with Fate, 914, Com-Mel.......MGM
Flying Irishman, 919, Mel..............RKO
Foggy Quay, Mel.....................Foreign
Forged Passport, 823, Mel................Rep
For Love or Money, Mel.................Univ
40 Little Mothers, Mel................Foreign
Four Daughters, 352, Mel................FN
Four Feathers, Mel.......................UA
Four Girls in White, 921, Mel..........MGM
Four's A Crowd, 306, Com................WB
Freshman Year, 3025, Com-Mel..........Univ
Frog, The, Mel...........................GB
Frontier Pony Express, West............Rep
Frontier Scout, 325, West.................GN
Frontiersman, 3856, West................Para
Frontiers of '49, West....................Col
Fugitives for a Night, 903, Com.........RKO

G

Gambling Ship, 3023, Mel...............Univ
Gang, The, Mel.......................St. Rts.
Gang Bullets, 3818, Mel................Mono
Gang's All Here, The, Com-Mel......Foreign
Gang Smashers, Mel..................St. Rts.
Gangster's Boy, 3801, Mel..............Mono
Gantry the Great, Mel....................WB
Garden of the Moon, 358, Mus-Com........FN
Geronimo, Mel.........................Para.
Ghost Town Riders, 3054, West..........Univ
Girl Downstairs, The, 916, Com-Mel.....MGM
Girl from Brooklyn, The, 951, Mel...20th-Fox
Girl from Mexico, Com-Mel..............RKO
Girl Must Live, Com......................GB
Girl Refuge, The, Mel................Foreign
Girls on Probation, 369, Mel..............FN
Girls' School, Mel.......................Col
Glory of the Faith, Mel...............Foreign
Going Places, 359, Com-Mel..............FN
Golden Boy, Mel. ....Col
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, Com-Mel...........MGM
Good Girls Go to Paris, Com-Mel..........Col
Gorilla, The, 944, Com-Mel..........20th-Fox
Gracie Allen Murder Case, Com-Mel......Para
Grand Illusion, Mel..........Foreign (World)
Grand Jury's Secrets, Mel...............Para
Great Man Votes, 913, Com..............RKO
Great Waltz, The, 908, Mus............MGM
Guilty Trails, 3052, West................Univ
Gunga Din, 912, Mel....................RKO
Gun Packer, 3851, West.................Mono
Gunsmoke Trail, West...................Mono

H

Hard to Get, 310, Com-Mel...............WB
Hardys Ride High, 934, Com-Mel..........WB
Harlem Rides the Range, West........St. Rts.
Hatred, Mel. ....Foreign
Headin' for Texas, West. ....Rep
Heart of the North, 362, Mel. (C)......FN
Heart of Paris, Mel..................Foreign
Heaven on a Shoestring, Mel............Para
Hell Bound, Mel.....................St. Rts.
Hell's Kitchen, Mel......................WB
Herbst Manover, Com.................Foreign
Heritage of the Desert, Mel..............Para
Heroes of the Desert, 7118, West..........Rep
Hey! Hey! U. S. A., Com.............Foreign
Higgins Family, 7014, Com...............Rep
His Exciting Night, 3036, Com..........Univ
Hold That Co-ed, 907, Com..........20th-Fox
Home on the Prairie, 842, West...........Rep
Homicide Bureau, Mel....................Col
Honolulu, 922, Mus-Com.................MGM
Honor of the West, 3055, West...........Univ
Hotel Imperial, Mel......................Para
Hound of the Baskervilles, 936, Mel..20th-Fox
House of Fear, The, Mel.................Univ
Human Beast, The, Mel...............Foreign

I

I Am a Criminal, 3812, Mel.............Mono
I Am the Law, Mel........................Col
Ice Follies of 1939, 925, Com-Mel.......MGM
I Demand Payment, Mel..............St. Rts.
Idiot's Delight, 920, Com-Mel...........MGM
If I Were King, 3810, Mel...............Para
Illegal Traffic, 3809, Mel................Para
I'm From Missouri, 3830, Com.........Para
I'm From the City, 834, Com............RKO
In Early Arizona, West...................Col
In Old Mexico, 3855, West..............Para
In Old Montana, West................St. Rts.
Inside Story, 934, Mel...............20th-Fox
Inspector Hornleigh, 945, Mel........20th-Fox
International Crime, Mel..................GN
Invitation to Happiness, Com-Mel........Para
Island of Lost Men, Mel.................Para
I Stand Accused, 806, Mel...............Rep
I Take This Woman, Com-Mel...........MGM
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderul World, Mel.............MGM
It's in the Air, Mel...................Foreign
Itto, Mel. ....Foreign
I've Got a Horse, Mel................Foreign
I Was Made a Convict, 824, Mel..........Rep

J

Jesse James, 921, Mel. (C)..........20th-Fox
Jones Family in Hollywood, 946, Com..20th-Fox
Juarez, Mel. ....WB
Just Around the Corner, 915, Mus-Com. 20th-Fox
Juvenile Court, Mel......................Col

K

Keep Smiling, 902, Com.............20th-Fox
Kentucky, 923, Mel. (C)............20th-Fox
Kid from Kokomo, The, Mel..............WB
Kid from Texas, Mel....................MGM
King of Chinatown, 3827, Mel..........Para
King of Alcatraz, 3804, Mel.............Para
King of the Turf, Mel....................UA
King of he Underworld, 317, Mel.........WB
Knight and the Lady, Mel................WB
Kreutzer Sonata, Mel.................Foreign

L

Lady and the Mob, The, Com.............Col
Lady's from Kentucky, The..............Para
Lady Objects, The, Mel...................Col
Lady Vanishes, 8011, Mel................GB
Last Express, 3028, Mel.................Univ
Last Warning, The, 3027, West..........Univ
La Vierge Folle, Mel.................Foreign
Law Comes to Texas, The, West...........Col
Lawful Outlaws, West. ....Para
Lawless Valley, 981, West...............RKO
Law of the Texan, West...................Col
Law West of Tombstone, 909, West.......RKO
Let Freedom Ring, 926, Mus............MGM
Let Us Live, Mel.........................Col
Liebe Im ¾ Takt, Com................Foreign
Lighthorse Harry, Com...................WB
Lightning Carson Rides Again, West...Victory
Listen Darling, 904, Mel...............MGM
Little Adventuress, The, Mel.............Col
Little Flower of Jesus, Mel...........Foreign
Little Miss Broadway, Mus..........20th-Fox
Little Mother, Mel......................RKO

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Little Princess, The, 932, Mel. (C)...20th-Fox
Little Orphan Annie, 3814, Mel..........Para
Little Tough Guys in Society, 3011, Mel..Univ
Lone Star Pioneers, West.................Col
Lone Wolf Spy Hunt, Mel.................Col
Long Shot, The, 313, Mel.................GN
Lost Patrol, 991, Mel....................RKO
Love Affair, 916, Mel....................RKO
Lucky Night, 933, Com..................MGM

M

Made for Each Other, Mel...............UA
Mad Miss Manton, 906, Com...........RKO
Magnificent Fraud, The.................Para
Mamele, Com.........................Foreign
Man About Town, Com..................Para
Man and His Wife, A, Mel.........Foreign
Man from Music Mountain, 7104, West...Rep
Man from Wyoming, 3864, West........Mono
Man in the Iron Mask, Mel..............UA
Man's Country, 3742, West..............Mono
Man of Conquest, Mel...................Rep
Man to Remember, 905, Mel.............RKO
Man Who Dared, Mel.....................WB
Man with 100 Faces, 8008, Mel..........GB
Mars Attacks the World, 3042, Mel......Univ
Marseillaise, Mel......................Foreign
Marusia, Mus.........................Foreign
Meet the Girls, 910, Mel...........20th-Fox
Meet the Mayor, Com................St. Rts.
Men With Wings, 3808, Mel. (C)........Para
Mexicali Kid, 3741, West...............Mono
Mexicali Rose, 843, West................Rep
Midnight, 3828, Mel.....................Para
Million Dollar Legs, Mel................Para
Mind of Mr. Reeder, The, Mel......Foreign
Mis Dos Amores, Mus...................Para
Missing Daughters, Mel..................Col.
Mr. and Mrs. Bulldog Drummond, Mel...Para
Mr. Doodle Kicks Off, 904, Com.........RKO
Mr. Moto in Danger Island, 937, Mel...20-Fox
Mr. Moto's Last Warning, 926, Mel....20-Fox
Mr. Moto Takes a Chance, Mel.........20-Fox
Mr. Moto Takes a Vacation, 952, Mel...20-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong, Detective, 3804, Mel.........Mono
Mothers of Today, Mel..................Apex
Murder in Soho, Mel.................Foreign
Music School, Mel........................UA
Mutiny on the Bounty, 536, Mel........MGM
My Lucky Star, 905, Mus.-Com.....20th-Fox
My Song of Love, Mel.................Foreign
My Son Is a Criminal, Mel...............Col
Mysterious Miss X, 809, Mel.............Rep
Mysterious Mr. Moto, 912, Mel......20th-Fox
Mysterious Rider, 3807, West............Para
Mystery of Mr. Wong, The, 3806, Mel...Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel...............Mono
My Wife's Relatives, 810, Com.-Mel......Rep

N

Nancy Drew, Detective, 318, Mel.........WB
Nancy Drew, Reporter, 372, Mel.........FN
Nancy Drew, Trouble Shooter, Mel.......WB
Naughty But Nice, Com.-Mel............WB
Navy Secrets, 3805, Mel.................Mono
Never Say Die, 3832, Com..............Para
Newsboys' Home, 3015, Mel.............Univ
News Is Made at Night, 953, Mel....20th-Fox
Next Time I Marry, 910, Com...........RKO
Night Hawk, 817, Mel...................Rep
Night in Ghost Town, A, West..........RKO
Night on the Danube, Com.-Mel.......Foreign
90 Degrees South, Mel...............Foreign
North of Shanghai, Mel..................Col
North of the Yukon, Mel..................Col

O

Off the Record, 314, Com.-Mel...........WB
Oklahoma Kid, 308, Mel.................WB
Old Bones of the River, Com.........Foreign
Old Grad, Mel..........................Univ
Old Maid, The, Mel......................WB
On Borrowed Time, Com.-Mel...........MGM
One Third of a Nation, 3825, Mel......Para
One Wild Night, Mel...............20th-Fox
Only Angels Have Wings, Mel...........Col
On Trial, 323, Mel......................WB
Orage, Mel...........................Foreign
Orphans of the Street, 819, Mel..........Rep
Outside These Walls, Mel................Col
Outlaw's Paradise, West..............St. Rts.
Outsider, The, Mel...................Foreign
Out West with the Hardys, 913, Com-Mel
MGM
Overland Express, 862, West.............Col
Overland Stage Raiders, West............Rep
Overland with Kit Carson, West..........Col
Over the Moon, Mel. (C).................UA

P

Pacific Liner, 914, Mel.................RKO
Painted Desert, 883, West..............RKO
Pals of the Saddle, 861, West............Rep
Panama Lady, 925, Mel..................RKO
Panama Patrol, 314, Mel.................GN
Pardon Our Nerve, 931, Mel.........20th-Fox
Paris Honeymoon, 3821, Mus.-Com.......Para
Paroled from the Big House, Mel....St. Rts.
Peck's Bad Boy at the Circus, 908, Com..RKO
Personal Secretary, 3034, Mel...........Univ
Persons in Hiding, 3823, Mel...........Para
Phantom Stage, 3056, West..............Univ
Pirates of the Skies, 3033, Mel..........Univ
Port of Hate, Mel..................St. Rts.
Power to Kill, Mel......................Col
Prairie Justice, 3053, West.............Univ
Prairie Moon, 7107, West................Rep
Prairie Nights, West.....................Col
Pride of The Navy, 822, Mel.............Rep
Prison Nurse, Mel.......................Rep
Prison Train, Mel..................St. Rts.
Prison Without Bars, Mel.................UA
Pygmalion, 980, Com.-Mel..............MGM

Q

Q Planes, Mel...........................Col

R

Racket Busters, Mel......................WB
Racketeers on the Range, 984, West......RKO
Radio Troubadour, Mus..................Para
Real Glory, The, Mel.....................UA
Red River Range, 864, West.............Rep
Religious Racketeer, Mel.............St. Rts.
Renegade Ranger, The, 884, West.......RKO
Renegade Trail, West....................Para
Renfrew of the Royal Mounted Saves a
Lady, 328, West........................GN
Return of the Cisco Kid, Mel........20th-Fox
Return of the Frog, Mel..............Foreign
Rrythm of the Saddle, 7108, West........Rep
Ride a Crooked Mile, 3815, Mel..........Para
Ride 'Em Cowgirl, WI-2, West..........GN
Riders of the Rio Grande, 3855, West....Mono
Rio Grande, West........................Col
Risky Business, 3029, Mel...............Univ
Road Demon, 918, Mel...............20th-Fox
Road to Reno, 3017, Com...............Univ
Roaring Nineties, The, Mel...............WB
Rolling Westward, 3863, West..........Mono
Romance of the Redwoods, Mel............Col
Rookie Cop, Mel........................RKO
Room Service, 901, Com.................RKO
Rose Marie, 643, Mus..................MGM
Rose of Tralee, Mel..................Foreign
Rose of Washington Square, Mus.-Com..20-Fox
Rothschild, Mel......................Foreign
Rough Riders Round-up, 853, West.......Rep
Royal Divorce, Mel.....................Para

S

Sacrifice d'Honneur, Mel..............Foreign
Safety in Numbers, 906, Com.........20th-Fox
Saint Strikes Back, 918, Mel............RKO
St. Louis Blues, 3822, Mel..............Para
Santa Fe Stampede, 863, West...........Rep
San Francisco, 636, Mel................MGM
Say It in French, 3813, Com............Para
School for Husbands, Com.-Mel......Foreign
Second Fiddle 949, Com.-Mel.........20th-Fox
Secret Service of the Air, 320, Mel.......WB
Secrets of a Nurse, 3022, Mel.........Univ
Secrets of an Actress, 365, Mel...........FN
Sergeant Madden, 927, Mel.............MGM
Service De Luxe, 3013, Com.............Univ
Shadows Over Shanghai, 311, Mel.........GN
Sharpshooters, 916, Mel............20th-Fox
Shine On Harvest Moon, 852, West......Rep
Shining Hour, The, 912, Mel...........MGM
Silver on the Sage, 3858, Mel.........Para
Sing, You, Sinners, 3801, Mus.........Para
Singing Blacksmith, Com.-Mel.......Foreign
Singing Cowgirl, The, WI-3, West.......GN
Sin of Lena Rivers, Mel............St. Rts.
Sisters, The, 302, Mel..................WB
Six-Gun Rhythm, WI-19, West...........GN
Six-Gun Trail, West...................St. Rts.
Six Shootin' Sheriff, West................GN
Sixty Glorious Years, Mel (C)..........RKO
Slalom, Mel..........................Foreign
Smashing the Rackets, 832, Mel.........RKO
Smashing the Spy Ring, Mel.............Col
Smiling Along, 300, Com............20th-Fox
Society Lawyer, 930, Mel...............MGM
Society Smugglers 3024, Mel.............Univ
Some Like It Hot, Mus.................Para
Song of the Buckaroo, 3861, West.......Mono
Son of Frankenstein, 3004, Mel..........Univ
Sons of the Legion, 3803, Mel..........Para
Sorority House, 924, Mel...............RKO
So This Is London, Com..............Foreign
South Riding, Mel........................UA
Spawn of the North, 3750, Mel..........Para
Spirit of Culver, 3014, Mel.............Univ
Spoilers of the Range, West.............Col
Spring Madness, 911, Com.-Mel.........MGM
Spy in Black, Mel........................Col
Stablemates, 908, Com.-Mel............MGM
Stagecoach, Mel..........................UA
Stand Up and Fight, 918, Com.-Mel.....MGM
Stanley and Livingstone, Mel........20th-Fox
Star Maker, The, Mus..................Para
Star of Midnight, 990, Mel.............RKO
Starlight Over Texas, 3859, West........Mono
Star Reporter, 3821, Mel...............Mono
Stolen Life, Mel........................Para
Storm, The, 3016, Mel.................Univ
Storm Over Bengal, 807, Mel.............Rep
Story of Alexander Graham Bell, The,
938, Mel.........................20th-Fox
Story of Vernon and Irene Castle, The,
838, Mus.............................RKO
Straight, Place and Show, 911, Com...20-Fox
Strange Case of Dr. Meade, Mel.........Col
Strange Faces, 3035, Com.-Mel..........Univ
Street of Missing Men, Mel.............Rep
Street Without a Name, Mel..........Foreign
Streets of New York, 3802, Mel........Mono
Student Nurse, Mel......................WB
Submarine Patrol, 909, Mel..........20th-Fox
Sudden Money, 3829, Com.-Mel.........Para
Suez, 913, Mel.....................20th-Fox
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel...................Univ
Sunset Murder Case, 345, Mel............GN
Sunset Trail, 3857, West................Para
Susannah of the Mounties, 954, Com.-Mel.,
20th-Fox
Sweepstake Winner, Com. ....FN
Sweethearts, 910, Mus. (C)............MGM
Sweetheart of Sigma Chi, 3827, Mus.....Mono
Swing, Sister, Swing, 3021, Mus.........Univ
Swing That Cheer, 3026, Mel...........Univ

T

Tail Spin, 925, Mel................20th-Fox
Tarnished Angel, 907, Mel..............RKO
Tarzan, Mel............................MGM
Tell No Tales, Mel......................MGM
Tenth Avenue Kid, 7025, Mel............Rep
Terror of Tiny Town, Mel.................Col
Texans, The, 3748, Mel.................Para
Texas Stampede, West...................Col
Texas Wildcats, West...............St. Rts.
Thanks for Everything, 917, Mus.-Com..20-Fox
Thanks for the Memory, 3811, Com.......Para
That Certain Age, 2007, Mus.-Com.......Univ
There Goes My Heart, Com..............UA
There's That Woman Again, Com........Col
They Asked for It, Mel..................Univ
They Drive by Night, Mel............Foreign
They Made Me a Spy, 921, Mel.........RKO
They Made Me a Criminal, 307, Mel.....WB
This Man Is News, Mel..............Foreign
39 Steps, 8009, Mel......................GB
Three Loves Has Nancy, 901, Com.-Mel..MGM
Three Musketeers, 927, Mus.-Com....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com.
Univ
Three Texas Steers, West.................Rep
Thundering West, The, West..............Col
Tidal Wave, Mel.........................Rep
Time Out for Murder, 908, Mel......20th-Fox
Titans of the Deep, 326, Mel............GN
Tom Sawyer, Detective, 3816, Mel.......Para
Too Hot to Handle, 903, Com.-Mel......MGM
Topa Topa, Mel......................St. Rts.
Topper Takes a Trip, Com................UA
Torchy Blane in Chinatown, 371, Mel.....WB
Torchy Gets Her Man, 318, Mel..........WB
Torchy Runs for Mayor, 322, Mel.........WB
Touchdown Army, 3805, Com.............Para
Tough Kid, 3819, Mel...................Mono
Trade Winds, Com.-Mel...................UA
Trapped in the Sky, Mel.................Col
Trigger Pals, WI-13, West...............GN
Trigger Smith, 3854, West..............Mono
Trouble Brewing, Com................Foreign
Trouble in Sundown, 893, West..........RKO
12 Crowded Hours, 917, Mel............RKO
Two Gun Justice, West..................Mono
Two Gun Troubador, West............St. Rts.

U

Undercover Agent, 3824, Mel...........Mono
Union Pacific, Mel......................Para
Unmarried ....Para
Up the River, 924, Com.............20th-Fox

V

Vacation from Love, 905, Com...........MGM
Valley of the Giants, 305, Mel. (C)......WB

W

Wanted by the Police, 3817, Mel........Mono
Wanted by Scotland Yard, 3829, Mel....Mono
Ware Case, Mel.......................Foreign
Waterfront, Mel..........................WB
Water Rustlers, WI-1, West..............GN
We Are Not Alone, Mel...................WB
Wedad, Mel...........................Foreign
Western Jamboree, 841, West............Rep
West of Cheyenne, West.................Col
West of the Sante Fe, West..............Col
What a Man! Com....................Foreign
When the Husband Travels, Mus.-Com..Foreign
Where the Buffalo Roam, 3860, West....Mono
While New York Sleeps, 922, Mel....20th-Fox
Whispering Enemies, Mel................Col
Wife, Husband and Friend, 930, Com..20-Fox
Wild Horse Canyon, 3852, West.........Mono
Wings of the Navy, 309, Mel.............WB
Winner Take All, 939, Mus.-Com.....20th-Fox
Witch Night, Mel.....................Foreign
With a Smile, Mus.-Com..............Foreign
Within the Law, 928, Mel...............MGM
Wizard of Oz, Mus. (C)................MGM
Wolf Call, 3827, Mel...................Mono
Woman Doctor, 808, Mel.................Rep
Women in the Wind, 316, Mel...........WB
Wuthering Heights, Mel..................UA

Y

Yes, Madam?, Com..................Foreign
Yes, My Darling Doughter, 357, Com......FN
You Can't Cheat an Honest Man, 3005,
Com. ....Univ
You Can't Get Away with Murder,
364, Mel. ....FN
You Can't Take It With You, Com........Col
Young Dr. Kildare, 907, Com.-Mel......MGM
Young in Heart, Com.-Mel................UA
Young Mr. Lincoln, 947, Mel.........20th-Fox
Youth Takes a Fling, 3012, Com.........Univ

Z

Zaza, 3819, Mel.........................Para
Zenobia, Com............................UA

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15'38†	58	Dec. 24,'38
Blondie (G)	Penny Singleton -Arthur Lake - Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74	Feb. 25,'39
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sep. 8,'38	55	
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	62	
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Laura De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neill-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	63	Mar. 11,'39
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg	Apr. 16,'39†	58	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Lone Wolf Spy Hunt (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†	64	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39†	67	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'38†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57	
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett - Iris Meredith	Oct. 3,'38†	57	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54; Mar. 4,'39, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Cowboy	Chas. Starrett - Iris Meredith - Sons of the Pioneers	May 25,'39†		
Blind Alley	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39†		
Coast Guard*	Randolph Scott-Ralph Bellamy			
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia			
Good Girls Go to Paris	Joan Blondell-Melvyn Douglas-Walter Connolly			
Missing Daughters	R. Arlen-R. Hudson-M. Marsh	May 22,'39†		
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette			
Only Angels Have Wings	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	May 4,'39†		
Power to Kill, The	Jack Holt-Gertrude Michael			
Q Planes (G)	Laurence Olivier-Valerie Hobson		82	Mar. 11,'39
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39†		
Spy in Black* (G)	C. Veidt-S. Shaw-V. Hobson		82	Apr. 15,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille		*60	Feb. 18,'39

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Thirty-Nine Steps, The (reissue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	79	Dec. 17,'38
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Crashing Through 327	James Newill	Jan. 20,'39†		
Exile Express 301	Anna Sten-Alan Marshal	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	61	Sept. 17,'38
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Renfrew of the Royal Mounted Saves a Lady 328	James Newill	Feb. 10,'39†		
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	52	Jan. 21,'39
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Trigger Pals (G) WI-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	54	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empire of the West	George Houston			
Everything Happens to Ann	Heather Angel-John King			
(See "In the Cutting Room," Mar. 25,'39.)				
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters		*70	Feb. 25,'39
Singing Cowgirl, The WI-3	Dorothy Page			
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay		*55	Feb. 18,'39

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connelly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
(Exploitation: Mr. 18,'39, p. 72; Apr. 1,'39, p. 73.)				
Boys Town G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'38, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39†	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	70	Jan. 14,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62; Apr. 8,'39, p. 82.)				
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernard Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50; Apr. 8,'39, p. 82.)				
Hardys Ride High, The, 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39†	81	
(See "In the Cutting Room," Feb. 11,'39.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82	Mar. 11,'39
Idiot's Delight (A) 920	Norma Shearer - Clark Gable-Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39†	71	Apr. 1,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore-E. Arnold-G. Kibbee-V. McLaglen	Feb. 24,'39†	87	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney-Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76.)				
Sergeant Madden (G) 927	Wallace Beery-Marian Martin-Alan Curtis-Laraine Day	Mar. 24,'39†	83	Mar. 18,'39
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†	78	Apr. 1,'39
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12, '38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47; Mar. 25,'39, p. 80; Apr. 1,'39, p. 72.)				
Stand Up and Fight (G) 918	Robt. Taylor-Wallace Beery-Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeannette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)				
Three Loves Has Nancy (A) 901	Janet Gaynor-R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 10,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63; Jan. 21,'39, p. 53.)				
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Within the Law (G) 928	Ruth Hussey-Paul Kelly-John King-Lynne Carver	Mar. 17,'39†	65	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever*	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rurtheford	July 21,'39†		
Bridal Suite	R. Young-Annabella-W. Connolly	May 26,'39†		
(See "Maiden Voyage," "In the Cutting Room," Mar. 4,'39.)				
Calling Dr. Kildare 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich			Oct. 17,'31
Dark Dame	R. Young-A. Sothern-R. Hussey	June 23,'39†		
Goodbye, Mr. Chips	Robert Donat-Greer Garson	June 2,'39†		
It's a Wonderful World	James Stewart-Claudette Colbert	May 19,'39†		
(See "In the Cutting Room," Apr. 8,'39.)				
Lucky Night 933	Robert Taylor-Myrna Loy	May 5,'39†	81	
(See "In the Cutting Room," Mar. 18,'39.)				
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone		133	Nov. 9,'35
On Borrowed Time*	Lionel Barymore-Sir C. Hardwicke-B. Watson-U. Merkel-B. Bondi	July 7,'39†		
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy		103	Jan. 18,'36
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy		115	July 4,'36

Title	Star	Rel. Date	Running Time Minutes	Reviewed
6,000 Enemies	Walter Pidgeon-Rita Johnson	June 9,'39†		
Tarzan	J. Weissmuller-M. O'Sullivan	June 16,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Tell No Tales	Melvyn Douglas-Louise Platt	May 12,'39†		
(See "One Hundred to One Shot," "In the Cutting Room," Mar. 25,'39.)				
Wizard of Oz	Judy Garland-Frank Morgan-R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Convict's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62	Feb. 11,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39†	60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate")				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60	Feb. 18,'39
Rolling Westward (G) 3863	Tex Ritter	Mar. 1,'39†	55	Apr. 1,'39
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	56	Sept. 24,'38
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39†	73	Apr. 8,'39
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable-Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'38
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†		
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39†	64	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39†	65	
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12, '38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boys' Reformatory 3828	Frankie Darro-Grant Withers	May 1,'39†		
(See "In the Cutting Room," Apr. 8,'39.)				
Down the Wyoming Trail*	Tex Ritter-Mary Brodell			
Man from Wyoming 3864	Tex Ritter	May 5,'39†		
Prison Born				
Riders of the Rio Grande 3855	Jack Randall	Apr. 30,'39†		
Wolf Call 3827	Movita-John Carroll	May 18,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Back Door to Heaven (G)	Patricia Ellis-Wallace Ford	Apr. 21,'39†	*85	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39†	74	Feb. 4,'39
Bulldog Drummond's Secret Police (G)	John Howard-Heather Angel	Apr. 14,'39†	55	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57.)				
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39†	80	Mar. 25,'39
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39†	57	Mar. 18,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G) 3808	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66: Feb. 4,'39, p. 84: Feb. 18,'39, pp. 68, 71: Mar. 11,'39, p. 55.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	94	Mar. 18,'39
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39†	82	Mar. 11,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39†	70	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	87	Jan. 28,'39
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39†	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Sing, You, Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore - Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†	62	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'38, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor			
Cat and the Canary, The	Bob Hope-Paulette Goddard			
Federal Offense	L. Nolan-J. C. Naish-H.Angel	June 9,'39†		
(See "In the Cutting Room," Feb. 4,'39.)				
Geronimo	P. Foster-A. Devine-E. Drew			
(See "In the Cutting Room," Apr. 15,'39.)				
Gracie Allen Murder Case	Gracie Allen-Warren William.. Kent Taylor-Ellen Drew	June 16,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Grand Jury's Secrets	John Howard-Gail Patrick	June 23,'39†		
Heaven on a Shoestring	P. O'Brien-O. Bradna-R. Young			
Heritage of the Desert (G)	Evelyn Venable-Donald Woods	June 23,'39†	*75	Mar. 18,'39
Hotel Imperial	Isa Miranda-Ray Milland	May 19,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Invitation to Happiness	Irene Dunne-Fred MacMurray	June 2,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Island of Lost Men	Anna May Wong-Anthony Quinn	June 30,39†		
Lady's from Kentucky, The (G)	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39†	*75	Apr. 15,'39
Lawful Outlaws*	William Boyd-Russell Hayden			
Magnificent Fraud, The	A. Tamiroff-L. Nolan	July 21,'39†		
Man About Town	J. Benny-D. Lamour-E. Arnold	July 7,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Million Dollar Legs	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	Aug. 18,'39†		
Mr. and Mrs. Bulldog Drummond	John Howard-Heather Angel	July 28,'39†		
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug. 4,'39†		
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Some Like It Hot	Gene Krupa & Orch.-Shirley Ross-Bob Hope-Una Merkel	May 12, '39†		
Star Marker, The*	B. Crosby - L. Campbell - A. Sparks			
Stolen Life (A)	Elisabeth Bergner - Michael Regrave	May 26,'39†	92	Feb. 18,'39
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39†		
(See "In the Cutting Room," Dec. 17,'38; exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73.)				
Unmarried	Buck Jones-Helen Twelvetrees	May 26,'39†		
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come On, Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
(Exploitation: Mar. 4,'39, p. 68.)				
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec. 26,'38†	64	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot- J. Lang	Feb. 24,'39†	61	Feb. 11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39†	58	Apr. 15,'39
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65	Feb. 25,'39
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39†	58	Apr. 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65	Mar. 4,'39
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39†	58	Apr. 8,'39
Orphans of the Street (G) 819	Robt. Livingston-June Storey-Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers-Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58	Mar. 25,'39
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All the Tomorrows	Frieda Inescort-Otto Kruger			
Blue Montana Skies	G. Autry-S. Burnette-J. Storey	Apr. 28,'39†		
Flight at Midnight	Col. Roscoe Turner			
Headin' for Texas	Roy Rogers-Mary Hart			
Man of Conquest (G)	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May 15,'39†	97	Apr. 15,'39
Street of Missing Men	Charles Bickford-Nana Bryant	Apr. 25,'39†	65	
Three Texas Steers	Three Mesquiteers-Carole Landis	May 5,'39†		
Tidal Wave*	Ralph Byrd-Kay Sutton			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39†	65	Mar. 25,'39
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68	Jan. 28,'39
Boy Slaves 911 (G)	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72	Jan. 28,'39
Fixer Dugan 922	Lee Tracy-Peggy Shannon	Apr. 21,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Flying Irishman, The (G) 919	Douglas Corrigan-Paul Kelly-Robert Armstrong	Mar. 24,'39†	72	Mar. 4,'39
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	107	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73	Feb. 3,'34
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39†	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82.)				
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mr. Doodle Kicks Off (G) 904	J. Penner - J. Travis - R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	75	Dec. 31,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	59	Aug. 6,38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	65	Dec. 10,'38
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
(Exploitation: Mar. 18,'39, p. 72.)				
Renegade Ranger, The (G) 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	Feb. 25,'39
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39†	64	Feb. 18,'39
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb 17,'39†	90	Apr. 6,'35
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39†	69	Mar. 25,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dove, The	S. Duna-L. Carrillo-T. Holt	May 26,'39†		
Five Came Back	C. Morris-W. Barrie-L. Ball	June 2,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Girl from Mexico	Lupe Velez-Leon Errol			
(See "In the Cutting Room," Apr. 15,'39.)				
Little Mother	G. Rogers-D. Niven-C. Coburn			
(See "In the Cutting Room," Apr. 1,'39.)				
Panama Lady 925	Lucille Ball-Allan Lane	May 12,'39†		
(See "Second Shot," "In the Cutting Room," Apr. 1,'39.)				
Racketeers of the Range 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 19,'39†		
Rookie Cop 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39†		
(See "G-Dog," "In the Cutting Room," Apr. 8,'39.)				
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Sorority House 924	Anne Shirley-James Ellison	May 5,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Story of Vernon and Irene Castle, The (G) 838	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept: 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47; Jan. 7,'39, p. 52.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooke	Jan. 13,'39†	68	Dec. 24,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-C. Trevor-Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51; Jan. 7,'39, p. 53.)				
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80	Apr. 1,'39
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	61	Oct. 22,'38
Inspector Hornleigh 945	Gordon Harker-Alastair Simm	Apr. 21,'39†		
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76.)				
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'39, pp. 80, 85.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Jan. 20,'39†	71	
(See "In the Cutting Room," Dec. 24,'38.)				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
(Exploitation: Feb. 4,'39, p. 83.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Marguire-Roger Livesey	Jan. 20,'39†	83	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†	97	Apr. 8,'39
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73	Feb. 11,'39
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62	Feb. 25,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Friend 943	Jane Withers - Richand Bond - Arleen Whelan	May 19,'39†		
(See "In the Cutting Room," Apr. 8,'39.)				
Charlie Chan in Reno 948	S. Toler-P. Brooks-R. Cortez	June 16,'39†		
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39†	60	Jan. 14,'39
East Side, West Side	Armanda Duff-Kane Richmond			
Girl from Brooklyn, The * 951	A. Faye-W. Baxter-C. Winninger	July 7,'39†		
Gorilla, The 944	Ritz Bros. - Anita Louise - Bela Lugosi-Patsy Kelly	May 26,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
It Could Happen to You 950	Gloria Stuart-Stuart Erwin	June 30,'39†		
Jones Family in Hollywood 946	Jed Prouty-Spring Byington	June 2,'39†		
Mr. Moto Takes a Vacation (G) 952	Pete Lorre - Virginia Field - John King-Joseph Schildkraut	July 14,'39†	68	Nov. 19,'38
News is Made at Night 953	Preston Foster-Lynn Bari	July 21,'39†		
Return of the Cisco Kid, The 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†		
(See "In the Cutting Room," Apr. 1,'39.)				
Rose of Washington Square 942	T. Power-A. Faye-A. Jolson	May 12,'39†		
(See "In the Cutting Room," Mar. 25,'39.)				
Second Fiddle 949	S. Henie-T. Power-R. Vallee	June 23,'39†		
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Susannah of the Mounties 954	Shirley Temple-Randolph Scott	July 28,'39†		
Young Mr. Lincoln 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'38†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale-Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Drums (G)	Raymond Massey - Sabu - Roger Livesey-Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; No. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54: Jan. 7,'39, p. 53; Jan. 14,'39, p. 64.)				
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
King of the Turf (G)	A. Menjou-D. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94	Feb. 4,'39
Prison Without Bars (A)	Corrine Luchaire-Edna Best	Mar. 10,'39†	79	Apr. 15,'39
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80.)				
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly-Alan Mowbray-Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	104	Apr. 1,'39
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 5,'39†		
(See "In the Cutting Room," Mar. 4,'39.)				
Four Feathers	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson			
Man in the Iron Mask	Louis Hayward-Joan Bennett-Warren William - Joseph Schildkraut - Alan Hale			
(See "In the Cutting Room," Mar. 25,'39.)				
Music School	Jascha Heifetz-Andrea Leeds-Joel McCrea			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	Gary Cooper-Andrea Leeds			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†	66	
(See "In the Cutting Room," Apr. 1,'39.)				
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39†	69	Feb. 4,'39
(See "In the Cutting Room," Mar. 25,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	87	Apr. 8,'39
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61	Apr. 15,'39
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trails 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†	58	
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	58	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys' Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½	Mar. 11,'39
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshal	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennet-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86	Oct. 29,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70	Mar. 4,'39
Son of Frankenstein, The G) 3004	Basil Rathbone - Boris Karloff-Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
(Exploitation: Mar. 4,'39, p. 69.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melyvn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 5,'38
(Exploitaoitn: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39†	87	Mar. 25,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy" - Frank Jenks	Feb. 17,'39†	79	Feb. 18, '39
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ex Champ	Victor McLaglen-Tom Brown - Nan Grey-Constance Moore	June 3,'39†		
For Love or Money	June Lang-Robert Kent	May 5,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
House of Fear, The	Irene Hervey-William Gargan	June 30,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Old Grad	C. Grapewin - G. Louise - D. Foran			
Sun Never Sets, The	B. Rathbone-D. Fairbanks, Jr.	May 26,'39†		
They Ased for It	Michael Whalen - Joy Hodges - William Lundigan	May 19,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, pp. 66; Mar. 11,'39, p. 58; Apr. 8,'39, p. 82.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71	Mar. 11,'39
Broadway Musketeers (G) 368	Margt Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65, 66; Jan. 28,'39, p. 60.)				
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan-Humphrey Bogart	Apr. 22,'39†	106	Mar. 11,'39
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, p. 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54; Jan. 21,'39, p. 53; Mar. 25,'39, p. 82.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Champan-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confessions of a Nazi Spy	Edw. G. Robinson - Francis Lederer-Lya Lys			
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39†	78	Jan. 21,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39†	61	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61	Mar. 11,'39
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G) 307	John Garfield-Ann Sheridan "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 6; Feb. 25,'39, p. 69.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Jory	Apr. 15,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
Battle of City Hall	Ronald Reagan-Ann Sheridan-"Dead End Kids"-B. Granville			
Brother Orchid	Edward G. Robinson - Wayne Morris-Gale Page			
Code of the Secret Service	R. Reagan-R. Towne-J. Litel			
Devil on Wheels, The	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
(See "The Roaring Crowd," "In the Cutting Room," Mar. 4,'39.)				
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
(See "In the Cutting Room," Apr. 1,'39.)				
Enemy Agent	Boris Karloff-Margaret Lindsay			
Family Affair, A	Lane Sisters—John Garfield-F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran			
(See "Family Reunion," "In the Cutting Room," Apr. 8,'39.)				
Gantry, the Great	Edith Fellows-James McCallion			
Give Me a Child	Geraldine Fitzgerald - Jeffrey Lynn-Gale Page-Gladys George			
Hell's Kitchen	Marg't Lindsay-Ronald Reagan-"Crime School Kids"			
(See "In the Cutting Room," Mar. 18,'39.)				
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
(See "In the Cutting Room," Feb. 4,'39.)				
Kid from Kokomo, The	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Knight and the Lady, The	Bette Davis-Errol Flynn			
Lighthorse Harry	B. Wheeler-M. Wilson-G. Dickson			
Man Who Dared (G)	Chas. Grapewin-Jane Bryan		*60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Trouble Shooter	B. Granville-F. Thomas-J. Litel			
Naughty But Nice	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Old Maid, The	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stevenson			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins	Apr. 29,'39†		
Torchy Runs or Mayor (G) 322	Glenda Farrell-Barton MacLane		60	Apr. 1,'39
We Are Not Alone	Miriam Hopkins			
Waterfront	G. Dickson-D. Morgan-M. Wilson			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Lure of the Wasteland (G)	Grant Withers			*55	Mar. 18,'39
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Alla en el Rancho Grande (G)	Tito Guizar	Atlas	Dec. 2,'38	86	Nov. 7,'36
Annie Laurie	Will Fyffe	World	April 15,'39		
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85	Apr. 1,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72	Mar. 11,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Cancion del Alma	Vilma Vidal	Atlas	Oct. 7,'38	88	
Coral Rocks, The (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78	Apr. 1,'39
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87	Apr. 1,'39
Hey! Hey! U.S.A. (G)	Will Hay	G. F. D		92	Oct. 22,'38
Hombres de Mar	Vilma Vidal	Atlas	Nov. 4,'38	87	
Human Beast, The (A)	Simone Simon	Paris Film		110	Apr. 1,'39
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Itto	Native Cast	World	Feb. 30,'39		
It's in the Air (G)	George Formby	A. B. F. D		87	Oct. 8,'38
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mamele	Molly Picon	Sphinx	Jan. ..'39	102	
Man and His Wife*, A (A)	Harry Baur	French Film Ex.	Mar. 27,'39	80	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Meinyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mi Candidato (G)	Esther Fernandez	Atlas	Oct. 28,'38	77	June 4,'38
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D		80	Jan. 21,'39
Orage (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Outsider, The (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85	Mar. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothschild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Spain in Arms (A)		Film Facts		80	Mar. 18,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
Trouble Brewing (G)	George Formby	Assoc. British		87	Mar. 11,'39
Ware Case, The (A)	Clive Brook	A. B. F. D		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co		110	Nov. 26,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. ..'39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79	Feb. 18,'39
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Boom Goes the Groom 9431	Mar. 24,'39†	17½
Ducking They Did Go, A 9406	Apr. 7,'39†	16½
Flat Foot Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charley Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	17
Now It Can Be Sold 9434 Andy Clyde	June 2,'39†	17
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430	Mar. 10,'39†	15½
Star Is Shorn, A 9432	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39†	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405	Feb. 24,'39†	17
Yes, We Have No Bananza 9407 (3 Stooges)	May 19,'39†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Happy Tots 9508	Mar. 31,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38	8
House That Jack Built, The 9509	Apr. 14,'39†	7
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (reissue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors (2-18-39) 9506	Jan. 26,'39†	8

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38†	10
No. 3 9653 (Seasons' Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657	Mar. 24,'39†	1 rl.
No. 8 9658	Apr. 21,'39†	1 rl.
No. 9 9659 (Songs of the West)	May 19,'39†	1 rl.

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	
No. 3 9473	Apr. 21,'39	

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	1 rl.
30. Golf Chumps 9705	Apr. 6,'39†	1 rl.
31. Krazy's Shoe Shop 9706	May 12,'39†	1 rl.

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Good Old American Home 9963	Apr. 21,'39†	1 rl.
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	1 rl.

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Earl Bird (10-1-38) 9751	Sept. 16,'38†	6½
Happy Birthday (2-18-39) 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	6½
Scrappy's Sideshow 9754	Mar. 3,'39†	1 rl.
Worms Eye View, A 9755	Apr. 28,'39†	1 rl.

SCREEN SNAPSHOTS

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39) 9854	Dec. 15,'38†	10
No. 5 9855	Jan. 10,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	1 rl.
No. 8 9858	Apr. 8,'39†	9½
No. 9 9859	May 12,'39†	1 rl.

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Diving Rhythm 9806	Apr. 21,'39†	1 rl.
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
King Vulture (1-21-38) 9803	Jan. 8,'39†	11
Navy Champion 9805	Mar. 17,'39†	1 rl.
Odd Sports 9804	Feb. 10,'39†	1 rl.
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 9903 (Inside the Capitol)	Apr. 7,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 E1-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 E1-2	Jan. 20,'39†	9

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (Color)	Jan. 14,'39	9
Pygmy Hunt, The W-687	Aug. 6,'38	8
Seal Skinners W-881 (Sepia)	Jan. 28,'39†	8
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39†	9
Little Goldfish, The W-86 (Color)	Apr. 15,'39†	8
Mama's New Hat W-882	Feb. 11,'39†	9
Wanted: No Master W-884	Mar. 18,'39†	8

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 18—They're Always Caught (10-8-38) P-615 Stanley Ridges	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616 Lester Matthews	Sept. 24,'38	20
No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec. 24,'38†	17
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39†	21
No. 22—While America Sleeps P-813	Apr. 15,'39†	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan. 21,'39†	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Glimpses of Australia T-859	Apr. 15,'39†	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey T-858	Mar. 18,'39†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Rural Hungary T-860	Apr. 29,'39†	1 rl.
Singapore and Jahore (2-4-39) T-855	Aug. 31,'38†	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728 John Burton	Aug. 6,'38	11
Man on the Rock, The (10-8-38) H-729 Edward Raquello	Sept. 3,'38	11
Nostradamus (10-22-38) H-730 John Burton	Sept. 24,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
Angel of Mercy Sara Haden		1 rl.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Great Heart, The (2-4-39) M-875 Tom Neal	Dec. 31,'38†	11
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39†	9
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39†	11
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov. 12,'38†	11
Streamline Swing (11-12-38) M-872 (In Sepia)	Sept. 10,'38†	9
They Live Again (2-18-39) M-873	Oct. 22,'38†	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39†	20
Happily Buried R-805	Apr. 15,'39†	
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19
Somewhat Secret R-804 Mary Howard-Tom Collins	Mar. 29,'39†	21

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Clown Princess C-938	Apr. 15,'39†	10
Dual Personalities (4-8-39) C-937	Mar. 11,'39†	10
Football Romeo (1-21-39) C-933	Nov. 12,'38†	10
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38†	9
Tiny Troubles (3-25-39) C-936	Feb. 18,'39†	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—(11-12-38) K-921	Oct. 15,'38†	10
No. 2—K-922 (3-4-39) K-922 (New Roadways)	Jan. 28,'39†	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11
No. 4—K-924 (Story of Dr. Jenner)	Mar. 11,'39†	10

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39†	8
Follow the Arrow (8-20-38) S-712	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fisticuffs (10-1-38)	Aug. 27,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Marine Circus S-906 (Color)	Mar. 11,'39†	9
(12-31-38) S-902	Nov. 19,'38†	10
Penny's Picnic (1-14-39) S-903 (Color)	Dec. 17,'38†	10
Weather Wizards S-907	Apr. 8,'39†	9

ROBERT BENCHLEY

Title	Rel. Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Hour for Lunch, An F-955	Mar. 18,'39†	9
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet (2-4-39) F-954	Jan. 28,'39†	8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Musical Mountaineers T8-8	Mar. 24,'39†	1 rl.
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'38†	7
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'36†	1 rl.
Sacred Crows, The T8-9	Apr. 21,'39†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Automobile T8-7	Mar. 31,'39†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair (9-3-38) C8-1	Aug. 26,'38	7

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.

Always Kickin' (2-25'39) C8-3 ....Jan. 27,'39†.7....
Playful Polar Bears (11-12-38) C8-2 ....Oct. 28,'38†.8....
Small Fry C8-4...........Apr. 21,'39†.1 rl..

COLOR CRUISES

Costa Rica (12-10-38) K8-3 ....Dec. 2,'38†10....
Guatemala (8-27-38) K8-1.Aug. 12,'38†10....
Land of Inca Memories (2-4-39) K8-4 ....Jan. 27,'39†10....
Mexico (10-15-38) K8-2...Oct. 7,'38†10....
Republic of Panama K8-5.Mar. 24,'39†.1 rl..

HEADLINERS

Busse Rhythm (10-22-38) A8-3 ....Oct. 7,'38†10....
Henry Busse and Orch.
Champagne Music of Lawrence Welk (3-4-39) A8-8 ....Mar. 3,'39†10....
Hal Kemp and His Orch. A8-5 ....Dec. 2,'38†.1 rl..
Lights! Action! Lucas! (9-10-38) A8-2 ....Sept. 2,'38†10....
Clyde Lucas and Orch.
Moments of Charm (8-13-38) A8-1 ....Aug. 5,'38†10....
P. Spitalny & Girl Orch.
Music Through the Years (2-25-39) A8-7 ....Feb. 3,'39†11....
Jan Garber and Orch.
Orrin Tucker and Orch. A8-4 ....Nov. 4,'38†.1 rl..
Song Is Born, A (12-24-38) A8-6 ....Jan. 6,'39†10....
Larry Clinton and Orch.
Queens of the Air (7-23-38) A7-14 ....July 8,'38.11....
Vincent Lopez and Orch.
Three Kings and a Queen A8-9 ....Apr. 7,'39†.1 rl..

PARAGRAPHICS

Circus Co-ed (3-11-39) V8-8 ....Mar. 10,'39†10....
Fisherman's Pluck V8-9...Apr. 14,'39†.1 rl..
Mildewed Melodramas (10-15-38) V8-2 ....Sept. 9,'38†11....
Oh Say, Can You Ski (2-4-39) V8-5 ....Dec. 16,'38†10....
Raising Canines (11-5-38). Nov. 11,'38†10....
Rube Goldberg's Travelgab (10-15-38) V8-3 ....Oct. 14,'38†.9....
Schubert's Unfinished Symphony (11-26-38) V8-6 ....Jan. 13,'39†10....
Silver Millions V7-13......July 15,'38.10....
Tannhauser (6-4-38) V8-1 ....Aug. 12,'38†16....
That's Africa (3-4-39) V8-7 ....Feb. 10,'39†10....

PARAMOUNT PICTORIAL

(New Series)

No. 1—(8-20-38) P8-1....Aug. 5,'38†10....
No. 2—(9-3-38) P8-2.....Sept. 2,'38†10....
No. 3—(9-24-38) P8-3....Oct. 7,'38†10....
No. 4—P8-4 ....Nov. 4,'38†.1 rl..
No. 5—(12-3-38) P8-5....Dec. 9,'38†.1 rl..
No. 6—P8-6 ....Jan. 6,'39†.1 rl..
No. 7—(2-11-39) P8-7....Feb. 3,'39†.1 rl..
No. 8—(3-11-39) P8-8....Mar. 3,'39†10....
No. 9—P8-9 ....Mar. 31,'39†.1 rl..

POPEYE THE SAILOR

Aladdin and His Wonderful Lamp EE8-1 ....Apr. 7,'39†.1 rl..
(special)
Bulldozing the Bull (8-28-38) E8-1 ....Aug. 19,'38†.7....
Cops Is Always Right (1-21-39) E8-5 ....Dec. 30,'38†.7....
Customers Wanted (2-18-39) E8-6 ....Jan. 27,'39†.7....
Date to Skate, A (12-3-38) E8-4 ....Nov. 18,'38†.7....
Goonland E8-3 ....Oct. 21,'38†.1 rl..
Leave Well Enough Alone.. Feb. 24,'39†10....
Mutiny Ain't Nice (10-15-38) E8-2 ....Sept. 2,'38†.7....
Wotta Nite Mare T8-8....Mar. 24,'39†.1 rl..

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)
(New Series)

No. 1—(10-15-38) J8-1....Sept. 2,'38†10....
No. 2—J8-2 ....Nov. 4,'39†.1 rl..
No. 3—J8-3 ....Jan. 6,'39†.1 rl..
No. 4—J8-4 ....Mar. 10,'39†.1 rl..

SCREEN SONGS

Beside a Moonlit Stream SC7-6 ....July 29,'38..1 rl..

GRANTLAND RICE SPORTLIGHTS

No. 54—Hunting Thrills (8-27-38) R8-2 ....Sept. 2,'38†10....
No. 55—Racing Pigeons (10-15-38) R8-3 ....Sept. 30,'38†10....
No. 56—Champion Airhoppers (11-12-38) R8-4. Oct. 28,'38†10....
No. 57—Super Athletes (11-19-38) R8-5 ....Nov. 25,'38†.1 rl..
No. 58—Frolicking Frogs R8-6 ....Dec. 23,'38†.1 rl..
No. 59—Two Boys and a Dog (12-31-38) R8-7....Jan. 20,'39†10....
No. 60—Hold Your Breath (2-18-39) R8-8 ....Feb. 17,'39†10....
No. 61—The Sporting Irish (3-4-39) R8-9...........Mar. 17,'39†10....
No. 62—Good Skates R8-10. Apr. 14,'39†.1 rl..

UNUSUAL OCCUPATIONS

(In Color)
(New Series)

No. 2—(10-22-38) L8-2...Oct. 7,'38†11....
No. 3—(2-4-39) L8-3.....Dec. 2,'38†11....
No. 4—(1-28-39) L8-4....Feb. 3,'39†10....
No. 5—L8-5 ....Apr. 14,'39†.1 rl..

RKO RADIO

Title Rel. Date Min.

LEON ERROL COMEDIES

Crime Rave 93,703........Jan. 13,'39†18....
Home Boner 93,704........Mar. 10,'39†20....
Major Difficulties 93,702...Nov. 18,'38†19....
Stage Fright (9-3-38) 93,701 .... Sept. 23,'38†18....

HEADLINERS

No. 1—Sea Melody (10-1-38) 93,601 ....Oct. 21,'38†16....

1938-39

No. 2—Romancing Along 93,602 ....
No. 3—Swing Vacation Dec. 30,'38†21....
93,603 ....Feb. 24,'39†17....

EDGAR KENNEDY COMEDIES

Beaux and Errors (10-8-38) 93,401 .... Oct. 7,'38†18....
Clean Sweep, A 93,402.... Dec. 2,'38†17....
Clock Wise (4-1-39) 93,404 ....Mar. 24,'39†18....
Maid to Order 93,403......Jan. 27,'39†18....

MARCH OF TIME

1938-39

No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101 ....Sept. 2,'38†.2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102 .... Sept. 30,'38†19....
No. 3—Inside the Maginot Line (11-5-38) 93,103...Oct. 28,'38.20....
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104 ....Nov. 25,'38†19....
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105 ....Dec. 23,'38†18....
No. 6—State of the Nation (1-28-39) 93,106 ....Jan. 20,'39†18....
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107 ....Feb. 17,'39†19....
No. 8—Background for War: The Mediterranean (3-18-39) 93,108 ....Mar. 17,'39†18....
No. 9—Japan: Master of the Orient (4-15-39) 93,109 ....Apr. 14,'39†19....

NU-ATLAS PRODUCTIONS

Arcade Varieties 94,210...May 12,'39†11....
Cafe Rendezvous (12-3-38) 94,205 ....Dec. 23,'38†10....
Hello Mama (4-1-39) 94,209 ....Apr. 14,'39†11....
George Jessel
Readin', Ritin', and Rhythm 94,207 ....Feb. 17,'39†10....
Lucky Millinder and Orch.
Samovar Serenade 94,208..Mar. 17,'34†.1 rl..
Luba Malina
Styles and Smiles (10-15-38) 94,202 ...... Sept. 30,'38†11....
Virginia Verrill
Talent Auction 94,203.....Oct. 28,'38†10....
Irene Beasley
Tropical Topics 94,206.....Jan. 20,'39†10....
Rosita Ortega
Under a Gypsy Moon (9-3-38) 94,201 ....Sept. 2,'38†10....
J. Harold Murray
Venetian Moonlight 94,204. Nov. 25,'38..1 rl..
Mario Cozzi

PATHE NEWS

Relesaed twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Hectic Honeymoon 93,201..Nov. 4,'37†17....
Plumb Crazy 93,202.......Feb. 3,'39†16....
Dog-Gone 93,208 ....Apr. 21,'39†16....

RAY WHITLEY COMEDIES

Prairie Pappas 93,502.....Dec. 16,'38†18....
Ranch House Romeo (4-1-39) 93,503.........Apr. 7,'39†17....
Western Welcome, A 93,501 ....Sept. 9,'38†18....

REELISMS

Air Waves (3-17-39) 94,607 ....Mar. 10,'39†10....
Dude Ranch (12-3-38) 94,603 ....Nov. 11,'38..9....
Gold 94,606 ....Feb. 10,'39†.1 rl..
Newsreel (12-31-38) 94,604. Dec. 9,'38†10....
Pilot Boat 94,605..........Jan. 20,'39†.9....
Soldiers of Sea 94,608.....Apr. 7,'39†.9....
Trans-America 94,602...... Oct. 14,'38†11....
Submarine Circus (10-8-38) 94,601 .... Sept. 16,'38†10....

RKO PATHE SPORTSCOPE

Big Leaguers 94,309......Apr. 21,'39†.9....
Bird Dogs (11-19-38) 94,303 ....Nov. 4,'38.10....
Blue Grass (12-17-38) 94,304 ....Dec. 2,'38†10....
Bow Strings 94,306........Jan. 27,'39†.9....
Fisherman's Paradise (10-8-38) 94,301 ....Sept. 9,'38†.9....
On the Wing 94,305.......Dec. 30,'38†10....
Smooth Approach.........................9½..
Snow Falls (3-18-39) 94,307 ....Feb. 24,'39†.1 rl..
Sporting Wings (4-1-39) 94,308 ....Mar. 24,'39†.9....

WALT DISNEY CARTOONS

Autograph Hound 94,116...July 21,'39†.8....
Brave Little Tailor (10-1-38) 94,101 .... Sept. 23,'38†.9....
Beach Picnic 94,114......June 9,'39†.8....
Donald's Cousin Gus 94,113 ....May 19,'39†.8....
Donald's Golf Game 94,103 ....Nov. 4,'38..8....
Donald's Lucky Day (10-1-38) 94,107 ....Jan. 13,'39†.8....
Donald's Penguin 94,117..Aug. 11,'39†.8....
Farmyard Symphony (10-1-38) 94,102 ....Oct. 14,'38..8....
Ferdinand the Bull (10-1-38) 94,104 ....Nov. 25,'38†.8....
(Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59, 60.)
Goofy and Wilbur (10-1-38) 94,110 ....Mar. 17,'39†.8....
Hockey Champ 94,110.....Mar. 17,'39†.7....
Merbabies 94,105 ....Dec. 9,'38†.8....
Mickey's Parrot (9-10-38) 84,118 ....Sept. 9,'38..8....
Mother Goose Goes Hollywood (10-38) 94,106.....Dec. 23,'38†.7½..
Pointer 94,118 ....Sept. 1,'39†.8....
Practical Pig, The (10-1-38) 94,109 ....Feb. 24,'39†......
Sea Scout 94,115..........June 30,'39†.8....
Society Dog Show (11-12-38) 94,108 ......Feb. 3,'39†.8....
Ugly Duckling, The (10-1-38) 94,111 ....Apr. 7,'39†.8....
Whalers, The (8-10-38) 84,117 ....Aug. 19,'38..8....

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title Rel. Date Min.

Athletic Oddities 9204.....Nov. 11,'38†.1 rl..
Daily Diet of Danger, A 9203 ....Dec. 9,'38†.1 rl..
Filming Big Thrills 9202..Sept. 30,'38†.1 rl..
Recording Modern Science 9201 ....Aug. 19,'38†.1 rl..

Title Rel. Date Min.

FASHIONS (In Color)

Fashion Forecast, No. 1 (10-15-38) 9601.........Sept. 16,'38†11....
Fashion Forecast, No. 2 (12-31-38) 9602.........Dec. 23,'38†10....
Fashion Forecast, No. 3 9603 ....Mar. 31,'39†.1 rl..

LEW LEHR

Muscle Maulers 9404......Apr. 14,'39†.1 rl..
What Every Boy Should Know 9401 ....Sept. 2,'38†.1 rl..
What Every Girl Should Know (10-22-38) 9402...Nov. 25,'38†10....
What Every Inventor Should Know 9403 ....Jan. 20,'39†.1 rl..

MAGIC CARPET SERIES

(Lowell Thomas)

Land of Contentment 9102. Oct. 14,'38†.1 rl..
Golden California 9101....Aug. 5,'38†.1 rl..
Isle of Pleasure (11-19-38) 9103 ....Feb. 3,'39†11....
Mystic Siam 9105.........Mar. 17,'39†.1 rl..
Viking Trail (12-31-38) 9104 ....Feb. 17,'39†11....

TERRY-TOONS

Chris Columbo 9501.......Aug. 12,'38†.1 rl..
Cuckoo Bird, The 9511....Apr. 7,'39†.1 rl..
Frozen Feet 9509..........Feb. 24,'39†.1 rl..
Gandy Goose In G Man Jitters 9510 ....Mar. 10,'39†.1 rl..
Gandy the Goose In the Frame Up 9507.........Dec. 30,'38†.1 rl..
Gandy Goose In Doomsday 9524 ....Dec. 16,'38†.1 rl..
(color)
Glass Slipper, The (10-22-38) 9522 ....Oct. 7,'38†.7....
(color)
Goose Flies High, The 9502 ....Sept. 9,'38†.1 rl..
Housewife Herman (11-19-38) 9523 ....Nov. 18,'38†.6½..
(color)
New Comer, The 9504....Oct. 21,'38†.1 rl..
Nutty Network, The 9527..Mar. 24,'39†.1 rl..
(color)
One Gun Gary In Nick of Time 9508...........Jan. 27,'39†.1 rl..
Owl and the Pussycat, The 9525 ....Jan. 13,'39†.1 rl..
(color)
Stranger Rides Again, The (12-3-38) 9505 ....Nov. 4,'38†.8....
String Bean Jack 9521....Aug. 26,'38†.1 rl..
(color)
Their Last Bean 9512.....Apr. 21,'39†.1 rl..
Three Bears, The 9526....Feb. 10,'39†.1 rl..
(color)
Village Blacksmith 9506...Dec. 2,'38†......
Wolf's Side of the Story 9503 ....Sept. 23,'38†.1 rl..

ED THORGERSEN (Sports)

Hunting Dogs 9303........Mar. 3,'39†.1 rl..
Inside Baseball 9304......Apr. 28,'39†.1 rl..
Shooting for Par 9302.....Jan. 6,'39†.1 rl..
Timber Toppers (11-12-38) 9301 ....Oct. 28,'38†10....

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title Rel. Date Min.

Arabian Bazaar (12-31-38) ....1 rl..
Eternal Fire, The (1-28-39) ....1 rl..
Fox Hunting (1-21-39)..................1 rl..
Jerusalem (1-14-39).....................1 rl..
Petra (1-14-39) ....1 rl..
Rome Symphony (12-31-38) ....1 rl..
River Thames (4-15-39)................1 rl..
Ruins of Palymra.........................1 rl..
Wanderers of the Desert (1-7-39).......1 rl..

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title Rel. Date Min.

No. 53—3351 ....Aug. 22,'38†.9....
No. 54—(11-19-38) 3352... Sept. 12,'38†.9½..
No. 55—(12-3-38) 3353.... Oct. 3,'38†.9....
No. 56—(11-26-38) 3354... Nov. 14,'38†10....
No. 57—3355 ....Nov. 28,'38†.1 rl..
No. 58—(2-11-39) 3356....Dec. 26,'38†.9....
No. 59—(2-25-39) 3357....Jan. 30,'39†.9....
No. 60—(3-11-39) 3358....Feb. 20,'39†.9½..
No. 61—(4-15-39) 3359....Mar. 13,'39†.9....
No. 62—3360 ....Apr. 10,'39†.1 rl..
No. 63—3361 ....May 15,'39†.1 rl..

(THE RELEASE CHART--CONT'D)

LANTZ CARTUNES

Title	Rel. Date	Min.
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Birth of a Toothpick 3250	Feb. 27,'39†	7½
Cat and the Bell, The 3241	Oct. 3,'38†	7
Charlie Cuckoo 3254	Apr. 30,'39†	1 rl.
Crack Pot Cruise 3253	Apr. 10,'39†	6½
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38†	7
Little Tough Mice (4-15-39) 3251	Mar. 13,'39†	7
Magic Beans (3-11-39) 3239	Feb. 13,'39†	7½
One Armed Bandit (4-8-39) 3252	Mar. 27,'39†	7
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39†	19
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39†	17
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare York and King	Feb. 23,'38	17
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39†	19
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Pharmacy Frolics 3230	May 17,'39†	2 rls
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charioteers	Oct. 12,'38†	20
Stars and Stripes (7-2-38) 2172 Ed. East-Ralph Dumke	Feb. 15,'39	2 rls.
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19

OSWALD CARTOONS

Title	Rel. Date	Min.
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Queen's Kittens 2292	Aug. 8,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39†	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39†	9
No. 61—Novelty 3372	Apr. 3,'39†	1 rl.
No. 62—Novelty 3373	May 1,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Up In Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 5,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sept. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	20
Sophmore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan. 21,'39†	20
Sundae Serenade 4020	Feb. 25,'39†	2 rls.
Projection Room 4022	Mar. 4,'39†	2 rls.
Small Town Idol (A) (3-11-39)	Feb. 11,'39†	20
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39†	2 rls.
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39†	2 rls.

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10
Points on Pointers 4606	Jan. 28,'39†	1 rl.
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb. 25,'39†	10
The Roaming Camera (4-15-39) 4608	Mar. 25,'39†	11

COLORTOUR ADVENTURE
(In Color)

Title	Rel. Date	Min.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Trapped Underground 3318	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12
High Peril (3-4-39) 4306	Feb. 18,'39†	12
A Minute from Death 4307	Mar. 4,'39†	1 rl.
Chained (4-15-39) 4308	Apr. 1,'39†	12

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 28,'38	19
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68.)	Feb. 11,'39†	20
Sons of Liberty (3-25-39)	May 20,'39†	20

LOONEY TUNES

Title	Rel. Date	Min.
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
No. 62—Porky the Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.
No. 65—Porky's Tire Trouble 4808	Feb. 18,'39†	1 rl.
No. 66—Porky's Movie Mystery (3-4-39) 4809	Mar. 11,'39†	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39†	1 rl.
No. 68—Porky and Teabiscuit 4811	Apr. 1,'39†	7

MELODY MASTERS

Title	Rel. Date	Min.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music With a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39†	1 rl.
Russ Morgan and Orch. (3-4-39) 4710	Feb. 25,'39†	10
Dave Apollon and Orch. 4711	Apr. 22,'39†	1 rl.
Clyde McCoy and Orch. 4712	Mar. 18,'39†	1 rl.
Artie Shaw and Orch. (4-8-39)	Apr. 29,'39†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-in Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're an Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Det. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39†	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39†	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39†	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39†	1 rl.
No. 78—Presto Change 4514	Mar. 25,'39†	1 rl.
No. 79—Bars and Stripes Forever 4514	Apr. 8,'39†	1 rl.
No. 80—Daffy Duck and Dinosaur 4516	Apr. 22,'39†	1 rl.

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 2—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
The Master's Touch 4403	Feb. 18,'39†	1 rl.

SPECIAL

Title	Rel. Date	Min.
Nine Million, The (2-18-39)		9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10
"Gadgeteers" 4906	Feb. 18,'39†	1 rl.
Tax Trouble 4907 Grouch Club	Mar. 18,'39†	1 rl.
The Crawford "at Home" 4909	Apr. 15,'39†	1 rl.

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

BRITISH NATIONAL

Title	Rel. Date	Min.
Warning, The 4-1-39)		35

DEVLIN

Title	Rel. Date	Min.
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Old Towns of Normandy Makassar (8-6-38)	Aug. 15,'38†	10
Rio de Janiero (8-13-38)	Aug. 15,'38†	10
Venice (8-13-38)	Aug. 15,'38†	10

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

LENAUER

Title	Rel. Date	Min.
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK
(with Negro Cast)

Title	Rel. Date	Min.
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 1,'38†	10
Welcome Home	Sept. 15,'38†	9

SANDERS FILM

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

WORLD

Title	Rel. Date	Min.
Andante et Rondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brillante		

WPA

Title	Rel. Date	Min.
Shock Troops of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Rate	Min.
Flying G-Men (2-18-39) James Craig-Lorna Gray	Jan. 28,'39†	
Mandrake, the Magician Warren Hull-Doris Weston	May 6,'39†	
Overland with Kit Carson Bill Elliott	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle	June 10,'39†	
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Mala	Dec. 3,'38†	2 rls. (each) (1st episode 29 min.)
Lone Ranger Rides Again Robert Livingston- Chief Thunder Cloud (15 episodes) (Exploitation: Mar. 11,'39, p. 55.)	Feb. 25,'39†	2 rls. (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Larry Crabbe	Apr. 11,'39†	
Oregon Trail, The Johnn Mack Brown-Louise Stanley	July 4,39†	
Red Barry (10-8-38) 3681-3793 Buster Crabbe-Frances Robinson	Oct. 18,'38†	20 (each)
Scouts to the Rescue (12-31-38) 3781-92 Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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ION PICTURE HERALD

Reviews including
"Juarez,"
"Confessions of a Nazi Spy,"
"Union Pacific"

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571 BILLS IN 46 STATES; 13 ARE PASSED, 233 KILLED

500 EDUCATIONAL AND AD FILMS AT NEW YORK FAIR

PARAMOUNT TO RELEASE 60; 3 CONVENTIONS NEXT WEEK

In Better Theatres: SPRING BUYERS NUMBER

VOL. 135, NO. 4 In Two Sections—Section One APRIL 29, 1939

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copies, 25 cents. *All contents copyrighted 1939 by Quigley Publishing Company.*

THE DOL

AR SIGN!

See Page 19

A Fortune in the

ABSOLUTE SELLOUT FOR $2-TOP N.

SECOND WEEK RADIO CITY AND AL

THREE-WEEK HOLDOVERS EVERYWHE

SENSATION OF SENSATIONS IS N.Y. P

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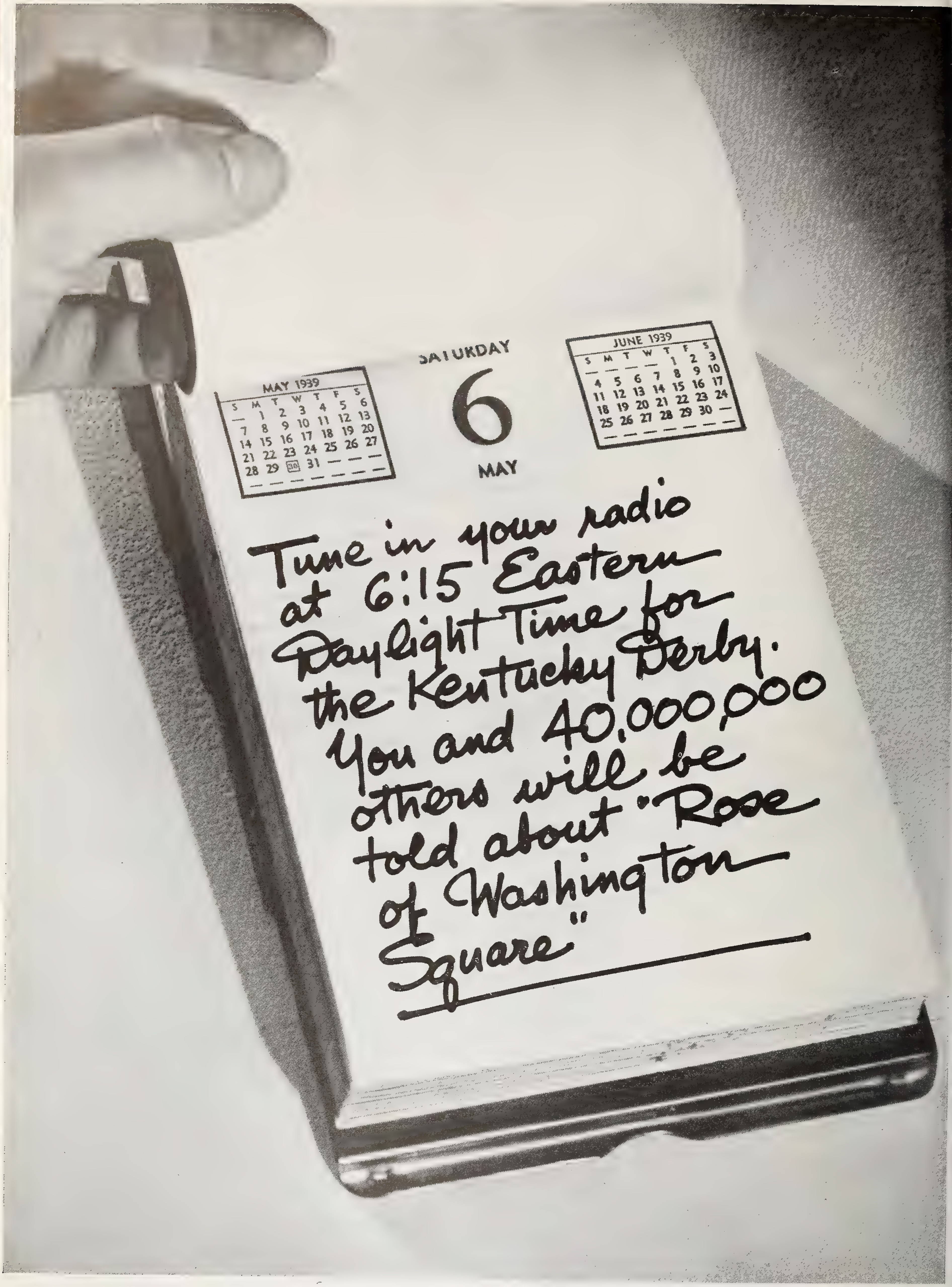

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 135, No. 4

April 29, 1939

TELEVISION EMERGES

WITH last week's previews in New York and Flushing television has at long last been booted around the corner and put to work on a commercial job.

The preview which consisted variously of pictures of Mr. Graham McNamee announcing or lecturing, from the RCA building, Mr. David Sarnoff and others talking from the World's Fair grounds eight miles away, a three round fight, and a transmission of a Pathe picture concerning television operation, achieved what might be called "home entertainment."

It is the entertainment of novelty and super-gadgetry, the experience of seeing miles away a pictorial representation of something that is in the process of taking place. It is not seen nearly as well as the motion picture film can show it, but it is heard as well as the radio can tell it. In the present state of development the event has to happen and to be seen inside the horizon of the telecasting antennae, which for New York from the Empire State Building is a circle of about fifty miles radius.

TELEVISION as demonstrated on screens about eight by ten inches is a better product than the motion picture was at the equivalent period.

The motion picture, however, was born out of a total of investment of the effort of but a handful of men and some twenty-five thousands of dollars. It paid its way, created its own publicity, sold itself. Also by reason of the special capacities of the camera it became a new medium of expression. It started at a nickel a look.

Television comes forth owing its developmental past about fifteen millions of dollars, enjoys a great fame but slight performance and consists essentially of sales promises, anticipations, hopes and promotions. It is not in itself a medium of expression but rather a device for transmission, a distributing system. Like the motion picture, it transmits images formed by a lens. Television does it immediately, but not so well.

Television is not now, any more than it was a year ago, a promise of menace or problem to the motion picture theatre screen.

DUE to various forces of influences among the electronic industries, the World's Fair and the field of financial promotion, television will for a time now be getting somewhat more attention.

It is interesting that the preview of last week was in essence more sales talk than demonstration.

One mildly interesting coincidence was presented by the inclusion of the televising of a three round boxing match. Boxing pictures were also the most important early offerings of the motion picture. In both instances, forty-five years ago, and last week, it was necessary to get an event of action taking place in a limited area and one which could be brought to the ponderous and relatively immobile cameras.

Television, now at least, is to find its market in the home.

WIRED *for* THOUGHT

YOUR editor has a growing conviction that scientists are just playboys who chance to have got anchored in laboratories. Now comes Westinghouse official publicity about a publicity robot Mr. "Elektro," an organization of wires, tubes, cells and motors housed in metal in the form of an anthropoid. Says Westinghouse: "He walks, talks, smokes, selects colors; Electric eye and relays do his thinking." Apparently, while not having enough initiative to be a creative executive, he might well be considered for a government post or a seat on somebody's board of directors.

△ △ △

ONE of Hollywood's major errors in public relations has been "consistently dinning into the public ear 'the industry'," argues Bland Johaneson of the New York *Mirror*. She also remarks on invasion of "the dairy terminology by frankly grading its pictures 'A' and 'B'."

All this relates, of course, to the consequences of telling the world and the consumer too much of the shop talk and processes.

Glamour, which is the merchandise, is not made out of information and trade facts. The most that the motion picture can profitably tell the public is to be told on the screen, at an admission price.

△ △ △

BARRISTERS *and* SOLICITORS

THE American Bar Association Journal has been making a study of the treatment of lawyers on the screen and finds it deserves the appreciation of the profession. In the last six months of 1938 the lawyers' trade journal found seven of eight judges in major roles and twenty out of twenty-four in minor roles portrayed sympathetically. In only one out of twenty-eight instances was there "an unsympathetic portrayal of a lawyer without a contrasting lawyer appearing as a sympathetic character."

Nothing was said about the fact that currently every problem, issue and aspect of the motion picture industry, in its public, social, commercial and governmental relations, is in the hands of lawyers.

Major litigations in this industry began in December of 1897 in the United States District Court for the Southern District of New York. The industry has been in court ever since.

△ △ △

RETURNING to his post as picture critic after a sojourn in production, John C. Moffitt of the Kansas City *Star* observes that "the effects of transportation on celluloid are curious." He finds that in Hollywood one reads of "one smash hit after another," but that as the pictures go east they seem to deteriorate in critical opinion. But "the effect of a sea voyage is exactly the opposite. A movie produced in France, Yugoslavia, or Poland may have poor lighting, 1904 direction and crazy quilt cutting but once it has crossed the Atlantic it is almost invariably a masterpiece by the time it reaches the New York critics."

—*Terry Ramsaye*

This Week

U. S. Starts Trust Suit Campaign To Dissolve Circuit "Monopolies"

The Department of Justice on Friday was to extend its trust suit campaign against the film business by filing in Oklahoma federal court the first of a series of actions aimed to break up local circuit "monopolies", it was disclosed in Washington by Thurman Arnold, U. S. attorney general.

The Oklahoma suit, charging unreasonable combination in restraint of trade, was to name Griffith, Consolidated and Westex circuits, operating in Oklahoma, Texas and New Mexico, and Columbia, Loew's, Paramount, 20th Century-Fox, RKO, United Artists, Universal and Warners.

The suit is an "essential complement" to the pending New York suit which seeks to divest the majors of their theatres, Mr. Arnold explained, since "these objectives cannot be attained so long as there exist chains of theatres exercising monopoly power in various sections of the country, even if affiliation between such chains and major companies is broken."

"If producers are barred from theatre operation," he said, "they must have for themselves a competitive market of independent theatres in which to distribute their product" and must not be at the mercy of local monopolies which control the market in particular areas.

"To leave (local) chain theatres in control of the market after divestiture by majors would be to substitute a number of local monopolies for the national monopoly which is now charged to exist. Local monopoly control may be quite as effective in stifling competition as national monopoly control and at the same time be more disorderly."

The restoration of competitive conditions, he added, may require rearrangement of corporate structures and ownership, which can be done only by civil decree.

"This suit," he said, "asks that these defendants be dissolved and their properties rearranged under several separate and independent corporations in such manner as to create competitive conditions. . . . More particularly, an injunction is asked restraining the defendants from jointly and collectively negotiating contracts with major distributors for feature pictures. It also seeks to enjoin producers from seeking to license pictures except on a local, competitive basis."

Examination

Examination before trial of United Artists defendants in the Government's anti-trust suit in equity against the industry continued in New York this week but it was agreed at the session on Wednesday to adjourn the interrogation for one month because of the company's convention in Hollywood May 8th. An attempt by the Government to obtain admissions from Harry Gold, UA sales official, that the company could secure higher picture rentals if it changed its distribution methods was prevented after objections by Edward C. Raftery of company counsel. Mr. Raftery also prevented answers to questions by Seymour Krieger, assistant attorney general, to questions based on "conjectures" and as to what factors determined choice of first, second and third runs.

Date in Chicago

Hearings in the anti-trust suit filed in Chicago by the Federal Government against distributors and Balaban and Katz will open May 17.

The Chicago anti-trust suit of Frank Ford, independent exhibitor, against distributors and B & K was answered on Thursday by a motion for dismissal filed by the defendants' attorneys.

Legislation

A year of unprecedented state legislative activity involving motion pictures which so far has witnessed the introduction of no less than 571 bills has thus far produced only two adverse laws.

See page 15.

U. S. Replies

The Government's bill of particulars in the Federal anti-trust suit which was to be filed in New York over the weekend does not describe one specific act of violation of the anti-trust laws, it was found this week. In answer to the defendants' demands to state time, places and names of participants of acts of conspiracy and whether these acts were committed through oral or written agreements, the Government contented itself with saying it did not know these details.

Only to one item of the demand, to list stars who are under joint contracts to more than one producer, did the Government name names. The lending of stars was part of a system, the bill said, of producer-exhibitors to freeze-out independent producers.

Paramount, Loew's, RKO, Warner Brothers and Twentieth Century-Fox divided the exhibition field and extended preferences to each other, the bill said, thus favoring the monopoly.

After division of the territory between the producer-exhibitors, the bill said, a monopoly in each particular area was furthered and independent producers were excluded.

The bill does not apply to Columbia or United Artists since they have made separate applications.

MOTION PICTURE HERALD

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Charges "Hate" Drive

The American and British motion picture industries are in a not-too-hidden conspiracy to malign Italians and Germans in their films, the *Licht Bild Buhne,* German motion picture trade paper charged, in a recent issue.

Under a London dateline, an article in the publication mentions four films as examples of its charges. The films are, "The Lone Wolf's Daughter," of Columbia; "Sword of Honor" and "The Silent Battle," both British-made; and "Professor Mamlock," a Russian Communist picture.

The article names Sir Robert Vansittart of the British Foreign Office, as a possible "guiding" factor in the alleged conspiracy.

Dies Investigators

Reports of un-American activities including Communism among members of Hollywood labor unions and especially Nazi efforts directed toward creating racial prejudice has resulted in the appearance there of two Dies Congressional committee investigators. The probers, George F. Hurley and James H. Steedman, said upon setting up a staff in the Federal Building in Hollywood that they would enter into every phase of subversive campaign in southern California. Various organizations and individuals had requested the committee to send investigators to Hollywood, the last being officers of the International Alliance of Theatrical and Stage Employees who declared the minority leader of Studio Technicians Local 37 was a member of the Communist Party.

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New Taxes for Britain's War Budget Hit American and British Films Hard

Shadows of the next World War fell across the motion picture industry Tuesday when Great Britain levied new high taxes on films to help pay defense costs.

Importing the largest number of pictures sent into England from the outside, American distributors will have to pay more than half of the $4,000,000 annual bill expected from the imposition of increased duties levied suddenly Tuesday on the import of motion picture films. The higher duty came with increased taxes levied on a number of commodities, apparently found necessary by the British Government in order to meet deficiencies arising from the record $2,700,000,000 war expenditure planned.

Sir John Simon, Chancellor of the Exchequer Tuesday presented to Commons an all-time high budget of $6,500,000,000, announcing new taxes on tobacco, automobiles, sugar, films and income.

The trade in London was greatly concerned over the new duties, with both American and British companies affected. London film heads freely admitted Wednesday that they would result in greatly increased film costs.

The change of taxation on blank stock, for one, means that the British importer, including branches of American companies, will have to pay a penny a linear foot instead of one-third that amount, as at present.

Films produced in England, also including those made by American companies making quota and other British product, will pay a half-penny a foot. London calculates that the increase will cost all British-made productions an additional $4,000 to $5,000 per picture.

The tax on imported raw stock is expected to stimulate local raw stock manufacture in England.

Starting with an estimated $4,000,000 in new taxes in the first year, Sir Simon frankly predicted that the raise eventually will reach $10,000,000 annually. The $2,000,000 cost in the first year to American companies compares with the approximate $260,000 cost to British companies—a ratio of about $8 to $1.

While London generally feels that the increased levies were made because of the huge expenditures planned for war emergencies, Sir Simon countered with the statement that they resulted from concessions made in the new budget to the theatre and medicine taxes.

Hookup 'Game' Barred

A meeting of New York circuit officials on Monday resulted in the agreement by RKO to discontinue a five-neighborhood-theatre chance game telephone hookup. This extension of the chance game practice, frowned upon by most New York theatres as carrying chance games "to extremes," was used last week in the RKO Fordham, Chester, Royal, Franklin and Empire.

Quota Proposal

In England, following approaches by the New South Wales Government anent an exhibitor's quota for British films, the Board of Trade invited British producers to a meeting to discuss the possibility and advisability of the inclusion of Australian films, possibly on a limited percentage basis, in the British renters' quota.

Aldermanic Movies

The City Council of New York and attendant reporters were treated to an impromptu showing this week of Warner Brothers' "Confessions of a Nazi Spy" during a Council meeting at which a bill to ban the wearing of foreign uniforms was scheduled for discussion. Varying reactions and some opposition were aroused by the showing, partly because of the poor projection conditions and partly because of violent objections by some of the Councilmen to what they considered lobbying by means of motion pictures. Insistent objections of Newbold Morris, president of the Council, that the show was holding up the business of the meeting resulted in its abrupt termination a few minutes before the end of the film. Attempts to place responsibility for the booking were abandoned.

The anti-uniform measure passed.

This Week In Pictures

BIRTHDAY OF A STAR, above. May Robson is guest of honor at a party given by Jack L. Warner in the Burbank studios on her 75th anniversary. With her, seated, are Janet Chapman and Louise Fazenda, and, standing, Hal B. Wallis, Carrie Jacobs Bond, Charlie Chaplin and the host.

PREVIEW, left, of David Niven and Ginger Rogers in a scene from a forthcoming RKO Radio project, "Little Mother," in which Miss Rogers is the protagonist in a series of comic errors involving a foundling baby.

STUDIO LUNCHEON, above. E. A. Williford, president of the Society of Motion Picture Engineers; Major Nathan Levinson, Warner director of recording; Mrs. Gordon Chambers, and John I. Crabtree, guests of Jack L. Warner at Burbank during the Society's convention.

By staff photographer

ADOLPH ZUKOR, home from Europe, is interviewed in his office. See page 60.

COLOR FILM EXPERT, above. Aldo Ermini, appointed to supervise the introduction and development of Dufaycolor in the motion picture field, has had long experimental and practical experience in color work.

STAR ARRIVES, below. Penny Singleton, Columbia's "Blondie," in New York for personal appearances.

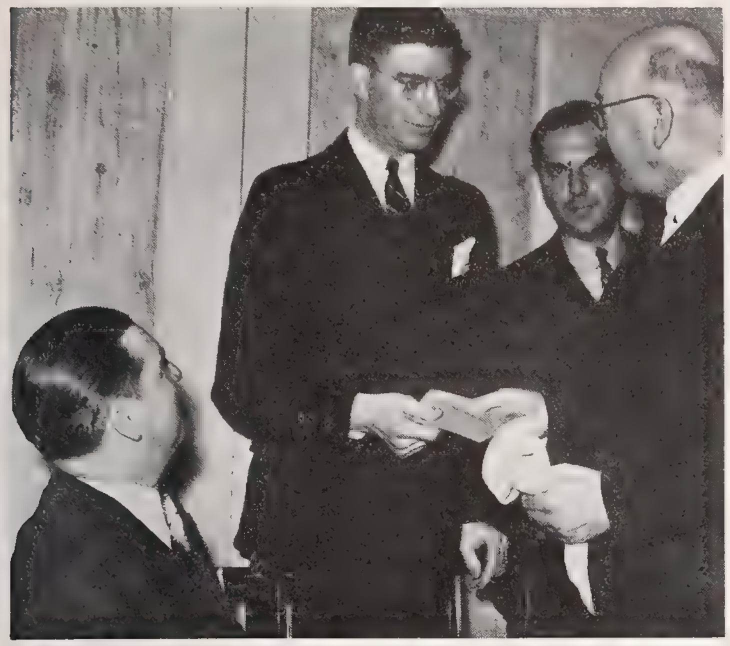
By Metropolitan

By Cosmo-Sileo

GUESTS for the premiere of "Juarez," right, are welcomed to New York. Left to right, H. Alban Mestanza, *Teatro al Dia*; Pablo Prida, descendant of Benito Juarez; Maria Garrett, Warner publicity; Quintin Rueda, representing Mexico, and Al Finestone, *Motion Picture Daily*.

PORTRAIT IN OILS, right. Robert J. O'Donnell, manager of the Texas Interstate circuit, is happily embarrassed during the unveiling of his picture in the Dallas Variety Club by Bill McCraw, former state attorney general.

CAMPAIGN PLEDGE, below. Ted Kirkmeyer, Fox West Coast manager in Helena, Mont., and winner of the Quigley Silver Plaque in 1937, receives a pledge card for the Skouras Showmanship Drive from Arch M. Bowles, division manager. Watching are Rick Ricketson, seated, and Bernie Hynes, background.



THE COHEN AND THE KELLY, right. Max A., president, and Thornton, executive secretary, of Allied States of New York, discuss plans at a committee meeting called to prepare for the unit's convention to be held May 23 to 25.

By staff photographer

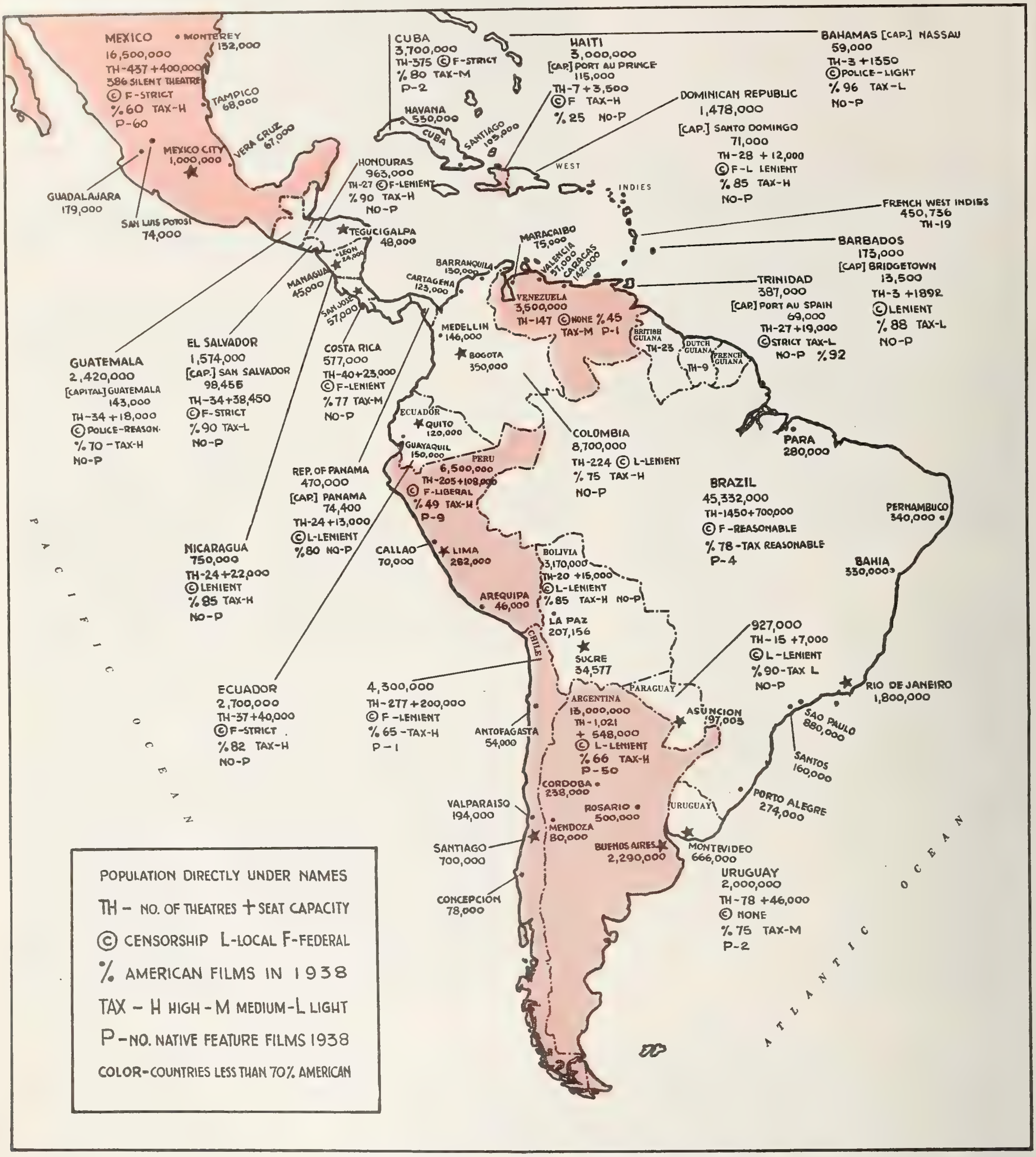
DONATION, right. Theodore Hayes, circuit executive, and W. A. Steffes, president of Allied of the Northwest, deliver a check for $25,020 to O. J. Arnold, trustee for the fund raised by the Variety Club of the Twin Cities for the relief of European refugees.

THEATRE MANAGER, left. Joseph Hewitt, indefatigable contributor to What the Picture Did for Me from his theatres in Robinson, Ill., poses in the costume his theatre staff donned to promote a recent Paramount feature.

GREETINGS in HONG KONG. Charles S. Rosselet, above right, leading exhibitor in the Crown colony, welcomes Ben Y. Cammack, RKO Radio foreign manager on tour in furtherance of the George J. Schaefer Drive. At left is William Way, RKO manager.

WELCOME IN INDIANAPOLIS, left, for Jeanette MacDonald on a personal appearance tour before release of MGM's "Broadway Serenade." Indiana exhibitors with her are Guy Hammit of Crawfordsville, Harry Frederickson of Lafayette, Arthur Clark of Bloomington, and Harold H. Marshall, MGM.

OPPORTUNITY BELOW THE RIO GRANDE



Product and theatre information concerning the market for films from the United States in Central America and South America is presented in the map. Shown is the population of the various countries and their chief cities, also the percentage of Hollywood product in the total distribution of motion pictures in each state, the amount of native product, the degrees of taxation and censorship, and the number of theatres and seats. The color marks the states in which U. S. product is under 70 per cent of all pictures exhibited.

BATTLE LINES DRAWN FOR LATIN AMERICAN MARKET

French, Argentine, Mexican and German Product Challenges Hollywood; Spanish Dialogue Films Preferred

The battle is on for the Latin American market. Competition from a variety of sources, including Great Britain, France, Germany, Italy and several countries within the territory itself where domestic production is being pressed, has been increasing and recently has been reflected in perceptible decreases in percentages of American films shown. American distributors are proceeding with plans and strategy for a heavy concentration of effort to retain and extend their control of the market.

The entire picture in Central and South America is presented in the map on the opposite page.

Turning to Rival Product

Certain sections of the Latin American public are turning to opposition product, and whatever new market is being established, principally among natives outside the large cities, is being created as a market for product having Spanish dialogue. These developments are evidenced by a compilation of statistical studies and from a consensus of opinions from foreign sales executives of American distributors.

In Argentina, American films hold about 66 per cent of the market, compared to the 70 per cent they had up to 1938. Argentine and French pictures each supplied about nine per cent of the product in 1938, with Germany, Great Britain, Spain, Mexico and Italy listed as competition, in that order of importance.

The rise in public favor of native production, which brought out about 50 pictures in 1938, is shown by the fact that in 1937 Great Britain, not Argentina, had been second to the U. S. in its share of the market. Native production is definitely preferred in the rural areas, a rule that seems to hold good in all Latin American countries.

In the Bahamas, it is generally accepted that of the four per cent opposition, the total is comprised of British films.

In the Barbados, the same holds true: American films have about 88 per cent of the market, with British films the only opposition.

Bolivia Percentage Declines

In Bolivia, American films now have about 85 per cent of the market, whereas formerly this was 90 per cent.

In Brazil, a Portuguese speaking country, American films are somewhat threatened by a law requiring exhibitors to show at least a small amount of film produced locally; however, they still have about 78 per cent of the market. Because it is not a Spanish speaking country, films produced in that language do not constitute the chief opposition; instead, this comes from Germany and France, whose films in 1938 each constituted five per cent of the total footage. Italy had two per cent, and all other competitors, four per cent.

In Chile, American films held 65 per cent of the market, in 1938. Mexican and Argentine productions in that year, and in 1937 were very popular. In 1937, the American films constituted 74 per cent of the market. French films have had good reception. In order of importance, the opposition to American product seems to come from Argentina, France, Germany and Mexico.

In Colombia, where 80 per cent was the figure agreed upon as the American share of the market in 1937, this had been reduced to 75 per cent in 1938. French, Argentina, Mexican films were the opposition, in the order named.

In Costa Rica, though American films are holding a lead described at about 77 per cent at the last competent survey, the Mexican and Argentine films definitely overweigh films from France, Germany and England.

In Cuba, with about 75 per cent of the market regarded as America's, the competitors are led by Mexico, Argentina, and Spain, with a few French and British pictures gaining a foothold.

In the Dominican Republic, though estimates of American domination range as high as 90 per cent, it is of interest to note that Mexican and Argentine films lead the competitors.

Spanish Film Competition

In Ecuador, Spanish language pictures are increasing in public favor. It is estimated that in 1937, eight per cent of the country's box-office receipts were from films of this type; and in 1938, 25 per cent of the receipts. These latter are from Mexico and Argentina.

In El Salvador, Americans held a lead in 1938 of 90 per cent. However, Mexican pictures were favored at the lower priced, smaller houses.

In Guatemala, American films have approximately 70 per cent of the market. Spanish speaking films dominate the competition.

In Haiti, the official language being French, films in that language enjoy virtually total predominance in the 25 per cent of films remaining in a market which American films dominate by 75 per cent.

In Honduras, while all available reports state that American films, obtaining about 90 per cent of the market, are "without competition," it is of note that what competition is provided comes from Mexico.

In Mexico, American films still lead "overwhelmingly"; however, native production is the leading competitor. France and Germany also place an appreciable number of pictures.

In Nicaragua, while American films have approximately 85 per cent of the market, Mexican films dominate the opposition, the low literacy rate being given as the reason. German films, and also British and French, appear to be making more of an impression.

In the Republic of Panama, while American films still had 80 per cent of the bookings, the opposition was led by Mexican and Argentine films. Films from Great Britain and France were also competitors.

In Paraguay, American films have 90 per cent of the market. French films distributed out of Buenos Aires, in Argentina, form the chief opposition. British, German, and Argentine films follow, in order of opposition.

In Peru, the American share of the market has dropped from about 90 per cent to about 49 per cent in 1938. The country has a majority of Indian blooded persons; many of these are illiterate; they are unable, in the phrasing of the United States Department of Commerce report, to "even read the Spanish sub-titles on American production; and consequently," the report added, "exhibitors will give preference to Spanish dialogue pictures that may be available."

Mexican, Argentine and Peruvian pictures (nine were produced in 1938) comprise the chief Spanish language competition. French pictures also have scored some successes in the cities. A breakdown of the playing time for the first nine and one-half months of 1938 discloses that American films had 49 per cent, Spanish language films, 41 per cent; French, five per cent; German, two per cent; Italian, two per cent; British, one per cent.

British Competition

In Trinidad, the rule which applies in other British possessions holds true; the competitive films are British. Thus, American films have about 92 per cent of the market here; and the opposition is almost solely from British product with a few East Indian productions also shown.

In Uruguay, American pictures had 75 per cent of the playing time, in 1938. As with all Latin American countries, in the smaller houses, Spanish speaking pictures, chiefly Argentine, are preferred. Argentine pictures are also being given first run. French pictures are also competitive, increasing in reception. In general order of competition come films from France, Argentina, Great Britain and Germany.

In Venezuela, the competition from Spanish language films has caused a drop in the hold which American films had on the market, of from 90 per cent to 45 per cent, in three years. The same explanation is given as that which holds true for Peru, for Chile, for Argentina, et al: in the backwoods areas, people cannot even read the subtitles in Spanish, on American produced films; now that Spanish language films from Argentina and Mexico are available, they prefer these.

Republic to Emphasize Spanish; 20th-Fox to Go "All the Way"

Republic this week joined the growing line of American companies to decide on a heavier concentration in the Latin American market. Twentieth Century-Fox, United Artists and Paramount have made similar declarations.

In Chicago at Republic's two day regional sales convention, H. J. Yates and James R. Grainger said that besides more stories of interest to Spanish speaking countries, Republic will make six to eight Spanish language films.

Sidney R. Kent, president of Twentieth Century-Fox, told employees this week that the company "will go all the way in its plans to expand its activities in Latin America in accordance with the policy of Pan-American coperation." Mr. Kent will study the market while at the company's Rio de Janeiro convention in June.

MAJORS START STUDYING EXHIBITORS' SUGGESTIONS FOR PACT CHANGES

Negotiating Committee Adjourns until Next Week after All-Day Session; Clearer Arbitration Clauses Proposed

Executives of the major distributing companies comprising "the negotiating committee," who have been working for nine months on a trade practice program for self-regulation of distribution-exhibition, again took up their work on Wednesday, in New York, this time to study changes in the third draft as recommended by exhibitor organizations. The third draft was submitted to the owners for ratification on the night of March 30th.

All-Day Session

Meeting in the Yacht Room of the Hotel Astor Wednesday in a session which began in the morning and lasted through the day, with time out for lunch, were: William F. Rodgers, E. Aaron and Tyree Dillard, all of MGM; Neil Agnew and Irving Cohen, Paramount; Gradwell Sears and I. Howard Levinson, Warners; Ned Depinet, RKO, and Abe Montague and Irving Moross of Columbia. Harry Brandt of the ITOA talked with the conferees later.

The meeting will be resumed next week as most of those present planned to attend the Variety Club convention in Detroit over the weekend.

Seek Clearer Definitions

Recommendations from several exhibitor groups have been trickling in to the majors' committee, and pertain chiefly to demands for a clearer definition of the clauses in the system of arbitration as proposed by the distributors. So far as is known the owners have given no suggestions of specific nature for clarifying arbitration.

With the Congressional hearings on the Neely anti-block booking bill disposed of, and the subsequent feeling established in distribution that there will be no block booking laws enacted at this session of Congress to interfere with self-regulation, the distributors are understood to be ready to complete a document satisfactory to the majority now that the new selling season is at hand. The pact would apply to the new season's contracts.

Presuming that the distributors' committee in their last meetings arrive at solutions sufficient to satisfy the recommendations of the majority of exhibitor groups, new negotiations with the owners will not be necessary.

The distributors have repeated that they will give no concessions other than those contained in the present pact. Their present activity is concerned almost entirely with clarifying or changing the existing clauses.

The attitude of Allied States to the present code apparently still stands as expressed at the time of the Neely block booking bill hearings, when, on April 3rd, the organization denounced it as "incomplete," and added in effect, that the association would continue its efforts to get "relief" from "aggressions" through legislation and the courts.

On the same day, Leo Wolcott, president of the ITO of Iowa and Nebraska, said, "These proposals apparently bear close relationship to the former proposals which were rejected as inadequate at the time."

At the Neely hearing, on April 5th, the pact was denounced by Colonel H. A. Cole, Allied president as meaningless, ambiguous and incomplete. He attacked block booking and blind selling, and said that the draft's proposal of 20 per cent cancellation did not apply to all films, but that the figure was graduated according to average price pictures, so that in some blocks it would be only 10 and 15 per cent.

CLEVELAND SETTLES; TORONTO STUDIES

An amicable settlement of an injunction action brought by Paul Gusdanovic, operating the La Salle theatre in Cleveland, to restrain Twentieth Century-Fox and Vitagraph from serving the newly opened Shore theatre with prior or day and date runs, was effected Monday in the office of Lee Skeel, judge in Common Pleas court. Price adjustment to the La Salle and a guarantee of day and date availability were involved in the settlement.

The Independent Theatres Association of Ontario will study the clearance situation in Canada, to obtain reforms, according to N. A. Taylor, vice-president of the association, who said, "I should like to see clearance as we now have it either abolished or moderated so that it bears some semblance to the purpose for which it was conceived."

Other Units' Reactions

On April 10th the ITO of Southern California approved the pact "in principle."

Also on the same day, the MPTO of Nebraska and Western Iowa and the MPTO of Virginia reported that their respective executive approved, but that members "soon" would have "an opportunity" to express individual sentiments.

St. Louis exhibitors were reported insisting on higher cancellation privileges.

John Rugar, president of the Intermountain Theatres Association, of Salt Lake City, said he would approve the pact if it contained adequate relief for independents, but that, if it didn't, he would favor legislative action.

On the same day, New York Allied approved the proposals. It found certain errors which it believed could be ironed out.

Also on April 10th, the Theatre Owners and Managers of the Rocky Mountain Region endorsed the draft in principle and especially for its arbitration rules.

ITOA's Proposals

On April 13, the New York ITOA approved the proposals in principle, but suggested that all disputes between exhibitor and distributor be settled by arbitration, and that licensing terms and conditions not subject to arbitration be made more specific. They authorized Harry Brandt, president, to seek revisions and clarifications with the majors.

ITO's specific requests were: That a panel of neutral arbitrators shall be elected by affiliated distributors and independent exhibitors, with effiliated exhibitors excluded; that distributors' liability not be limited to liquidated damages as fixed by the license contract; that the code include a provision prohibiting re-allocating films from lower to higher classifications.

On April 16, Frank Gassil, president of the Kansas-Missouri Theatres Association, declared his association favored the code, and asked for early establishment of arbitration boards.

Starting their yearly convention on April 17, at Des Moines, the Allied of Iowa and Nebraska took no action, but endorsed the Neely bill unanimously. The consensus was that the code represented an "advance" but was "inadequate."

"Qualified" Acceptance

On April 20th Ed Kuykendall, MPTO president, said that failure of the distributors' negotiating committee to complete a definition of arbitration procedure forced "qualified" acceptance by MPTO regional directors. Until replies from all directors were in, he said, the organization would take no definite stand. At the time, however, he said, enough replies were in from the directors to indicate they "substantially" favored the code, but agreed on the need for better arbitration definition.

Later, he said that other exhibitor organizations should withhold their acceptance of the code until the suggested corrections had been made.

From St. Louis this week came reports that local exhibitors do not like those portions of the pact which they interpret as forcing the exhibitor to exercise his exclusion privilege within 14 days after the close of the first-run in his territory.

Fred Wehrenberg, president of the MPTO of Eastern Missouri and Southern Illinois, suggested that the exhibitor have the right to use the exclusion privilege up to 20 per cent of his film commitments, provided that he does so within 14 days after the picture becomes available for his house. Other exhibitors have asked, it is said, for a stronger clause on designated play dates.

Paramount Estimates $1,300,000 As First Quarter Earnings

Paramount estimates its earnings after interest and all charges for the first quarter ended April 1st at $1,300,000. This amount includes $678,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned nonconsolidated subsidiaries.

From Paramount came the announcement this week that the annual stockholders' meeting will be held on June 20, at the New York home offices. The entire board of directors, whose terms expire with the meeting, is expected to be reelected. The board is composed of Barney Balaban, Adolph Zukor, Stanton Griffis, Austin Keogh, Neil Agnew, John W. Hicks, Y. Frank Freeman, and E. V. Richards.

General Theatres Equipment, Inc., has reported for the quarter ended March 31st, a profit of $145,543, after taxes and charges, equal to 24 cents a share on the common stock. This compares to $120,264 profit in the same period last year.

At the annual stockholders' meeting of Pathe Film Corporation Tuesday, with 100 present, all directors were reelected with the exception of O. Henry Briggs, whose place was taken by Allan P. Kirby, and T. P. Loach, succeeded by K. M. Young.

571 BILLS INTRODUCED IN STATES; 13 PASSED, 233 KILLED, 325 PEND

North Carolina Amusement Tax and North Dakota Theatre Licensing Authority Measures Alone Considered Detrimental

In a year of unprecedented state legislative activity involving motion pictures, principally in exhibition, and witnessing to date the introduction of no less than 571 bills directly or otherwise affecting the business, the industry nears the end of the annual legislative season virtually unscathed.

In only two places have state bills directly detrimental to the industry been passed: North Carolina voted an amusement tax of $5 for all entertainments with admissions over 25 cents, and North Dakota set up a licensing authority to pass on applications for building new theatres in towns where one or more operate, and the constitutionality of which law already has been challenged.

All the remaining 11 bills passed that directly or otherwise affect the business are favorable.

The Sunday Show

Arkansas legalized Sunday motion pictures; Maine legalized Sunday performances between three and 11 p.m., and Vermont acted similarly, permitting performances after six p.m. In North Carolina, the Sunday closing law was repealed in Johnston, Hyde and Yadkin counties. Wicomico County, Maryland, acted likewise. A majority in Tennessee may now vote for Sunday shows.

Kansas killed the sales-token law, a move favorable to exhibitors. Exhibitors benefit by the anti-marathon bill, prohibiting a form of competition, in Nebraska. Owners and others lost their fight to prevent pari mutuel betting in Onslow and New Hanover counties, North Carolina.

Since January 1st, 46 states have held regular sessions, Georgia and Idaho contemplate special sessions, and to date legislatures in 25 states have adjourned, as follows:

Alabama
Arizona
Arkansas
Indiana
Kansas
Kentucky
Louisiana
Maryland
Minnesota
Mississippi
Montana
Nevada
New Mexico
North Carolina
North Dakota
Oregon
Rhode Island
South Dakota
Tennessee
Utah
Vermont
Virginia
Washington
West Virginia
Wyoming

In the foregoing states and in the others still to adjourn, some 233 measures have been killed that directly or otherwise would have affected the motion picture business. These involved proposals to censor or kill existing censorship laws; enact new taxes; divorce exhibition from production-distribution; provide for two projectionists in each theatre booth and legislate virtually every form of theatre or film exchange operation, mostly detrimentally.

Ends of Sessions Near

Of the 571 bills introduced, not a single censorship, theatre divorcement, reel tax or new admission tax has been passed to date, nor is there any likelihood that any serious restrictions will be forthcoming from among the 325 bills still pending, especially with the end of the sessions near in most of the 21 states still meeting.

BACK OHIO RENTAL TAXES ARE SOUGHT

On April 15th, a Columbus taxpayer filed a mandamus action calling upon the Ohio Tax Commission to recover the 3 per cent sales tax on film rentals from January 1, 1935, to date. The aggregate tax involved amounts to more than $1,200,000. The following table illustrates what the payment of the back taxes means to theatre owners.

AVERAGE WEEKLY FILM RENTAL	BACK TAX FOR FOUR YEARS
$ 100	$ 624
200	1,248
300	1,872
400	2,496
500	3,120
1,000	6,240

At a meeting last week in Columbus of the Independent Theatre Owners of Ohio, attended by David Palfreyman, a defense program was formulated to fight the action.

Colorado and Oklahoma were to adjourn this week. Michigan is expected to adjourn on May 3rd, Ohio on May 10th, Missouri on May 15th, Texas on May 20th and Pennsylvania later that month.

California's adjournment date is expected to be June 1st, likewise South Carolina's, while New Hampshire's date also is due sometime in June.

There is no time limit for the sessions running in Florida, Illinois, Iowa, Maine, Massachusetts, New Jersey, New York, Wisconsin.

New Legislative Developments

The Delaware Sunday film bill which had passed both houses of the legislature and was designed to legalize films in Wilmington providing approved by a majority of the voters at a referendum at the next municipal election, this week was vetoed by Richard C. McMullen, governor of the state. The veto came on the final legislative day and the bill would have automatically become law otherwise.

Senator Paul R. Rinard of Wilmington, who sponsored the bill, said he would have it restored to the calendar. The measure legalized Sunday films in cities over 25,000, and as such would have only affected Wilmington.

Governor Lewis O. Barrows has a bill legalizing Sunday film shows in Maine. Under a local option clause cities and towns will be permitted to vote on allowing Sunday films between 3 p.m. and 11:30 p.m.

Referendum Bill Through Assembly

The Owens bill in the New York legislature, providing for a referendum in certain villages on the question of Sunday film shows, has passed the Assembly. The bill has been reported out in the Senate and on Tuesday had advanced to third reading.

The city council, Humboldt, Tenn., has voted down the proposal for Sunday films. The action was taken on a citizens' petition to permit the showings, which met opposition from the Humboldt Pastors Association.

The South Carolina House this week tabled a bill to legalize Sunday film shows for charity.

The trial of the Sunday film show action against Interstate Enterprises in Thomasville, Ga., has been set for May 29th. The case has been postponed several times because of illness of attorneys.

Wisconsin Tax Bill

The State and Local Government of the Wisconsin Senate has introduced a bill providing for a tax of $2.50 per 1,000 feet on all motion picture film. Exhibitors and exchange men will present an organized protest against the bill, which would become effective July 1st, and the proceeds used for old age assistance. Distributors would be required to make quarterly reports to the secretary of state as to the number of feet of film sold and include their tax payments with this report. Violators would be subject to fines ranging from $100 to $1,000 and from one to six months imprisonment.

A committee has been named by the New York legislature to study the proposed two per cent sales tax. It is expected that its report, due by the end of next week, will settle the question of whether the retail impost will be levied on theatres.

The Quebec assembly's private bills committee has approved imposition of an amusement tax of 10 per cent on receipts of Quebec City cinemas. The taxation proposal was contained in the City of Quebec bill and brings the total taxes on theatres in the City of Quebec to about 37 per cent. The tax has to be approved by the Quebec legislative council and an endeavor will be made to have it killed there.

Censorship Bill Killed

The Ohio censorship bill was killed in the House Education Committee this week when a substitute bill covering newsreels only was presented. Action on substitute bill was postponed, with little chance of passage. The position of Roy Reichelderfer, Chief Censor of Ohio, was abolished by the state finance committee. The Director of Education was designated to fill the post.

A bill to permit the showing of prize fight films at motion picture houses in Iowa has passed both houses and awaits the governor's signature. The bill is a repeal of a previous measure which made illegal such showings.

Passing the New York House and Senate the Moffat-Coudert bill, investing radio networks, stations and announcers with immunity from libel when a "fair and true" report of news and proceedings is broadcast, is now on Governor Herbert Lehman's desk.

The Senate Banking and Commerce Committee in Ottawa has approved a bill to set up a national film board for Canada. The board, under the direction of a commissioner will coordinate activities of departments which use motion pictures.

The judiciary committee of the Illinois House has recommended by a vote of 11 to 4 to report favorably the measure to abolish double features in that state.

The Milwaukee common council judiciary committee which has been considering the Kalupa proposal to compel exhibitors to install illuminated clocks in their auditoriums, has again tabled the measure.

Theatre scrubwomen, who allegedly work seven days a week in some houses in Connecticut, are entitled to one day off weekly, according to a ruling of Frank J. DeSesa, assistant attorney general. J. M. Tone, labor commissioner, requested an opinion on this point, since the hour law has an exemption with respect to janitors.

TELECAST BY SARNOFF DEDICATES RCA'S BUILDING AT WORLD'S FAIR

RCA President, in Flushing, L. I., Announces "Birth" of Television to Group in Rockefeller Center, Eight Miles Away

David Sarnoff, president of the Radio Corporation of America, dedicating the RCA Building at the New York World's Fair, at Flushing, last Thursday, publicly announced through a telecast to 150 news and trade paper men eight miles away in New York, the "birth" of television as a regular daily service to the public.

What They Saw and Heard

The spectators assembled at the receiving end, on the 62nd floor of the RCA Building in Rockefeller Center, also saw the televised pictures of the Fair grounds, and saw and heard Major Lenox Lohr, president of the National Broadcasting Company, introduce David Sarnoff, president of the Radio Corporation of America; announcer George Hicks of the NBC introduce notables; an RKO-Pathe film, "Television," detail the methods by which a television program is planned, televised, and broadcast; the first sports event ever telecast, a boxing match between Jack Pembridge, Golden Gloves 118-pound champion, and Pat Dunne, of the New York Police Athletic League, with Max Baer refereeing and Bill Stern announcing.

When the telecast was over, they had inspected four RCA television receiving models, which go on sale Monday, ranging in price from about $175 for a television attachment to a radio, giving only images, 3⅜ inches deep by 4⅜ inches wide, to $600 for a completely equipped console model giving a picture 7⅜x9¾.

One of a Series

The demonstration was one of a series by RCA to publicize the advent of television April 30th at the Fair with sales of sets and a schedule by NBC television Station W2XBS, two hours weekly of entertainment and about five hours daily of testing programs.

Besides the journalists and speakers those at the dedicatory telecast were Cornelius W. Bliss, Edward Lasker, M. H. Aylesworth, Thomas H. Beck, Dr. Walter Damrosch, Herbert Bayard Swope, Major Albert Warner, Ira Hirschmann, Edwin S. Friendly, Neville Miller, Major General Harbord, and others. The ceremonies also were broadcast by NBC.

Major Lohr, introducing Mr. Sarnoff, said: "Today, under his leadership, we are developing television, facsimile and many other scientific marvels that will be the commonplaces of tomorrow."

Mr. Sarnoff noted that radio had employed hundreds of thousands of persons, and thought that television held the same promise of employment. He likened the advent of radio to "a major victory" of civilization, and added:

"It is with a feeling of humbleness that I come to this moment of announcing the birth in this country of a new art so important in its implications that it is bound to affect all society. It is an art which shines like a torch of hope in a troubled world. It is a creative force which we must learn to utilize for the benefit of all mankind."

On Sunday President Roosevelt will deliver the address opening the Fair, under the television camera.

The NBC mobile telecasting unit, with an Iconoscope camera and a telecasting unit, will relay the sight and sound of the President's address opening the Fair, and other first-day scenes, to the NBC television transmitter atop the Empire State Building in New York City, eight miles away. From there, the scenes will be telecast to the New York City area. NBC engineers estimate that receivers within a range of 55 miles should be able to pick up the image.

The President will be introduced by Grover A. Whalen, president of the Fair, the program starting with the opening parade at 12:30 p.m. (EDST). The two will speak from a rostrum in front of the Federal Government Building, facing the Court of Peace, at the Fair. The Iconoscope cameras will be with the newsreel cameras on a stand about 40 feet in front. The sound and sight signals will go from the cameras

Extent of Entertainment, and Limitations, Are Portrayed

by AARON NADELL

The extent and limitations of the entertainment which television today is prepared to offer to large groups, as well as to the individual family, were strikingly portrayed at the press showing in the RCA Building at Radio City last Thursday. The large room in which the demonstration took place was essentially a theatre auditorium, long and narrow, with seats arranged to face what in a theatre would be one of the side walls. Along this wall appeared a row of television screens, each showing a picture 7⅜" x 9¾", the largest currently available. Twenty persons watched one screen but those in the fifth or rear row needed good eyes. Those in the first row, within about three feet of the screen, sometimes were unable to distinguish the features of a face or the details of some item of background, but at other times the scanning improved to give a moderately perfect image. The room was totally darkened; under those conditions screen illumination was what a modern theatre exhibitor would call fair but by no means brilliant.

The need for a multiplicity of screens was not derived from basic inability to enlarge the image, but from the limitations of picture grain. Scanning lines of pictures transmitted to current television standards, on screens of the size indicated, are roughly from 1/50th to 1/70th inch apart. If the images shown were enlarged to the size of a small theatre screen, the scanning lines would be from ¼" to ½" apart, rendering the grain glaringly visible except to those seated a considerable distance away. The number of scanning lines used per picture can be increased only at the cost of using a still higher frequency for radio or wire transmission, but the frequencies at present used, in the vicinity of sixty megacycles (five meters), are about as high as currently available apparatus can handle with any assurance of reliable operation.

Picture brightness can be increased at the cost of shortening the life of the fluorescent material of the cathode ray tube in which the image is formed. The brightness at present chosen represents a compromise between the most desirable reproduction and the commercial necessity of fairly long life in a very large and expensive tube.

Transmitting and receiving antennas were within sight range of each other, a condition indispensable for television broadcasting because the ultra-high radio frequencies do not follow the curvature of the earth. To carry the same program to California would have required either a coaxial cable (which does not exist at present) or a chain of some sixty rebroadcasting stations which also do not exist, although when they are built each station can do double duty by supplying receivers located within sight range of its antenna.

The program demonstrated was not shown on a group installation of many television screens excited from a single receiver, but simply on a row of domestic receiving units spaced at appropriate distances along the auditorium wall. These receivers represent the best RCA will offer in television home reception. Other units for picture alone (with sound from the user's own radio) will offer pictures down to 3⅜" x 4⅜", or slightly less than half the size of those presented at the press showing. Brightness will be about the same, but as the smaller receivers do not shield the picture from ambient light by recessing it under the cabinet cover, the need for a stringently darkened living room will be increased. With so small an image, the family will have to gather closely round in the darkened room. But there are always compensations: with etchings passé, Sister can invite her new boy friend in to see her television.

ROOSEVELT SPEECH UNDER TELEVISION

(Continued from opposite page)

through a coaxial cable to one of the two motor vans comprising the NBC mobile relay unit. From the van containing an ultra short wave relay transmitter, the sight signal will be relayed over a directional beam antenna to the Empire State transmitter. The sound signal will be sent over a separate channel.

The program also will have films from the Radio City studios and will last three and one-half hours.

The regular schedule of telecasting calls for a minimum of two hours weekly: between 8 and 9 p. m. Wednesday and Friday evenings. There will be also outdoor "pickups" by the NBC mobile units, of scheduled news events on one day per week: Wednesday, Thursday, or Friday afternoon. There will also be 23 hours weekly of "test" programs for dealers.

The March of Time will be used this summer in daily test broadcasts for dealers, NBC announced. Back issues will be used in the daytime broadcasts, and some new issues for the entertainment broadcasts at night.

The RCA exhibit is devoted mainly to an exposition of television, and includes a hall of television; a television laboratory; a radio living room of tomorrow; a radio living room of today; a "Telemobile" unit; a television camera set-up and a model television receiver; a laboratory model's "flask" type television receiver; a stock model television receiver in a clear glass cabinet; radio facsimile broadcasting; international radio communications; marine radio communications and safety devices; sound broadcasting and radio products, including sets; other RCA and subsidiary products.

Other developments in the field are these:

The Columbia Broadcasting System, which has spent about $800,000 on its Chrysler Tower transmitter, is rushing it to completion.

The DuMont Laboratories, of Passaic, N. J., are advertising their receiving sets, and their transmitting station at Passaic may broadcast during the day, if Federal Communications Commission permission is forthcoming.

Other sets, notably the Andrea, are on sale.

FCC Delays Licensing

That the Federal Communications Commission does not share totally the optimism with which the larger companies are introducing television, is evidenced by its unwillingness to grant a commercial license for telecasting, though applications for such have been on file with the commission for almost a year. The situation, obviously, requires a set of standards by which to determine the requirements for "good" television transmission; and the set of standards submitted by the Radio Manufacturer's Association after long bickering, had not been adopted by the Commission at mid-week. It is believed that the television committee of the Commission, headed by Commander F. T. Craven, feels that the standards are too rigid.

The department stores this week and last were preparing demonstrations of television receiving sets; in some cases, advertising independently their demonstrations; in others, cooperatively advertising with the companies whose receivers they were demonstrating; in all cases, basing their advertisements on the regular television programs of the NBC, beginning with the opening of the Fair on Sunday. The RCA inserted a series of advertisements in the leading New York newspapers for its special World's Fair issues on Saturday and Sunday. The Dumont Laboratories of Passaic, New Jersey, advertised their sets in cooperation with department store demonstrators. The Dumont sets range from $435 to $540. Andrea Television receivers are from $79.95 for a kit to $189.50 for a receiver.

Ian Javal, commercial director of Baird Television, Ltd., was to arrive in New York Friday from England, bringing equipment and a staff of engineers, to set up receiving and other apparatus in the projection room at the Gaumont British offices at 1600 Broadway. So that the new equipment might receive the broadcasts from the World's Fair on Sunday, a special aerial was being installed. Present plans are to push the sale of Baird receivers for the home, and also for Broadway theatres. Deals are said to be in the making for installation of the Baird system at a newsreel theatre in the Times Square district. Use of the system in London theatres has been successful, according to company and independent reports from England. Shown in three Gaumont British theatres in London have been a boat race and boxing matches. Gaumont British is a large financial partner in the television company. Plans for invasion of the American market have been under way for some time, with a financial company, Baird Television Corporation of America, already in existence.

Television was the chief topic at the annual spring convention of the Society of Motion Picture Engineers at the Hollywood Roosevelt Hotel last week. Not only did Mr. Sarnoff (by radiogram) emphasize the near commercial success of television, but most leading papers by the engineer members were devoted to the subject. And Mr. DuMont's remarks on the undue rigidity of the FCC television standards were read to the convention.

"TELEVISION AN ALLY"—SARNOFF

Television and the motion picture need not be competitors; they are, in fact, complementary. Forward looking exhibitors will use television as an adjunct to their programs. The motion picture industry may expect to be making films for television's use, shortly.

That was the gist of a radiogram sent last Thursday by David Sarnoff, president of the Radio Corporation of America, to the annual spring convention of the Society of Motion Picture Engineers, at the Hollywood Roosevelt Hotel, and read to the society's banquet that evening by E. A. Williford, president of the S.M.P.E.

On the same day appeared an interview in the Wall Street Journal, *with Mr. Sarnoff, wherein he asserted that new industries, such as television, should not be hampered by heavy taxation, lest "incentive be lost".*

Matthews Appointed Motiograph President

The appointment of H. Thorwell Matthews as president and general manager of Motiograph, Inc., one of the two large manufacturers of studio projection equipment, has been announced by the company's board of directors. Mr. Matthews has been secretary of Motiograph for the last two years, and replaces Joseph B. Kleckner, who resigned recently from the presidency.

Bans on 'Ecstasy' And 'Sunset' Still Hold in New York

The New York State Board of Regents, at their April meeting, held last Friday, dismissed the appeals by Grand National Pictures on "Sunset Murder Case" and by Eureka Productions on the 1939 version of "Ecstasy."

In turning down "Sunset Murder Case," the majority found that Grand National, which first obtained a license under the name "Sunset Strip Case," had failed to remove all the objectionable parts in resubmitting the film under its new name and that the picture was "indecent" within the meaning of the law.

The appeal on "Ecstasy" was dismissed for the second time, the first time on September 15, 1936. "It is our opinion that a marriage sequence addition, together with other minor alterations, does not remove the fundamental objections heretofore made," the Regents report said.

The New York appellate division will review proceedings on "The Birth of a Baby," probably in its May hearing term, which has been denied a license for general exhibition in New York State, as a result of an appeal filed by Ellis Staley, former N. Y. supreme court judge, on behalf of the American Committee on Maternal Welfare, Inc., and Sam Citron.

British Ban on "Mamlock"

The British censors have banned the Russian motion picture "Professor Mamlock" as being too political. Following the censors' action the London County Council formally announced that all press showings of uncensored films are illegal. The film already had been press shown.

Will Grant Appeal

The Virginia supreme court will grant an appeal to the city of Lynchburg in the case involving censorship rights, it was announced this week. The question is whether a city can ban a film after it has been passed by the State Board of Censors. The film involved is "Birth of a Baby."

ITOA Defers Censor Move

The Independent Theatre Owners Association of New York has deferred a move to seek repeal of the censor law this year. The organization is considering sponsoring such a measure in the next session of the legislature, and in the meantime will attempt to muster exhibitor sentiment for repeal throughout the state.

New Protest on "Bell"

The Business Men's Association of Peterborough, Ontario, has joined in the protest of Brantford, Ontario, against the showing of "The Story of Alexander Graham Bell" unless it gives credit to Brantford as the birthplace of the telephone.

Selznick International has moved its New York office from 230 Park avenue to the International Building in Rockefeller Center. Alexander Film Company last week moved to 630 Ninth Avenue in New York. Alexander Prevue Company, new trailer concern, will also be established there.

WAGE, HOUR DEMANDS BY 7 UNIONS FOLLOW FAILURE TO SETTLE DISPUTES

Thirty-Hour Work Week Sought; War for Control Resumes as Attempts to Reach Compromise on Minority Charges Fails

Demands for a six hour day and five day week, vacations with pay and a guarantee of 40 weeks work annually were drafted this week by leaders of seven studio unions in Hollywood, the second group in two weeks to present an ultimatum to the studios. The action added another facet to the many sided labor dispute being waged in the studios which was thrown into further confusion last weekend by the breakdown of negotiations for settlement of factional fights within the International Alliance of Theatrical Stage Employees and the resumption of counter litigation which had been postponed.

Withdrawal of Charges Refused

Hopes for peace on the several fronts, expressed in statements last week by the negotiators, were blasted last Friday when Jeff Kibre, minority leader of Studio Technicians Local 37, officers of which have been ousted by the IATSE, refused to accept a compromise under which charges filed with the Los Angeles Regional Labor Board were to have been withdrawn and when the rebelling leaders of Local 37 announced an appeal for a studio-wide union dues strike against the IATSE.

In addition to the charges before the Labor Board accusing IATSE leaders of collusion with the producers and of company unionism, Local 37 officers are backing a proposed investigation of studio labor "racketeering" by the Los Angeles County grand jury, which last week was postponed to May 2nd, and are demanding restoration of complete autonomy which was granted last fall by the International officers and later rescinded.

It was feared that the failure to arbitrate the dispute would result in a reopening of the proposed investigation by the district attorney and the grand jury and a reinstatement of the countrywide strike call issued two weeks ago by George E. Browne, IATSE president, and then suspended in the hope of a settlement by mediation.

Seven Unions Join Demands

The new union wage and hour demands were drafted at a conference attended by Al Speede, business agent of Electricians Local 40, International Brotherhood of Electrical Workers; William Castle, Carpenters Local 946; Lou C. Helm, Studio Utility Employees Local 724; D. T. Wayne, Machinists Lodge 1185; Ben Martinez, Plasterers Local 755; Herbert Sorrell, Moving Picture Painters Local 644, and Guy H. Cooper, recording secretary of Studio Technicians Local 37, IATSE. They were to be presented to Pat Casey, labor contact man for the producers.

On Tuesday it was indicated that international headquarters of the unions involved, especially the IATSE, the Electrical Brotherhood and the Carpenters and Joiners, all signatories of the five year basic agreement, would have to outlaw the union demands on the ground that the matters suggested for negotiation should be handled by international officers rather than the heads of the locals.

Also to be laid before Mr. Casey were the demands for new wage scales and working conditions, details of which were not made public, presented to the producers two weeks ago by four other unions with the authorization and supervision of IATSE leaders. The four unions were Studio Photographers Local 659; Sound Technicians Local 695; Laboratory Technicians Local 683 and Studio Technicians Local 37. The presence of Local 37 in both lists is accounted for by the fact that Lew Blix who acted as business agent for the Technicians under the IATSE is not recognized by the rebelling group who are demanding autonomy. These demands were the basis of the strike call issued by Mr. Browne.

BRITISH FILMS, RADIO PREPARING FOR WAR

Plans for a new theatre, seating 1,200, at Beeston, England, include provision for an air raid shelter in time of war, while "The Warning," semi-official air raid preparedness film, made by British National, will be shown in 247 provincial theatres before May 25th.

A measure of Government control over non-entertainment programs, especially news bulletins broadcast by British Broadcasting Corporation, has been denied officially, despite reports to that effect. The Government charter granted to BBC permits control in cases of emergency.

Both groups deny any connection between the wage and hour demands and the dispute and resultant accusations centering in Local 37.

35-Hour Week in Force

The 30-hour week included by the seven unions in their present draft compares with the 35-hour week now in operation under the basic agreement which is in force with all IATSE studio unions. The 30-hour week demand is seen as an attempt to increase overtime pay. Although details of the demands made by the four IATSE unions were not known, it was reported that in addition to the requirement of a closed shop they were insisting upon a general wage increase and an increase in the minimum work call from three to six hours. According to studio estimates this provision would mean an increase in wages of $2,000,000 annually. *International Motion Picture Almanac* estimates that studio labor in Hollywood at present consumes 1.2 per cent of the total estimated yearly production cost of from $175,000,000 to $200,000,000.

While the seven union conference was proceeding the ousted officers of Local 37, headed by Joseph Carpenter, requested Dr. Towne Nylander, Regional Labor Board director, to set a date for a hearing on the charges made against the IATSE by Mr. Kibre. The director, who had previously announced the breakdown of the negotiations, sent the files on the entire case to the National Board in Washington with a request for action.

Suit to Set Precedent

As trial of the counter suits filed by the IATSE and Local 37 opened before Judge E. H. Wilson in Superior Court, Los Angeles, Tuesday, the constitutionality of rules and by-laws binding locals to their internationals became the principal issue. The case, which may affect relations not only between IATSE units but other labor groups as well, is to determine the extent of the international's rights in the government and operations of locals.

The first witness called was Joseph W. Carpenter, Local 37 president. He and other officers were suspended by IATSE representatives on March 12th. Questioned by C. H. Hartke, attorney for John Gatelee and Frank Stickling of the International, Mr. Carpenter charged that the IATSE was not justified in suspending officers and autonomy. He testified to the withdrawal of funds from the local's account "to protect the interests of members" and said that the Alliance's demand that the local oust Jeff Kibre, minority leader, on charges of subversion, was not acceded to because the "allegations were unfounded."

In his opening statements Mr. Hartke said he would prove the International acted within its legal rights and constitution in suspending the officers and that Alliance officers had not engaged in any campaign of vilification. A. Brigham Rose, attorney for Local 37 officers charged the Alliance with fraudulent actions which he said made the by-laws inoperative.

Dues Strike Begun

In announcing the drive for a dues strike against the International Mr. Carpenter said that 10,000 pledges had been circulated not only in Local 37 ranks but in photographers, laboratory workers and sound technicians Locals as well. On Tuesday the leaders claimed that more than 1,000 had been signed and returned.

John W. Gatelee, IATSE representative, predicted that the dues strike would make little headway and claimed "solid support, outside of a few exceptions" for the International's policies and actions. Mr. Gatelee also placed the entire blame for the failure of negotiations for settlement of the dispute on Mr. Kibre and the minority group of Local 37 who, he said, did not want peace. "The IA from now on," he added, "will recommend that the various Hollywood locals seek their own agreements with producers and will stand by and assist them in every way possible at their request."

Under a court order issued late last week John P. Nick, head of the Motion Picture Machine Operators union in St. Louis and a vice-president of the IATSE, and Clyde A. Weston, business agent of the Local, were ousted from control of the union. Circuit Judge Ernest F. Oakley appointed James A. McKeown receiver and ordered that control of the union be restored to members under his supervision. The receiver is empowered to suspend members who were admitted improperly by the former leader. The order also prevents interference by the IATSE with the Local or with the 60 members who joined in the suit.

Dramatists To Resume Study of Film Plan

Adoption of the Wilk-Wharton plan to revive the film backing of stage plays would probably not be for longer than a trial period in order to see how the new provisions work out, it was reported this week.

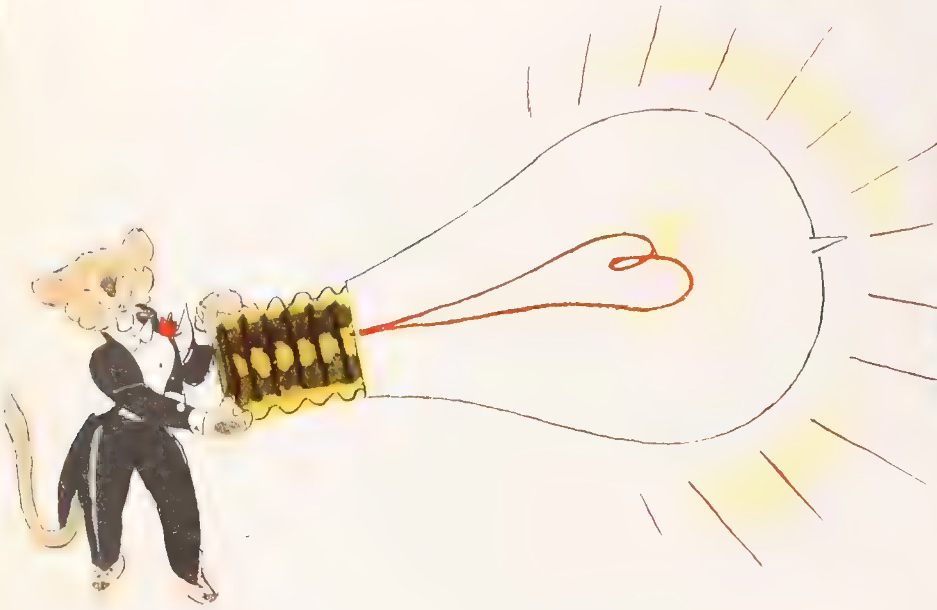
The Dramatists Guild Council is scheduled to meet Monday for further study of the plan, and in the absence of Robert Sherwood, president, the meeting will be headed by George Kaufman of Edward Childs Carpenter. With Sidney Fleischer, Guild attorney and coordinator in film dealings recuperating in the South from a recent appendectomy, no definite action is expected at the meeting.

THE CORNERSTONE OF 11,000 THEATRES!

Strength! Security!

(over)

FOR 15 YEARS!



First in STARS!

Exhibitors named M-G-M the star company and it's truer than ever today!

First in HITS!

At every year's end M-G-M leads all companies. That's a matter of record!

"A square shake!"
The Friendly Company,
practises what it preaches!

First in the hearts of its CUSTOMERS!

FIRST IN BOX-OFFICE POLLS! In the past year again M-G-M led all these Box-Office surveys: *Film Daily's* Nation-wide Ten Best Pictures; *Quigley Publications* Box-Office Champions; *Box-Office Magazine* Blue Ribbons; *Variety's* Top Picture Grossers; *Showmen's Trade Review* Best Major Productions; *Parents' Magazine* Family Best; *Ladies Home Journal's* American Women's Favorites; *New York Critic Circle's* Best and many more including the just completed *National Box-Office Digest* Annual Poll for the past year covering thousands of theatres showing M-G-M is first again! Year after year it's the same: **ONLY ONE COMPANY CAN BE FIRST!**

ACTUAL PHOTOGRAPH!

Platinum and Gold—clean-up from Strandberg Mines at Folger, Candlecreek and Goodnews Bay, Alaska.

THIS IS THE McCOY! BEWARE OF THE FLASH IN THE PAN!

Let 15 years of experience be your guide. Net results at the end of each year are the only thing that count in this business. When 11,000 satisfied customers balance their books at the close of each season, they say: "*I'm playing safe with the leader. Let the other fellow gamble on a flash in the pan.*" They prefer Security to Insomnia! And here's a point that every far-seeing exhibitor must consider in the coming year. *(next page)*

YOU DON'T HAVE TO KEEP YOUR FINGERS CROSSED WITH M-G-M!

There's Safety in Numbers!

There is only one company in this entire business that by virtue of its set-up can guarantee security —that's M-G-M!

(read why above)

think this over!

M-G-M HAS 18 EXPERIENCED TOP-RANKING PRODUCERS! MANY MORE THAN ALL OTHER COMPANIES!

That's how M-G-M removes risks which you have to face elsewhere!

The solid rock of security on which M-G-M bases its studio production is that, come what may, you are protected. WE WILL NOT ALLOW THE SAFETY OF YOUR THEATRE INVESTMENT TO REST ON THE GENIUS OF ONE OR TWO OR THREE! M-G-M's production ranks are rich with talented showman brains ready for any emergency. You do not have to keep your fingers crossed!

Avoid this!

Do it the M-G-M way!

THAT GOES FOR STARS
THAT GOES FOR DIRECTORS
THAT GOES FOR WRITERS
THAT GOES FOR STORY PROPERTIES
THAT GOES FOR M-G-M in 1939-40

There's Safety in Numbers! Look!

(next page)

FIFTEENTH ANNIVERSARY
1939-40 PRODUCTIONS
METRO-GOLDWYN-MAYER
The Friendly Company

ANGEL CAKE!

YOUR BOX-OFFICE WILL REMEMBER M-G-M's

"A" 15th ANNIVERSARY

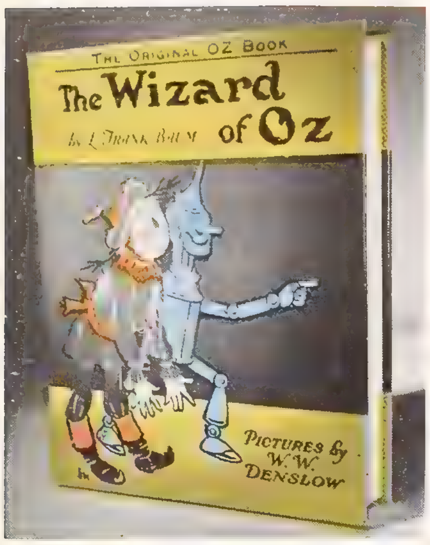
1939-1940

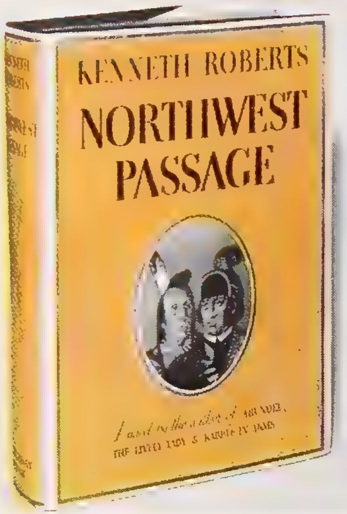
A milestone in the annals of show business! Unleashing the bank-roll for the greatest stage hits, most celebrated book successes! Reaching for the stars at unprecedented cost to add names and yet more names to the already fabulous aggregation of M-G-M personalities. A fortune for advertising! With our customers of Fifteen Friendly Years we set out to make 1939-1940 a box-office celebration to be remembered in the glowing pages of this industry's history!

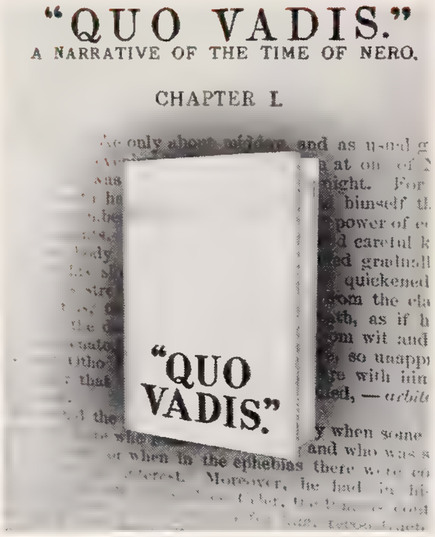
(Turn the glowing pages now!)

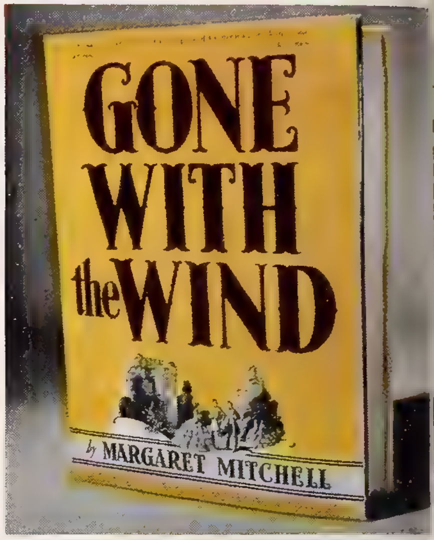
ONLY ONE COMPANY CAN COMMAND SUCH MILLION DOLLAR PROPERTIES!

Brilliant with Multi-Star Casts!



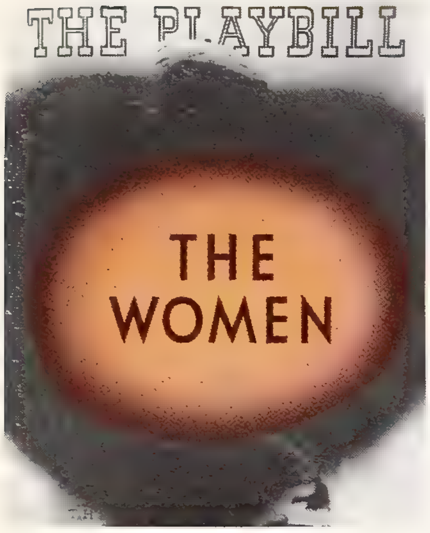


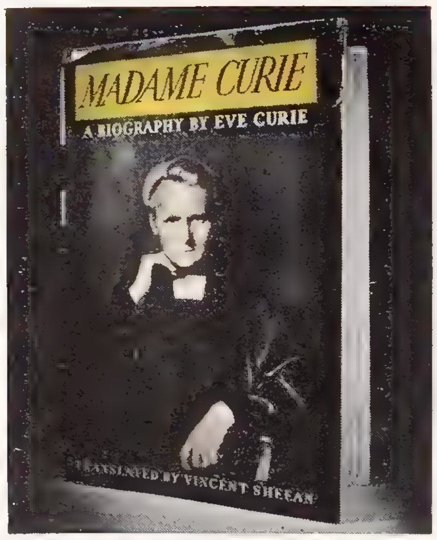


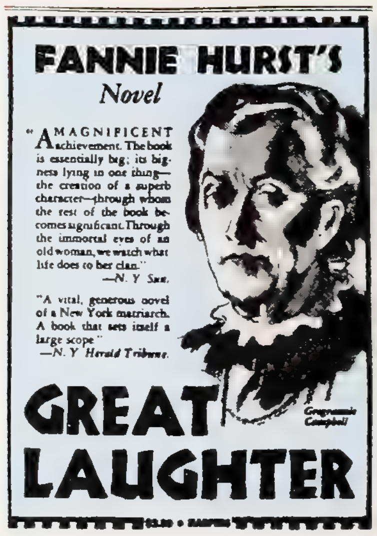


(A Selznick-International Picture. Produced by David O. Selznick)

Stage Hits! Best-Sellers!

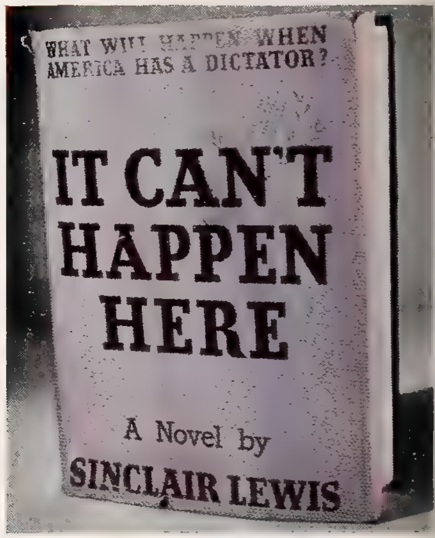




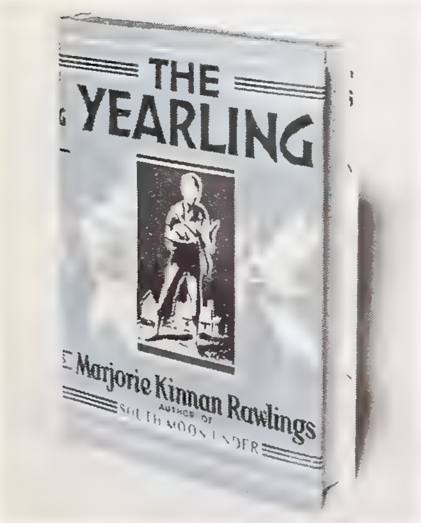


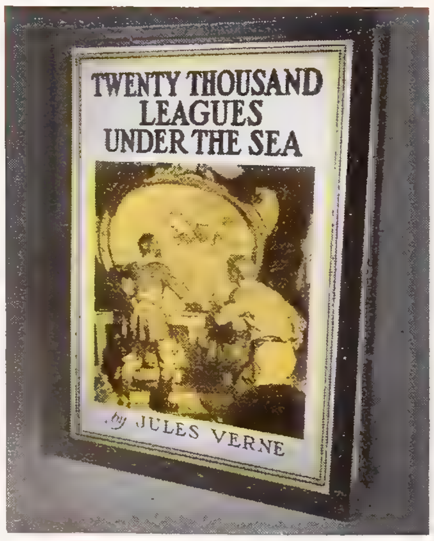
"A MAGNIFICENT achievement. The book is essentially big; its bigness lying in one thing—the creation of a superb character—through whom the rest of the book becomes significant. Through the immortal eyes of an old woman, we watch what life does to her clan."
—*N. Y. Sun.*

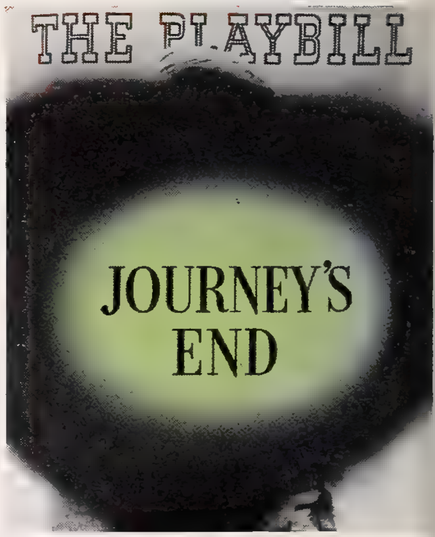
"A vital, generous novel of a New York matriarch. A book that sets itself a large scope."
—*N. Y. Herald Tribune.*



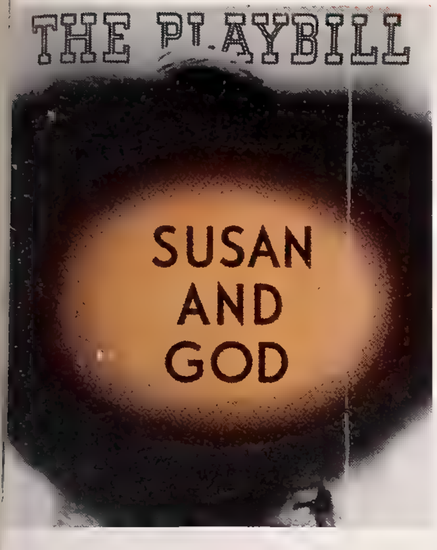
A treasure-house of famed titles!

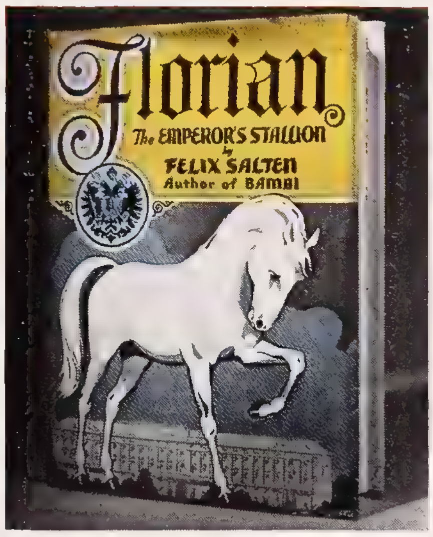




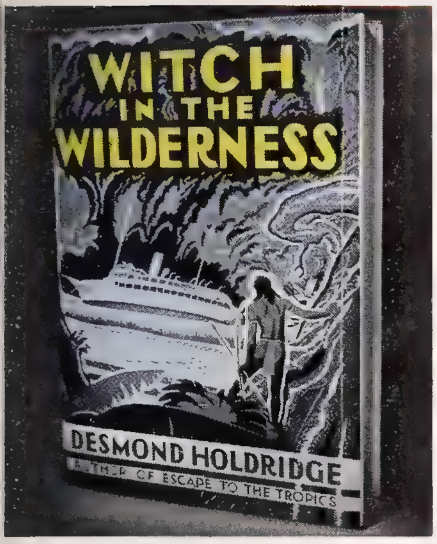


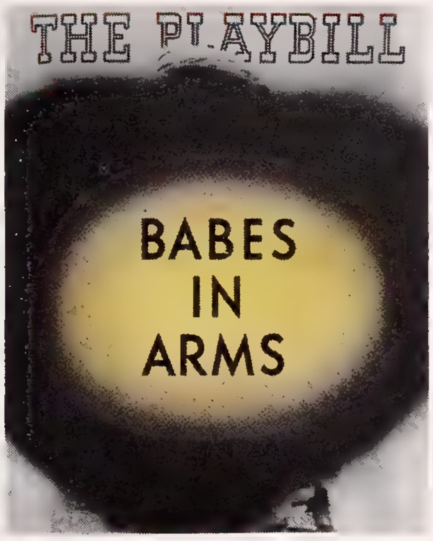
A fortune in thrilling properties!

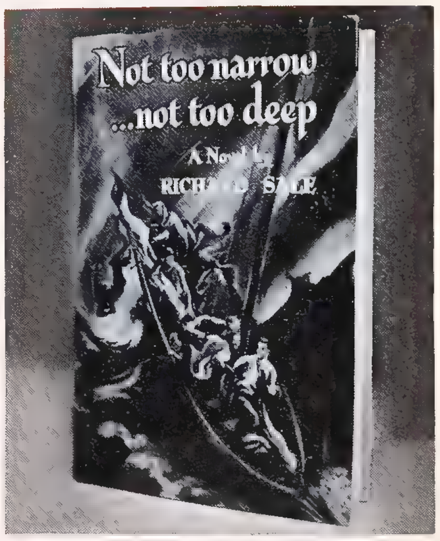




Big Star Names for Big Hit Titles!







SPACE IS LIMITED!

Therefore we show only a few of the many Big Properties planned for 1939-40!

In greater detail on following pages read about these and other famed vehicles from which Leo's 15th Anniversary line-up will be selected.

OPEN DOOR POLICY!

A Preamble of Sincere Frankness!

Take the keys and enter the treasure house of our production. We have no secrets from our customers. M-G-M would prefer to be able to say right now that each one of the pictures on the following pages will be delivered as described, and that the casts as contemplated now will remain intact months from now.

But our customers of Fifteen Friendly years know the sincerity of our methods which make understandable to them why we reserve the right to amend our plans to meet changing conditions, new trends during the course of a long year.

We report herewith the early status of what is destined to be the most ambitious and costly studio expenditure in the history of M-G-M. The ultimate perfection of each production is our sole concern and yours. Time and circumstance may necessitate changes but they will be changes designed for betterment only.

The 15th Anniversary line-up of M-G-M will be notable for multi-starring pictures, for the importance of the properties selected and for the scale on which they are made.

A MINIMUM OF 40—A MAXIMUM OF 52

The following is a tentative prospectus. From these and others, M-G-M's 1939-1940 releases will be drawn.

NORTHWEST PASSAGE, to resume production on location in May; based on Kenneth Roberts' famed best-seller; King Vidor director; Spencer Tracy, Robert Taylor.

THE WOMEN, sensational Claire Boothe stage hit of Park Avenue's wives and sweethearts, starring Norma Shearer, Joan Crawford, Rosalind Russell and an all-female cast of about 40 players; George Cukor, director.

GONE WITH THE WIND, Margaret Mitchell's most discussed book of our time; Clark Gable, Vivien Leigh, Leslie Howard, Olivia De Havilland, directed by Victor Fleming. In Technicolor.

A Selznick-International Picture. Produced by David O. Selznick

IT CAN'T HAPPEN HERE, based on Sinclair Lewis' famed novel of upheaval in America.

ZIEGFELD FOLLIES. Gigantic new type of musical entertainment, as pretentious as Ziegfeld would have made it if he had had M-G-M's resources; multi-starred.

SILENT NIGHT, an exciting and highly romantic co-starring vehicle for the screen's singing sweethearts, Jeanette MacDonald and Nelson Eddy.

MADAME CURIE, starring Greta Garbo; famed novel by Eve Curie depicting the thrills, hardships, struggles and final triumph of the discoverer of radium.

NINOTSCHKA, comedy by Melchior Lengyel; Parisian and Russian background,. starring Greta Garbo; Ernst Lubitsch director.

THE WIZARD OF OZ. In Technicolor. Awaited by entire show world as the most amazing screen magic ever unfolded. Based on celebrated L. Frank Baum's book of globe-circling fame. Cast includes Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke and thousands of others. Directed by Victor Fleming.

TONIGHT AT 8:30 is among the newly acquired important properties; Noel Coward's sensational international stage hit in which it is planned to star Norma Shearer.

GUNS AND FIDDLES (temporary title), spectacular drama with music; Robert Taylor, Hedy Lamarr, Miliza Korjus, Robert Young; by Walter Reisch and Samuel Hoffenstein.

A DAY AT THE CIRCUS, Marx Brothers; to start shortly.

ON BORROWED TIME, Lionel Barrymore, Sir Cedric Hardwicke and Bobs Watson, the child sensation of "Boys Town" and "Calling Dr. Kildare"; stage hit by Lawrence Edward Watkins; director, Harold Bucquet.

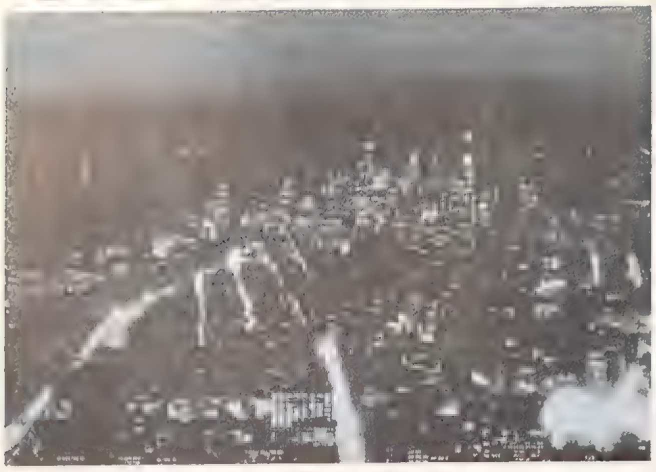
RETURN OF THE THIN MAN, by Dashiell Hammett; William Powell, Myrna Loy.

BROADWAY MELODY OF 1940. Fred Astaire, Eleanor Powell in the most sumptuous of this successful series; novel story treatment.

BABES IN ARMS, musical drama novelty, based on Rodgers and Hart stage success; large cast includes Mickey Rooney, Judy Garland, June Preisser, Betty Jaynes, Douglas McPhail; Busby Berkeley, director.

(More great productions listed two pages beyond →)

NO MATTER



IF YOU'RE BIG

OR LITTLE!

THESE STARS in M-G-M HITS will give you SECURITY!

CLARK GABLE

NORMA SHEARER

HEDY LAMARR

SPENCER TRACY

MICKEY ROONEY

WALLACE BEERY

FRED ASTAIRE

EDDIE CANTOR

It would take a complete issue of a magazine to fully illustrate the entire gallery of M-G-M personalities. In addition to the 24 stars above there are 53 other important featured players, most of whom would be considered of STAR rating by any other company. And all are under *exclusive* contract to M-G-M. In its extensive directorial and writing ranks M-G-M likewise pridefully includes the outstanding hit-creators of the industry. There's safety in numbers and M-G-M backs its assurance of a new year of big attractions with a large and expert personnel.

ROBERT TAYLOR

JOAN CRAWFORD

JEANETTE MacDONALD

NELSON EDDY

MYRNA LOY

GRETA GARBO

WILLIAM POWELL

MARGARET SULLAVAN

MARX BROTHERS

ROBERT DONAT

ROBERT MONTGOMERY

ELEANOR POWELL

LIONEL BARRYMORE

ROSALIND RUSSELL

JAMES STEWART

JUDY GARLAND

And Remember: M-G-M's Promotion Plans call for the expenditure of $2,500,000, the Greatest of all time!

(Continuing 1939-1940 Prospectus from preceding pages)

THE YEARLING, Marjorie Kinnan Rawlings' successful novel; Victor Fleming, director.

WINGS OVER THE DESERT, Harold Buckley's melodrama of aviation over Sahara.

SEA OF GRASS, Conrad Richter's novel of embattled farmers and cattle men in New Mexico; awaiting availability of Spencer Tracy and Myrna Loy.

KIM, Kipling's famed novel, plans for which call for record studio budget.

SOLDIERS THREE, another Kipling thriller.

QUO VADIS, a multi-starred production by the creators of "Ben Hur."

THE RUINED CITY, starring Robert Donat; based on the celebrated novel "Kindling."

THE GREAT CANADIAN, Clark Gable and Myrna Loy; story of the American hockey circuit by Robert Hopkins and Vicki Baum.

HOUSE OF GLASS, melodrama by Max Marcin; Joan Crawford.

A LADY COMES TO TOWN, by Clements Ripley; being prepared for Joan Crawford.

BEAU BRUMMEL, by Clyde Fitch; planned to star Robert Donat.

I HAD A COMRADE, descriptive of present-day conditions in Germany; by a British nobleman, Viscount Castlerose.

AMERICAN NEWLYWEDS. Introducing a new family series, dealing with a typical young married American couple; now being developed by those who created the Hardy and Kildare series.

MAY FLAVIN, Myron Brinig's novel of an abandoned wife's life struggle.

THUNDER AFLOAT, Ralph Wheelwright and Commander Harvey Haislip's story of submarine chasers during last war; Wallace Beery.

SMILIN' THROUGH, starring Jeanette MacDonald; a triumphant musical version of the immortal heart-stabbing romance.

I LOVE YOU AGAIN, by Octavus Roy Cohen; awaiting availability of William Powell and Myrna Loy.

HANDS ACROSS THE BORDER, by Gene Towne and Graham Baker; friendly rivalry on the hockey field between Canadian and U. S. military academies; starring Robert Taylor.

EARL OF CHICAGO, starring Robert Montgomery; Brock William's engaging, fast-moving story.

THESE GLAMOUR GIRLS, Cosmopolitan Magazine story by Jane Hall and Marion Parsonnet; for selected young female players.

Further **HARDY FAMILY** and **DR. KILDARE** productions, continuing the high standard which have established these two great American themes among picture-goers.

BALALAIKA, adapted from the successful London musical by Eric Maschwitz; Nelson Eddy and Ilona Massey, the exotic new prima donna; big scale musical dramatic production.

SUSAN AND GOD. Rachel Crothers' play starring Greer Garson, distinguished for her performance in "Goodbye, Mr. Chips."

THE ZIEGFELD GIRL, all-star cast in story by William Anthony McGuire, author of "The Great Ziegfeld."

WITCH IN THE WILDERNESS, novel by Desmond Holdridge; starring Spencer Tracy; King Vidor, director.

LOVER COME BACK TO ME, based on Sigmund Romberg's "New Moon", starring Jeanette MacDonald, Nelson Eddy.

GO WEST, a comedy of Indians, rodeos and the wild and woolly; now being prepared for the Marx Brothers by Bert Kalmar and Harry Ruby.

A YANK AT ETON, by George Oppenheimer and Thomas Phipps; starring Mickey Rooney, to be produced by our successful unit which just completed "Goodbye, Mr. Chips".

WAR EAGLES, a novelty thriller combining imagination and living actors in a story of patriotic appeal; general treatment like that of "The Lost World" and "King Kong"; unprecedented production cost to bring you a sensational attraction.

BUSMAN'S HOLIDAY, the baffling and delightfully absorbing London murder mystery by Dorothy Sayers; starring Robert Montgomery.

THE LIFE STORY OF THOMAS EDISON Spencer Tracy and Mickey Rooney respectively present Edison as boy and man.

PARK AVENUE MODEL, starring Joan Crawford; vivid, exciting and de luxe drama of a modern maiden in our streamlined generation.

20,000 LEAGUES UNDER THE SEA, Jules Verne's world renowned story in Technicolor.

BANJO EYES, comedy-drama with music for Eddie Cantor.

WINGS ON HIS BACK (title tentative), Myles Connelly's breezy, clever comedy story of an aviatrix and aviator; James Stewart.

NICKEL SHOW, "cavalcade of the motion picture business," with a central showman character; a strongly romantic story.

JOURNEY'S END, based on Robert C. Sherriff's famous play; starring Robert Donat.

THE ROSARY, Edward E. Rose's famed stage success.

GREAT LAUGHTER, Fannie Hurst's celebrated novel.

SHOP AROUND THE CORNER, starring Margaret Sullavan, James Stewart, Frank Morgan; directed by Ernst Lubitsch.

(next page says a mouthful!)

SHELL-GAME OR SECURITY!

You can remember the past
You can profit in the present
You can plan on the future
With one company only!

METRO-GOLDWYN-MAYER

THE FRIENDLY COMPANY

"Cornerstone of
11,000 Theatres"

PRINTED IN U.S.A.

ADVERTISERS TO USE 500 FILMS AT NEW YORK FAIR TO SELL PRODUCTS

Fifty Auditoriums to Run Pictures 16 Hours on Teaching and Advertising Subjects; Equipment Concerns Represented

The eyes of millions turn this weekend to one of America's biggest shows, the $155,000,000 New York World's Fair, standing on a reclaimed strip at Flushing Meadows, Long Island. The Fair opens Sunday in the presence of President Roosevelt, dignitaries from all over the world and an anticipated 1,000,000 paid customers. Fair press agents have predicted an eventual gross business of a billion dollars by the closing in October, and a total attendance of 50,000,000.

500 Films Being Shown

In the shadows of Grover Whalen's "Perisphere" they will see all of the colors of the rainbow decorating the stone and steel of the 50-odd auditoria of "The World of Tomorrow," spreading out in four directions, housing commercial, religious, educational, scientific and other exhibits of all kinds and description. They may see, too, within those 50 auditoriums, at almost any time of the 16 hours a day of operations, any one of 500 films extolling the virtues of transportation, foodstuffs, chemicals, building materials, automobiles, kitchen utensils, petroleum and tobacco, foreign travel, rugs, drugs, et al. And practically all of the screenings will carry no charge.

The film, as the Fair starts, represents one of the most important media to be used during the six-month show by the concessionaires and manufacturers and others to add visual emphasis to sales messages on the product they will exhibit.

One Feature from Hollywood

Aside from this use of educational, scientific and advertising films, the participation of the motion picture as a subject of the motion picture industry will be through the contribution by Hollywood majors of a single feature telling the history of the country from its beginnings, to be titled either "Cavalcade of America" or "These United States." And even this film will be used to teach—Americanism—by the Government, in its Federal Building. The film, however, will not be available for some time after the Fair's opening; Cecil B. DeMille is still working on it in Hollywood. All eight large companies are contributing financially and otherwise.

Sponsors of the Fair during the early planning had tried to interest the organized industry in a big exhibit for and in behalf of Hollywood. Members of the MPPDA met several times, but decided not to participate, some feeling that the motion picture is in the show business the year round.

Radio and television will be featured heavily at the Fair, in actual operation, in exhibits and otherwise.

Many of the large national manufacturers of products sold also to theatre owners will have exhibits, among them Western Electric, RCA, Peter Clark, West Disinfecting, Carrier Engineering, General Electric, Owens-Corning, Pittsburgh Glass, Westinghouse, et al.

Eastman Kodak, Agfa Ansco and Dupont also will participate.

Meanwhile exhibitors of the area, on Broadway, and throughout the city's farflung five boroughs, on Long Island, in Westchester, New Jersey, lower Connecticut and elsewhere in the Metropolitan District, are non-committal on their expectations of the reaction of the Fair on their box offices. With San Francisco's Golden Gate Exposition now along in its second month, word comes that receipts in the nine downtown first-run houses in San Francisco are off approximately one-third as a result of that competition. It will be remembered, too, that Chicago's World's Fair and its famous Sally Rand exhibition with bubbles frequently had adverse effects on Chicago's movie box offices.

Regardless, New York theatres, principally the downtown first-runs on Broadway, have been polishing up and decorating fronts with banners and flags for the Fair's opening. None of the houses will change prices or policies. Most of the theatres, in their advertising, will direct an occasional message to Fair visitors.

CITY MAY HAVE RIGHT TO IMPOSE TAX ON TICKETS

Under the provisions of a bill introduced in the Senate by Joseph D. Nunan, Jr., the City of New York is authorized to impose a tax not exceeding five cents on each admission ticket sold at the New York World's Fair. The proceeds would be used for unemployment relief purposes.

Films at the World's Fair

The Fair Corporation itself, the Government, states, foreign nations and scores of commercial exhibitors will utilize the moving image and the silver screen to an unprecedented extent.

Mr. Whalen estimated that upwards of 500 motion pictures will be exhibited, without charge, in more than 50 auditoriums ranging from little 50-seat theatres to the Music Hall at the Fair seating 2,500.

The type of offerings, he said, will be as varied as their locale, a serious work, depicting the growth of a nation, the film industry's "Cavalcade," lighter features, comedies, animated cartoons, industrial films, educational pictures, scenic shots—many in color, most with sound and a few silent.

The Fair management has designated Official Motion Picture Producers, Inc., as the official motion picture photographers for the Fair. Edward Ruby, of the Ruby Film Company, and Leslie Winik, known in New York film circles as a theatre builder and operator, head the company.

They will produce a series of Fair films in 16 and 8 mm. sizes for distribution to schools and non-theatrical organizations.

The company will also have its own exhibit at the Fair which will feature motion picture equipment of all types.

The first of the Fair films has been finished. It is a two-reel sound film titled "New York World's Fair 1939," extolling the exposition. It was offered free of charge to schools, clubs and other non-theatrical organizations.

The film has a running time of 16 minutes and is available in 35 or 16 millimeters. It carries a musical background and a descriptive dialogue by John S. Young, Fair director of radio.

"The City," in four reels, portraying the problems of a modern metropolis, and how they are solved, is another highlight. This was produced by Pare Lorentz, creator of "The River" and "The Plow That Broke the Plains," for the Federal Government, and will be shown as a part of the science and education local exhibit in the Science and Education Building. "The City" was initiated by the American Planning Institute of architects and city planners, and financed by the Carnegie Corporation.

The motion picture will be used to a somewhat lesser extent with other media to dramatize the story of the focal exhibits in the Production and Distribution, Transportation, and Communication Buildings. For example, the picture will show on seven separate screens how man, money, science and machinery produce goods which release the consumer for leisure time.

Texas will have a feature-length film produced along the lines of the March of Time newsreel. Thousands of Texans march before the camera to enact the contemporary life of the state. The citrus harvest in the valley, threshing in the Panhandle, lumbering in East Texas, ranching in West Texas, Texans at work and at play, Texans and the arts—these and more will be described on the screen in the Texas building in the Court of States.

Other States' Films

Arkansas will come to the screen with a 20-minute picture "glorifying the blessings of the state" and emphasizing the scenery of the Ozarks. Other states to illustrate their origin, growth and present-day status with films include Nebraska, Washington among others.

The large automotive companies will utilize pictures importantly. Chrysler Motors has a sound film to recite the story of transportation from the time man traveled by foot. The images are to be flashed on a huge silhouetted map of the world and sound effects will dramatize the subject matter for guests in a 400-seat, air-conditioned theatre.

General Motors will exhibit a collection of short industrial films in its Casino of Science. These pictures will show on and off through the day, alternating with stage presentations, and will emphasize scientific standards.

The uses of asbestos will be illustrated by Johns-Manville Corporation in a theatre holding 200. Three talking pictures, "The House that Ann Built," "These Hot Summer Days," and "Heat and Its Control," are the subjects. The behavior of sound and how it is controlled by acoustical materials also will be demonstrated.

The petroleum industry will be represented with a musical talking picture acted entirely by animated puppets made of rubber, to be shown in a huge open-air theatre adorned with giant murals and dominated by a screen 30 by 40 feet.

Disney Film for Biscuits

A Walt Disney color film, titled "Mickey's Surprise Party," produced for the purpose, is to be offered by National Biscuit Company. Mickey Mouse and Minnie will be featured in an air-conditioned theatre seating 266. Walter O'Keefe, comedian, acts as master of ceremonies for the film and will also be the commentator in a second color picture devoted to NBC products. These will make up a 15-minute program to be presented continuously.

A comedy called "I'll Tell the World" is to be exhibited by McFadden Publications. The four-reeler was produced in Hollywood and includes in its cast Jed Prouty, the Mauch Twins, Frank Albertson, Betty Ross Clarke and Patricia Murray. It will be shown every half hour in a 300-seat air-conditioned theatre. The

(Continued on following page)

EQUIPMENT COMPANIES AT THE FAIR

(*Continued from preceding page*)

theme is the power of advertising to influence the family. Herbert Crooker produced.

Metropolitan Life will present three sound films, one of them in color, in a 100-seat theatre. They are titled "A New Day," a story of the campaign against pneumonia; "Men Against Microbes," a story of man's fight against communicable diseases, and "Once Upon a Time," a color animated cartoon preaching street safety.

A second insurance company, Aetna Casualty and Surety, will show sound movies of an educational nature explaining the devices in each field of insurance protection.

The manufacturers of photographic film and equipment, Eastman Kodak and Agfa Ansco, will tell the story of the amateur hobby in its own moving medium.

A seven-minute sound picture describing the manufacture of cigarettes will be staged by Lucky Strike.

Edgar Guest a Star

"The helpfulness of a timely loan in connection with family finances" will be portrayed in two films by Household Finance Corporation. One of these will star Edgar A. Guest. The showings will be continuous in a 200-seat air-conditioned theatre.

Current events also will have their innings on the Fair's movie screens. General Cigar will flash world and sports news from a Trans-Lux projector. One newly-formed corporation, Newscasting, will bring similar information to eight-foot screens located in some 20 spots on the grounds.

Many other commercial exhibitors intend to present films for Fair visitors. These include American Chain and Cable, Gas Exhibits, Glass, Inc., National Dairy Products, Olson Rug, Show Globe, United States Steel Corporation, Yale and Towne Manufacturing.

Foreign Nations

Almost every foreign nation represented at the Fair will employ the moving picture to greater or lesser degree to carry the message of their national progress to the vast audience. Most of these will be of a documentary nature but some will lean towards subjects of sheer entertainment.

Great Britain will project a selection of short films depicting the life and culture of the "Tight Little Isle" and her far-flung dominions and colonies. The program will run for about an hour and will take place in a cinema seating 220 guests. Showings will be at intervals.

Poland will exhibit a lighter picture, titled "Poland in Flower," which will run for 30 minutes. The film will be flashed on one wall of the Hall of Tourism.

France will devote a theatre seating 350 persons to a showing of assorted travelogues exemplifying the French way of life at home and in the colonies.

Belgium lists 21 short subjects which will cover much the same ground and provide a lure for tourists.

Soviet Russia will exhibit her movies in two spots: a 300-seat indoors theatre and a 450-seat outdoors amphitheatre. The offerings will be divided about half and half between past masterpieces of the Soviet cinema and new films especially produced for the Fair.

The Scandinavian countries, Finland, Norway and Sweden, will devote their movies to a description of scenic beauties. Finland will have a special film showing preparations for the Olympic Games in 1940 and a history of its athletic prowess.

Other countries which will take to the silver screen include the Dominican Republic, Southern Rhodesia, Iceland, Japan, Brazil, Peru and, in addition, the Pan-American Union.

SHORT PRODUCT PLAYING BROADWAY

Week of April 22

CAPITOL

Little Goldfish	MGM
Weather Wizards	MGM
While America Sleeps	MGM
Feature: The Hardys Ride High	MGM

CRITERION

Home Boner	RKO Radio
Feature: Back Door to Heaven	Paramount

MUSIC HALL

Donald's Lucky Day	RKO Radio
Feature: Dark Victory	First National

PARAMOUNT

Popular Science, No. 3	Paramount
Aladdin and His Wonderful Lamp	Paramount
Feature: Midnight	Paramount

RIVOLI

Smooth Approach	RKO Radio
Donald's Lucky Day	RKO Radio
Feature: Wuthering Heights	United Artists

ROXY

Fashion Forecasts	20th Cent.-Fox
G-Man Jitters	20th Cent.-Fox
Feature: Story of Alexander Graham Bell	20th Cent.-Fox

STRAND

Chained	Vitaphone
Chicken Jitters	Vitaphone
Feature: Dodge City	Warner Bros.

Westinghouse, through Fuller and Smith and Ross, New York advertising agency, will produce a color feature, "The Middleton Family at the New York World's Fair." Signing of contract for the five-reeler was announced at the week-end by Audio Productions' and shooting will start in three weeks at the Long Island Studios and on location at the Fair.

The film is to be released in mid-summer and is intended to take the Fair to the stay-at-homes. Westinghouse has been featuring the Middleton Family in series of magazine copy plugging its Fair exhibit. Westinghouse is the first firm to seize upon the Fair as a background for a commercial picture; casting is under way.

Robert R. Snody of Audio will direct; story is being prepared by G. R. Hunter, and Reed Drummond. Technicolor-in-the-East unit at Audio will photograph. Both 35 mm. and 16 mm. prints will be distributed.

Television at The Fair

The Radio Corporation of America, consummating plans in work for a year,, is using the World's Fair as the springboard for the first regular daily telecast. RCA will employ eight separate sections of television exhibition and demonstration. These displays include: The hall of television, television laboratory, television-radio living room of tomorrow and the radio living room of today, "Telemobile unit, television camera set-up and model television transmitter, "flask type television receiver and television receiver in a clear glass model.

The RCA exhibit building is shaped like a huge radio tube attached to a base and the whole lying on its side. The base forms the front section of the building. The tube proper, or rear section, is where the television hall is located. The hall will accommodate, in addition to its equipment, more than 150 persons.

The equipment installed consists of 13 new stock model television receivers and a projection-type receiver. The projection receiver is set up to focus on a six by ten foot screen across one corner of the room. The stock model receivers are arranged in three tiered semi-circular rows behind the projection unit. This arrangement permits spectators to compare the images on the receivers with screen images.

In addition to television, the RCA exhibit will present displays of radio facsimile broadcasting, international radio communications, marine radio communications and safety devices, sound broadcasting and related products of the radio industry. Large, animated dioramas will be used to dramatize some of the exhibits.

The General Electric Company's exhibit at the Fair will have three principal features: the first public demonstration of man-made lightning, the House of Magic show, and a television studio where visitors will appear on programs.

Some Fair Equipment

The Bell Telephone, Western Electric and Electrical Research Products will be well represented at the Fair, introducing "The Voder," an electrical device which talks by creating speech entirely from electrical currents. The Bell interests anticipate its use eventually in sound recording in Hollywood film production.

Demonstrations of telephone calls, "The Voice Mirror," Number hearing test, music hearing tests and auditions for visitors are also planned for the exhibition.

In addition, Erpi constructed a huge electrical sound projector actuated by a single 20-ton robot for use as a "guide" for visitors to the General Motors exhibit.

Exhibitor customers and others will witness, at the West Disinfecting concession, an exhibit on industrial sanitation in the Medical and Public Health Building.

Peter Clark, Inc., handling theatre equipment from New York, installed enough stage equipment for two average theatres in the Fair's Hall of Music.

Bausch and Lomb, manufacturing motion picture lenses and other optical goods, have a Hall of Optical Science in the Museum of Science and Industry, at the RCA Building in New York, to which those from the film business interested in lenses in New York for the Fair will be invited.

Theatre and other air conditioning of many kinds will be exhibited by Carrier Engineering at the Fair, in Carrier Exhibition Hall.

Besides its television exhibit, General Electric will have on show considerable electrical equipment used in theatres and elsewhere. Likewise Westinghouse and other electrical equipment manufacturers.

Theatre chairs, auditorium seats and other types have been installed in about a dozen of the large buildings and auditoria.

"An Exhibit Symbolic of Photography's Growth and Progress in the Century" is to be presented in a large white building occupied by Eastman Kodak.

Agfa Ansco Corporation is to hold a photographic exhibit in the Communications Building. They will show in operation a photographic darkroom.

"oh, by the way"

HARDYS RIDE HIGH

hitting the high spots everywhere
biggest of entire Hardy hit parade!

CALLING DR. KILDARE

gets rave reviews *(Lew Ayres, Lionel Barrymore and big cast)*
definitely establishes another b.o. series

LUCKY NIGHT

sure-fire, happy-go-lucky hit
Myrna Loy, Robert Taylor—spontaneous combustion

IT'S A WONDERFUL WORLD

nothing like it since "It Happened One Night"
Claudette Colbert, James Stewart excruciating!

GOODBYE, MR. CHIPS

the best picture of any year—*you'll see!*
Robert Donat, Greer Garson (the star of 1939!)

That's just a few in coming weeks and
more big ones in June, July, August from

THE FRIENDLY COMPANY

POINT "JUAREZ" OPENING TOWARD LATIN-AMERICA

Diplomats at Warners' New York and Hollywood Premieres; Cardenas' Congratulations Read

Warner Brothers Pictures in New York directed an arc-lighted "gala Broadway opening" to the Latin-American markets on Tuesday evening when it put on its Hollywood-made Mexican story of "Juarez" at the two-a-day Hollywood theatre for an invited ermine-wrapped and top-hatted audience among which were a large number of diplomats and dignitaries representing the Latin countries. (Review on page 50, picture on page 10.)

Broadcast to Latin-America

The Latin touch was further emphasized by a short-wave broadcast to the countries below the Rio Grande, over Columbia's Station W2XE, CBS's microphones in the lobby of the Hollywood theatre on Broadway carrying greetings direct from the officials to their homelands. U. S., city and state official life, Park Avenue and the stage and motion picture of Broadway were also well represented.

The company plans simultaneous premieres in 13 Latin-American cities, in July. The cities are Buenos Aires, La Paz, Rio De Janeiro, Santiago, Bogota, Quito, Ascuncion, Lima, Montevideo, Caracas, Georgetown, Paramaraibo and Cayenne.

A short wave re-broadcast was arranged by *La Nacion,* a newspaper of Buenos Aires, over that publication's Station LOZ, covering Argentina, Uruguay and Chile. Columbia's WMCA broadcast was in this country.

Congratulated by Cardenas

The program opened with the playing of the "Star Spangled Banner," a policy that has been instituted in all Warner theatres. At various points in the showing, the audience applauded the pro-democracy speeches of Paul Muni as Juarez.

Before the opening, Jack L. Warner, vice-president in charge of production for Warner Brothers, wired from Hollywood that he had received a congratulatory telegram from Lazaro Cardenas, president of Mexico.

Among the dignitaries at the opening were Latin-American diplomats and other noted figures, especially from Mexico. Those invited to attend, many of whom arrived in a special train from Washington, were: Ramon Bepepa, under-secretary for Foreign Affairs of Mexico; Don Luis Quintanilla, resident minister of Mexico; Dr. Rafael Fuentes, counsellor of the Mexican Embassy; Dr. Roberto Cordova, legal counsellor; and Raimundo Cuervo, second secretary; Don Manuel de Freyre y Santander, Ambassador of Peru; Felipe A. Espil, Ambassador of Argentina; Manuel Trucco, Ambassador of Chile; Captain Colon Eloy Alfaro, Ambassador of Ecuador; Dr. Pedro Martinez Fraga, Ambassador of Cuba; Miguel Lopez Pumarejo, Ambassador of Colombia; Carlos Martins Pereira e Sousa, Ambassador of Brazil; Dr. Joao Antonion de Bianchi, Ambassador of Portugal; J. Richling, Ambassador of Uruguay; Dr. Don Adrian Recinos, Ambassador of Guatemala; Don Ricardo Beeche, Ambassador of Costo Rica; General Jose Felix Estigarribia, Ambassador of Paraguav; Dr. Don Leon de Bayle, Ambassador of Nicaragua; the Turkish Ambassador and Mme. Ertegun; and Dr. Pedro de Alba, assistant director of the Pan-American Union. Frank Tannenbaum, understood to be studying Latin-America for President Roosevelt, was also there.

By Cosmo-Sileo

It was a big-name opening, as the sidewalk throng's attentions evince, when Warners' "Juarez" opened Tuesday night at the Hollywood theatre on New York's Broadway.

Also attending were Pablo Prida, theatre operator in Mexico City and a descendant of the film's chief character, Benito Juarez, and Quintin Rueda, chief of the Mexican Government's official press bureau. Mr. Rueda brought with him a message of "goodwill" for the industry here from his government. In an interview prior to the premiere he said that Mexico was planning to finance independent production in that country.

Representing the motion picture industry were Major Albert Warner, Gradwell Sears, Doris Warner LeRoy, Mr. and Mrs. S. Charles Einfeld, Mr. and Mrs. Sidney R. Kent, Mr. and Mrs. John O'Connor, Martin Quigley, Terry Ramsaye, Colvin Brown, Mr. and Mrs. Max Cohen, Morgan Kaufman, Leona Hertz, Mr. and Mrs. Nate Blumberg, Sam Shain, Mr. and Mrs. Jules Brulatour, Mr. and Mrs. Oscar Doob, Sam Morris, Joe Hummel, Monroe Greenthal, B. S. Moss, Prince Hubertus Zu Lowenstein, Arthur Mayer, Jack Cohn, Moe Silver.

Also, Mort Blumenstock, Carl Leserman, Harold Rodner, Dan Michalove, Roy Haines, Marvin Schenck, Willard Patterson, George Skouras, Red Kann, Jack Alicoate, and others.

Present from radio were Donald Flamm, Major Edward Bowes, Alfred J. McCosker.

From Public Fields

Some of those invited from society, stage and screen, and from public fields, were: Prince and Princess Vladimir Koudachoff; Dr. Raymond Moley; Mrs. and Mrs. John Adams Mayer; Mr. and Mrs. J. R. Sloan; Mr. and Mrs. J. F. McDonnell; Count and Countess Morner; Conde Nast; Mr. and Mrs. John D. Rockefeller, Jr.; Mr. and Mrs. William Randolph Hearst, Jr.

Also George Gordon Battle; Mrs. Tiffany Saporta; Walter P. Chrysler, Jr.; Edwin P. Hill; Benjamin de Casseres; James Speyer; Henry P. Luce; Carl Van Doren; Howard Shelley; Prince Alexis Obolensky; H. V. Kaltenborn; Hendrik Willem van Loon; Peter Arno; Benjamin Glazer; David S. Muzzey; Bertita and Jack Harding; Mr. and Mrs. Harvey S. Gibson; Mrs. Alfred Knopf; Mr. and Mrs. W. H. Harkness; Mrs. Benjamin Harrison; Mr. and Mrs. Messmore Kendall.

A record sale of tickets was reported by Warner Brothers. In the one hour after the boxoffice opened for public sale of tickets, 1,000 were sold, it was said, with the added comment that the sale of tickets had doubled the previous mark set by "The Life of Emile Zola."

The advance advertising campaign in New York newspapers started two weeks ago, under supervision of S. Charles Einfeld, Warner advertising director.

Another premiere of "Juarez," similarly arranged, and attended similarly by notables, this time of the West coast, took place Thursday evening, at the Beverly Hills theatre, in California.

The New York Press says of "Juarez"

Democracy really plays the leading role . . . both Bette and Paul . . . permit Brian Aherne, as democracy's nemesis, to occupy the center of the screen. . . .

—Kate Cameron in the
DAILY NEWS.

. . . a graceful bow in the direction of movie fans by addressing them as adults rather than nincompoops. . . .

—Bland Johaneson in the
DAILY MIRROR.

The most powerful scenes in the production . . . are those in which a violent clash of ideologies is dramatized. . . .

—Howard Barnes in the
HERALD-TRIBUNE.

Ideologically faultless. . . . With pardonable opportunism they have written between the lines of Benito Juarez's defy the text of a liberal's scorn for fascism and nazism. . . .

—Frank S. Nugent in the
NEW YORK TIMES.

THE HOLLYWOOD SCENE

Production Increases

The first signs of the intensity to which Hollywood production activity will be stepped up shortly are seen in the record of the mid-April week when 14 pictures were started and seven completed. In the list of pictures that went into work are several that will be the showcase attractions of new season release. The output on the other side of the ledger is mainly routine, schedule-filling stuff.

Three pictures were given the go-signal at 20th Century-Fox. Most important of these undoubtedly is the film production from Louis Bromfield's novel, "The Rains Came." Tyrone Power, Myrna Loy and George Brent head the cast. The feature support includes Joseph Schildkraut, Jane Darwell, Henry Travers, Marie Ouspenskaya, H. B. Warner, Nigel Bruce, Marjorie Rambeau and Mary Nash. The other two pictures are series activities. Sidney Toler, Sen Yong, Cesar Romero, Pauline Moore, John Carradine, Sally Blane and Douglass Dumbrille will be seen in "Charlie Chan at Treasure Island." The regular cast will be augmented by Eddie Collins, Helen Ericson and Robert Shaw in "The Jones Family at Grand Canyon."

RKO Radio Starts Two

Two pictures, both of more than ordinary significance, were started at RKO Radio. "Career" will introduce to screen audiences the winners of Jesse Lasky's "Gateway to Hollywood" radio talent quest, Alice Eden and John Archer, although Anne Shirley is the star and Edward Ellis and Raymond Hattan head the support cast. In "Memory of Love" Carole Lombard, Cary Grant, Kay Francis, Charles Coburn, Helen Vinson, Katherine Alexander, Jonathan Hale and Nella Walker will be seen.

Warners started two pictures. "The Hobby Family" will present Henry O'Neill, Gabriel Dell, Jean Sharon, Georgia Caine, Fred Tozere and John Ridgely. The leading trio in "Dust Be My Destiny" are John Garfield, Pat O'Brien and Margot Stevenson.

Two productions started at Paramount. The Frank Lloyd production, which he also is directing, "Ruler of the Sea," got under way with Douglas Fairbanks, Jr., Margaret Lockwood, William Fyffe, David Torrence and Montagu Love working. Many more names will be added. In the second film, "Disputed Passage," Dorothy Lamour, Akim Tamiroff, John Howard and Judith Barrett are the principals.

Columbia also started two. "Parents on Trial" will present Jean Parker, Johnny Downs, Noah Beery, Jr., Henry Kolker and Nana Bryant. "The Man from Sundown" again teams Charles Starrett and Iris Meredith with Bob Nolan, Hank Bell and the Sons of the Pioneers.

"Across the Plains" is Monogram's enterprise of the week. Jack Randall, Joyce Bryant, Frank Yaconelli and Glen Strange represent the name values.

Another Gene Autry picture was started at Republic. In "Mountain Rhythm" the western star will be supported by Smiley Burnette, June Story and Maude Eburne.

Wanger Active

For United Artists release, Walter Wanger started "Winter Carnival," a Dartmouth College story. It will feature Ann Sheridan, Richard Carlson, James Corner, Helen Parrish, Joan Brodel, Virginia Gilmore, Robert Armstrong, Alan Baldwin, Morton Lowry, Robert Allan and Marsha Hunt.

"The Best" in New Zealand

From Eric G. Sarten, Dorsett Street, Waitara, Taranaki, New Zealand, came the following this week:

"Your HERALD *is the best film paper going. I've tried several."*

Although 20th Century-Fox and Paramount each completed two productions and there are other important properties in the finished list, it seems that the week's most consequential picture is "Young Mr. Lincoln." This Kenneth Macgowan production, which John Ford directed for the Darryl F. Zanuck organization, will feature Henry Fonda in the title role. The support cast includes Marjorie Weaver, Arleen Whelan, Alice Brady, Richard Cromwell, Eddie Collins, Pauline Moore, Eddie Quillan, Doris Bowden, Fred Kohler, Jr., Francis Ford, Ward Bond, Spencer Charters, Donald Meek and Charles Tannen. The second production, "It Could Happen to You," will feature Stuart Erwin, Gloria Stuart, Douglas Fowley, June Gale, Raymond Walburn and Clarence Kolb.

Paramount completed "What a Life." Jackie Cooper, Betty Field, John Howard, Janice Logan, James Corner, Vaughn Glaser and Lucien Littlefield are the principals. Harry Sherman finished "Lawful Outlaws," a Hopalong Cassidy story in which William Boyd, Russell Hayden and George Hayes are featured.

With Frieda Inescort and Otto Kruger featured, Republic finished "All the Tomorrows." Don Douglas, Adrianne Ames, J. M. Kerrigan, Ann Todd and Jane Darwell head the supporting cast.

"Down the Wyoming Trail" was completed at Monogram. Tex Ritter is starred with Mary Brodell, Bobby Lawson, Charles King, Bob Terry, Horace Murphy, Ernie Adams, Jean Southern and Jack Ingram.

At Warners, "Give Me a Child," a remake of "Life Begins," which was a rather sensational picture some years ago, was completed. It will present Geraldine Fitzgerald, Jeffrey Lynn, Gale Page, Eve Arden, Johnnie Davis, Gloria Holden, Spring Byington, Henry O'Neill, George Irving, Jean Sharon, John Litel, Hobart Cavanaugh, Georgie Caine, Winifred Harris and Johnny Downs.

Another Half-Million

"He's a great violinist. He's the greatest property in the show world today. He's known everywhere. He's booked solid for the next seven or eight years." That was part of the answer Mr. Samuel Goldwyn made to our question, "Why did you sign Jascha Heifetz for 'Music School'?"

"Besides," he went on, "I know he will draw at least another 500,000 people to see the picture." Half a million additional patrons at, say, an average admission price of a quarter, yes, Mr. Goldwyn would realize a profit in his investment on Mr. Heifetz.

Charles R. Rogers says that 71-year-old Walter Damrosch, dean of American music conductors, musical counsel for NBC and conductor of the music appreciation hour for children, will draw new cinema patrons to see him play his own life and direct the Carnegie Hall Symphony Orchestra in "The Star Maker," which Rogers is producing for Paramount.

Mr. Goldwyn knows that many who ordinarily do not attend picture shows were attracted to "Goldwyn Follies" because Helen Jepson sang in it, and Paramount executives agree that Kirsten Flagstad was an unusual drawing card in the last "Big Broadcast."

Frank Lloyd sums up the situation tersely: "Millions who don't know one picture star from another know all about Richard Hageman. They know him as one of the foremost modern musical composers and directors of symphonies and operatic orchestras. Hageman doesn't get much publicity, as far as pictures are concerned. I never saw his name on any marquee, but I know that the score he prepared for and directed in 'If I Were King' drew uncountable thousands who seldom come to theatres. He'll do the score for 'Ruler of the Seas.'

MGM signed an opera star and "The Great Waltz" revealed Miliza Korjus as a picture star, but over at Culver City they'll wager that a score arranged and conducted by such music notables as Herbert Stothart, Dr. Arthur Gutmann or Dr. William Axt will draw scores of persons to any theatre, leaving the manager to wonder where the strangers came from and why they happened to drop in.

Disciples of classical music and the exponents of modern swing are as far apart as the North and South poles, but, aware of how many maestros of musical madness have improved theatre attendance, quick minded executives are turning more and more attention their way. Alert to the appeal of the modernists, Paramount is urging exhibitors to concentrate a great deal of their exploitation in connection with "Some Like It Hot" upon Gene Krupa, the drum king of the moment.

News in Brief

Twentieth Century-Fox will produce a picture based on the life of Mark Twain.

* * *

Max Gordon is in Hollywood preparing for the production of "Abe Lincoln in Illinois." RKO-Radio will release the picture in which Raymond Massey will star. Production is scheduled to begin July 1st.

* * *

Anna Neagle and Herbert Wilcox are due in Hollywood May 1st to begin work on an RKO-Radio production based on the career of Edith Cavell, British nurse who was shot as a spy in the World War.

* * *

Warners and Samuel Goldwyn have completed a talent swapping agreement which gives each the first call on the services of ranking star and contract players.

IN THE CUTTING ROOM

Some Like It Hot

(Paramount)

Comedy and Music

Bob Hope and Shirley Ross, co-featured previously, will be in "Some Like It Hot." So will Una Merkel, Rufe Davis and others of more or less importance. They will be given their due, but Paramount is not depending upon them or the story for the publicity harvest.

Labeling the picture the studio's spring gift to the jitterbugs, the company is concentrating its exploitation attention on one of the idols of all alligators, shaggers and rug-cutters, Gene Krupa, the drum king.

Tentatively scheduled for release on May 19th, the picture is being tied in with Krupa's tour bookings which in May, June, July and August will have him appearing along the Atlantic seaboard from Maryland north and through New York, Pennsylvania, Ohio and one or two other midwestern states. Where he plays, Krupa will exploit "his picture."

The plot of the piece, with its good title, concerns itself with a fast talking promoter who talks himself out of scores of opportunities, as well as his girl friend, until he discovers the drummer genius. Then, of course, he becomes lord of all her surveys.

Release date: May 19, 1939 (tentative).

On Borrowed Time

(MGM)

Imaginative Fantasy

"On Borrowed Time" will be one of the most unusual pictures to come to the screen since "Death Takes a Holiday." In a few words, it it a story of a grandfather fighting death to protect a grandson from the clutches of a scheming aunt. The story is more nostalgically sentimental than grim or tragic. While it is imaginative, it is also thought-provoking, and essentially inspiring and heart-warming.

Adapted from a stage play by Paul Osborne and a novel by Lawrence Watkins, the picture will faithfully follow the subject matter and spirit of both sources. There will be no love interest, as such, but its romance will portray the abiding affection between grandfather and grandmother and the tender fellowship that binds the grandfather and grandson.

While exhibitors will have a unique title and story upon which to found out-of-the-ordinary exploitation campaigns, they also will have a pair of screen names, which at this time appear to be about as attractive as any the screen boasts. Lionel Barrymore, renowned for many fine character performances, especially in the current "Dr. Kildare" series, will play the part of "Gramp." It is the kind of role in which Mr. Barrymore appears to best advantage. His companion is little Bobs Watson, whose performances in "Boys Town," "The Story of Alexander Graham Bell" and "Calling Dr. Kildare" brought Mr. Barrymore's contention that the youngster is the screen's finest juvenile emotional actor.

The supporting cast will feature Sir Cedric Hardwicke, distinguished on both the American and British stage and screen; Beulah Bondi, who was last with Barrymore in "The Gorgeous Hussy;" Eily Malyon, Una Merkel, Charles Waldron and Ian Wolfe.

"On Borrowed Time" is being produced by Sidney Franklin, whose name is associated with such unusual films as "Smilin' Through," "The Guardsman," "The Barretts of Wimpole Street" and "The Good Earth." The director is Harold S. Bucquet, who in "The Dr. Kildare" series has proved his ability to handle story, production and personnel material.

Release date: After July 15.

Maisie Was a Lady

(MGM)

Melodramatic Romance

Two kinds of romance, one of the kind that is beyond the pale and the other a combative love affair that can't find a common ground of affection until the crucial moment, are the entertainment substances of "Maisie Was a Lady." The production has a western setting, and while there is plenty of action of the two-fisted, hard-riding variety, the story has nothing to do with cattle rustling, land or gold mine robbing. Rather, it is a cross section insight into the lives of four persons. Basically melodramatic, the yarn also has considerable comedy. The principal characters are a woman-hating cowboy, a chiseling wife, a husband who did not know what was going on, and a showgirl whom life had treated unkindly.

The principal players are Robert Young, last in "Honolulu," who will appear in his first western character; Ann Sothern, last in Wanger's "Trade Winds;" Ian Hunter, now in "The Little Princess" and "Broadway Serenade," and Ruth Hussey, seen in "Spring Madness" and "Within the Law." This quartet will have Cliff Edwards, Anthony Allen and Art Mix as the featured support.

Responsibility for direction was trusted to Edwin L. Marin, whose latest credits are "Listen, Darling," "A Christmas Carol" and "Fast and Loose."

Release date: To be determined, but before July 15th.

6,000 Enemies

(MGM)

Prison Melodrama

An unusual title, a distinctive story plot, situations which provoke eruptive action, and cast names looms as the factors to exploit. The major locale is a prison.

"6,000 Enemies" is being planned as a melodrama of hate and vengeance, fighting and killing. A district attorney, convicted on a "framed" charge, is sentenced to a prison overcrowded with desperate men who have been sent there as a result of his anti-crime crusades.

For name values the picture will make available those which are represented by Walter Pidgeon, Rita Johnson, Paul Kelly, Nat Pendleton, Harold Huber, Grant Mitchell, John Arledge, J. M. Kerrigan, Guinn Williams, Raymond Hatton and a dozen or more less well-known players.

George Seitz, who has handled all the "Judge Hardy" pictures up to and including "The Hardys Ride High," is the director.

Release date: June 9, 1939.

The Dove

(RKO Radio)

Comedy-Melodrama-Romance

The basis of this photoplay is a Willard Mack stage play of the 1925 era. It is a triangle romance told against backgrounds which feature comedy, thrill and suspense. The locale is Northern Mexico, adjacent to the border.

The story concerns three characters directly. One is a Mexican bandit, a combination "The Bad Man-Casanova-Beau Brummel." The second is a Mexican dancing girl known as "The Dove." The third is an American dealer in a gambling casino. To prove his lady-killing abilities, the bandit makes a bet that he can win and marry "The Dove," but she's in love with "Johnny," the dealer. The girl, between ridiculing, scorning and playing up to the bandit's vanity, permits him to win his bet, but also wins his consent to her marriage to the gambler.

Leo Carillo, noted for his Latin characterizations, will be seen in the role which Holbrook Blinn created on the stage. Steffi Duna, who also has been successful in Latin characterizations, notably "Dancing Pirate," will be seen as "The Dove." Tim Holt, son of Jack and an able performer in his own right, is the gambler. The supporting cast includes Chris Pin Martin, Paul Fix, Julien Rivero, Donald MacBride, Edward Raquello and Henry Rocquemore.

Joseph Fields, credited with "The Girl from Mexico" lately, is doing the screen play and the Cliff Reid production is being directed by Lew Landers.

Release date: To be determined.

Charlie Chan in Reno

(20th Century-Fox)

Mystery Melodrama

Here are some facts that may well be kept in mind when it comes time to tell patrons about "Charlie Chan in Reno."

The production budget, the company says, will exceed by $100,000 that of any of the 17 previous "Chans." It will present the strongest name cast of the series. Featured is Sidney Toler, who has proved his right to fill the shoes of the late Warner Oland. The supporting cast will include Ricardo Cortez, Phyllis Brooks, Slim Summerville, Kane Richmond, Sen Yung, Pauline Moore, Eddie Collins, Kay Linaker, Louise Henry, Robert Lowery, Charles D. Brown, Iris Young, Morgan Conway and Hamilton MacFadden.

The picture will contain more feminine appeal but will retain those elements that have made the series a strong draw for men and children.

The story is based on a *Liberty* magazine serial, "Death Takes a Decree," written by Philip Wylie, whose stories many times have been the basis of pictures.

While there will be a full amount of comedy, in which Toler, Yung and Summerville are naturally featured, the real substance is murder mystery, the commission and solution of which involves a number of suspects and reunites a pair whose romance threatened to go on the rocks of the Reno divorce courts.

Release date: To be determined.

PARAMOUNT ANNOUNCES 60 FOR '40; THREE MORE CONVENTIONS NEXT WEEK

Universal Concludes Regional Meetings; Republic Considers Bonus Plan; Monogram, UA, Columbia To Meet

Paramount this week added 60 features to the more than 400 already promised exhibitors for 1939-40 by those majors whose new season's plans stand completed. And, though the company's convention is still seven weeks away, June 8-10, identities of two dozen of the new features now are disclosed.

New 26-Stage Studio

Barney Balaban, Paramount president, reported on the status of new product this week after conferences in Hollywood with executives of both coasts. In addition, Mr. Balaban announced that a new 26-stage studio will be built in Hollywood at a cost of $12,000,000, to be used as the main studio.

Monday evening, in San Francisco, Universal concluded its series of three regional conventions, J. Cheever Cowdin, president, attending the final session. Previously, in Chicago and Cincinnati, the company announced a $17,000,000 to $20,000,000 budget for 58 features, including 14 westerns, plus four serials, 57 short subjects and the newsreel (see MOTION PICTURE HERALD, April 22, page 24 for complete product announcement).

Studio executives and producers also attended, including Cliff Work, general manager of the studio; Matthew Fox, vice-president; Milton Feld, production executive; Dan Kelly, casting director; John Joseph, director of advertising and publicity; David Lipton, studio publicity head; Joe Pasternak and Harry Edington, producers, Walter Lantz, cartoon producer.

The meeting was presided over by William Scully, general sales manager; western sales manager William Heineman, and west coast district manager Al O'Keefe.

Mr. Pasternak described the plans for future Deanna Durbin and Danielle Darrieux pictures. Mr. Edington told of his plans for his new Famous Productions, and Mr. Lantz spoke on the new color cartoons scheduled for next season.

James Jordan and Tom Murray, home office department heads, also attended.

Republic Regional in Chicago

Republic's midwestern regional was held in Chicago last weekend. The company's series of regionals ends with the western division's session in San Francisco on May 8th and 9th.

All Republic Pictures franchise holders are considering the installation of a bonus plan similar to the one used by Arthur Bromberg of Atlanta, it was reported by James R. Grainger, president, at the convention.

Herbert J. Yates, chairman of the board, Mr. Grainger; Al Adams, publicity head, and other executives of the company returned to New York for the opening of "Man of Conquest" at Broadway's Capitol on Thursday and were to leave Sunday for the San Francisco Paramount premiere May 4th.

Three conventions are to be held within the next week: Monogram, May 4th to 6th, at the Drake Hotel, Chicago; United Artists, May 8th to 10th, Hollywood, and Columbia, opening the first of three regionals, May 8th-11th, in Atlantic City, followed by others in Chicago and Los Angeles.

Returning to New York this week after setting openings in the field for "Streets of New York," W. Ray Johnston, president of Monogram, started on product and convention plans.

DATE CHANGE AVOIDS CONFLICT WITH ALLIED

The date of Paramount's annual sales convention in Los Angeles has been advanced from June 12–14 to June 8–10, following the request of W. A. Steffes, of Allied States Association, who urged the change in order that the Paramount meeting would not conflict with Allied's convention to be held in Minneapolis on the later dates. Paramount's sales executives will attend the Allied meeting following their convention at the Ambassador Hotel in Los Angeles.

Holding its convention in the middle of its four-week 20th anniversary sales drive, United Artists in Hollywood will announce about 30 features for 1938-39.

One of the highlights of Columbia's convention, besides the announcement of about 56 features, including westerns and serials, will be a new series of six one-reel shorts, entitled "Fools Who Made History," being biographies of persons well known in history, to be produced by Hugh McCollum and written by Jan LeMan.

Added to the product announced at its convention last month is a new Warner short series, based on prize fight stories, with Maxie Rosenbloom and Johnnie Davis tentatively slated to star. Gordon Hollinshead will produce.

RKO Radio remains the last of the eleven large distributors to complete convention plans, with indications, however, pointing to mid-June, in New York.

Returning Monday to New York from pre-convention product conferences, Jules Levy, RKO's general sales manager, reported that, "The greatest season in RKO history for number of big pictures and volume of product played will wind up in a succession of hits in the next six weeks."

Herbert Wilcox Arrives

RKO's British associate, Herbert Wilcox, with Anna Neagle, arrived Friday from London en route to Hollywood to start preparing for the Edith Cavell picture for 1939-40. To others on the RKO list next season, of course, will be the Broadway plays "Abe Lincoln in Illinois" and "The American Way."

Returning this week from a tour of RKO's 38 exchanges in the interest of the present "George Schaefer Sales Drive," Walter Branson and Harry Michalson, sales executives, announced "the greatest volume of bookings for features and shorts in the history of the company." Detroit, Buffalo and New York continue the three leaders in the drive at the end of the 11th of the 18 weeks it is to run.

At its convention next month the company will announce for 1939-40 a series of 13 one-reel "guest star" "Information Please" subjects, based on the radio program of the same name. Clifton Fadiman, book critic for the New York, will be master of ceremonies.

Paramount's Plans

"Specifically Paramount production plans as formulated during the last two weeks call for approximately 60 pictures, the bulk of which will be produced at the Hollywood studio," announced Paramount President Balaban in Hollywood. Before leaving there for New York last weekend, Mr. Balaban paid tribute to the studio heads William Le Baron and Y. Frank Freeman "for the progress Paramount has made during the past few months."

Returning to New York with Mr. Balaban were Stanton Griffis, chairman of the executive committee; Russell Holman, eastern studio editor; Edwin L. Weisl, board member, and Leon Netter, home office theatre executive. Neil Agnew, who also was in Hollywood, will visit exchanges in the Northwest before returning.

Disclosing parts of the 1939-40 program, Mr. Balaban told of acquisition of two Charles Laughton pictures, both from London: "London After Dark," with Vivien Leigh, now making "Gone with the Wind," and "Jamaica Inn," by Dauphne Du Maurier, directed by Alfred Hitchcock. Another for 1939-40 from England will be "French without Tears," with Rav Milland and Ellen Drew, directed by Anthony Asquith.

Other product made outside will include Harry Sherman's Hopalong Cassidy series, and two other features.

"Paramount will have more important names on its program in 1939-40 than ever before," said Mr. Balaban. "In addition to our star roster the company has added the names of Ronald Colman, Gary Cooper, Melvyn Douglas, Douglas Fairbanks, Jr., Paulette Goddard, Jackie Cooper, Joe E. Brown, Pat O'Brien, Fay Bainter.

"During the coming season Paramount will release pictures bearing such directorial names as Frank Borzage, Cecil B. DeMille, Edward H. Griffith, Henry Hathaway, Alfred Hitchcock, Mitchell Leisen, Frank Lloyd, Lewis Milestone, Theodore Reed, Alfred Santell, Ernest B. Schoedsack, Paul H. Sloane, Andrew Stone and William A. Wellman.

14 Young Players

He also mentioned 14 young players to be known as the "Golden Circle" group: Joseph Allen, Muriel Angelus, Judith Barrett, Louise Campbell, Ellen Drew, Betty Field, Susan Hayward, William Henry, William Holden, Evelyn Keyes, Janice Logan, Joyce Mathews, Patricia Morison and Robert Pearson.

Already completed for 1939-40 are four features: William Wellman's "Beau Geste," starring Gary Cooper, Ray Milland and Robert Preston; the two Charles Laughton pictures, and "What a Life," starring Jackie Cooper and Betty Field.

Five pictures now in work for 1939-40 are: Frank Lloyd's "Ruler of the Seas," starring Douglas Fairbanks, Jr., Margaret Lockwood and Will Fyffe; "Heaven on a Shoestring," Pat O'Brien and Olympe Bradna; "Disputed Passage," Dorothy Lamour, Akim Tamiroff and John Howard; "Geronimo," Preston Foster, Ellen Drew, Andy Devine and Ralph Morgan, and the Bob Hope-Paulette Goddard co-starring picture, "The Cat and the Canary."

By September 1 the company will have at least 15 1939-40 films awaiting release. In addition to those already mentioned there will be "Dr. Cyclops" and Ronald Colman in Rudyard Kipling's "Light That Failed."

Plans for the erection of the Paramount studio with 26 sound stages on a 150 acre tract of land acquired in Los Angeles away from the present site in Hollywood to cost $12,000,000 were announced by Mr. Balaban just prior to his departure for the east. No new financing is contemplated in connection with plans for the new studio which will centralize all of Paramount's activities on a plot of ground one mile long and one and one-half miles wide. The plant will be called Paramount City.

The present Marathon Street studio will be retained pending erection of the new plant which is to be located on a site in the southwestern portion of Los Angeles property bounded by Pico and National Boulevards and Kelton and Overland Streets.

Omaha Dresses Up for DeMille's "Union Pacific"

The city of Omaha, Nebraska, at the weekend was winding up a four-day "gala" celebration of the world premiere of Paramount Pictures' "Union Pacific" and its concomitant local celebration, entitled, "Golden Spike Days." The celebration began Wednesday, was to reach a high point Friday evening with the premiere of the picture, and culminate Saturday as the picture began its regular run, and the visiting celebrities and an estimated 400,000 visitors and natives of Omaha rested, or went back to their every day tasks. *A review of "Union Pacific" appears on page* 51.

Entire City Joins In

As far as the film industry is concerned, the Union Pacific Special Train, with producer Cecil B. DeMille, his associate staff and a raft of stars, including Barbara Stanwyck, Joel McCrea, George Raft, Lloyd Nolan, Brian Donlevy, and many others, is expected back to the coast by the week's end. The various other film executives, from all over the nation, and various trade and newspaper men, are returning to their posts, after a celebration which Paramount is convinced is equal, if not superior, to any like celebration in which a whole town—and a large one at that—was used to advertise, and "pitch in" for the celebration of a picture's premiere.

An outline of the four-day celebration at Omaha follows:

On Wednesday the historical museum was opened at 11 A. M. at the City Auditorium with a formal celebration built around the arrival of the "Golden Spike" from San Francisco. At 2 P. M. the Indian Village, on the grounds of the Court House, was opened, with a tribe of Burnt Thigh Sioux Indians in full regalia. Then there was an unveiling of the stockade and decorations at the Union Pacific Station.

At 7:30 P. M. the atmospheric store fronts of the 1869 period were formally unveiled. Two blocks were shut off to motor traffic, and only horse-drawn vehicles, stagecoaches, prairie schooners, mounted Civil War cavalry, Indians and pony express riders were allowed. The 1869 atmosphere was carried out even to old wooden barber shop poles, wooden cigar store Indians, hitching posts and water troughs. Fifty-two blocks, including the business section and Tenth Street from the Union Pacific Station uptown, were decorated.

On Thursday, special trains carrying railroad executives and celebrities from the East arrived at 9 A. M. All trains running into the city carried extra sections to handle the thousands of visitors. At 10 A. M. there was a military parade through the business section, with bands, modern war equipment, mounted cavalry and infantry in Civil War costumes.

At 4:00 P. M. the "Old Timers" trains arrived from the West carrying members of the railroad to the premiere. Cecil B. DeMille and his party of Hollywood stars arrived at 5.30 P. M. and were escorted from the Union Pacific Station to the Fontenelle Hotel in old-time horse-drawn vehicles. Preceding them as escort were a troop of Civil War cavalry, bands and a huge motorcycle police cavalcade. Three local radio stations covered the arrival of DeMille and his party.

On Friday, the Union Pacific Special train, consisting of the 1869 locomotive which was used in the filming of "Union Pacific" and the new 5,000 h.p. steam turbine locomotive, latest engine on the U. P. lines, were open to public inspection. At 10:00 A. M. there was an elaborate historical parade through the downtown business section, including 38 bands and approximately 45 floats heralding the "Golden Spike Day" celebration and the world premiere of "Union Pacific." Mr. De Mille and his party, and William M. Jeffers, president of the railroad, and his guests, led the parade in old-fashioned horse-drawn vehicles.

Following the parade a luncheon for the stars and distinguished guests was held at the Fontenelle Hotel. At 7:45 P. M. the Hollywood visitors were brought from the hotel to the Omaha theatre in horse-drawn vehicles, where they were met by radio announcers.

On Saturday the regular run of "Union Pacific" began. At 10:00 A. M. there was a band and drum corps contest and that night a grand costume ball at the Ak-Sar-Ben Coliseum.

All during the "Golden Spike Days" celebration a contest was conducted for the best retail store window display on "Union Pacific."

Two hundred and twenty-six charters were issued to local "Whiskers Clubs," members of which sprouted beards for the premiere. Total males with beards were estimated at 34,000. These beards included everything from mutton chops to goatees, burnsides, Van Dykes, and full beards a-la U. S. Grant. Twenty-two thousand dresses of the type worn by the feminine stars in "Union Pacific" were purchased by women in Omaha and the state. Hundreds of costumes were ordered and many were made by women themselves. Seven thousand hats, ranging from the forty cent paper mache imitation to the $25 genuine beavers were disposed of by local merchants.

Several nationwide broadcasts were made on the fete. Besides the actual broadcasts on the night of the premiere, Friday, in which NBC, Columbia and Mutual networks participated Mutual also put on a special broadcast including 141 stations on Wednesday from 8:00 to 8:30 P. M.

NOW TO SPRINGFIELD FOR "YOUNG LINCOLN"

Twentieth Century-Fox started the season's long-range previewing rage some weeks ago with an expedition of reviewers to Annapolis to view "Submarine Patrol," and followed this with a special-train trip to San Francisco, with stars and press aboard, for the premiere of "Alexander Graham Bell. Then came Warners' special-train trip to Dodge City, Kansas, to exploit "Dodge City," and Paramount's special-train trip to Omaha, this week, for "Union Pacific," also the special train used this week by Warners to bring Washington dignitaries to New York for "Juarez."

Next trip is to Springfield, Ill., Abraham Lincoln's home city, to where 20th-Fox will carry carloads of reviewers and newspaper men for the opening, on May 30th, of "Young Mr. Lincoln," at the Fox-Lincoln theatre.

Newspaper writers from 22 cities, from Boston to Kansas City, will attend, along with state governors, university presidents, Lincoln historians and others, invitations having been extended to governors of Illinois, Iowa, Kentucky, Missouri, Wisconsin, Ohio, Michigan and Kansas, U. S. Senators from Illinois, the Illinois legislature, courts and bar.

"Young Mr. Lincoln" will be generally released the first week in June.

Grand National Starts on New Product Source

Grand National Pictures this week seemed assured of new life as a result of agreements reached last week between its head, E. W. Hammons, and Franklyn Warner, producer of Fine Arts Productions, whereby Mr. Warner issued orders that the completed picture, "Panama Patrol," be given to Grand National for immediate release, and that casting and production start immediately on five more out of the 16 pictures which Fine Arts originally had intended to make for Grand National release.

Jeffrey Bernerd and Maurice Wilson, managing directors of Grand National Pictures, Ltd., in New York last week from London, expressed satisfaction with the deal, whereby the British company seems assured of enough product to carry out its five year distribution agreement with the American company. Mr. Bernerd sailed for England on Friday carrying with him a print of "Panama Patrol" which he called the best picture Mr. Warner has made up to this time." Mr. Wilson was scheduled to arrive on the coast from New York this week.

Financing from British sources for the completion of Grand National production plans, enlargement of its sales staff, and payment of obligations, was reported near.

The five feature pictures which Fine Arts shortly will make are, in order of their appearance on the lot: "Wings Over the Pacific," "Never Mind the Guard," "Wonder World," "Full Speed Ahead" and "At Your Age."

In addition to the Fine Arts pictures deal, Grand National is reported this week purchasing "Exile Express," a Eugene Frenke production starring Anna Sten, which the producer was to have delivered to Grand National for release, but which he had withheld.

Mr. Bernerd, before his departure for England on Friday, said that the British distributing company was "talking" over an "eight-picture" deal with B. F. Zeidman, coast producer.

$507,267 GTE Net Reported for 1938

General Theatres Equipment Corporation and subsidiaries reported net profit of $507,267 for the year ended Dec. 31, 1938, after depreciation, interest, federal income taxes and $225,000 reserve against advances to subsidiaries. The net is equal to 85 cents a share on 597,887 shares of no-par capital stock.

The profit compares with a net profit of $1,199,415 in 1937.

Form Detroit Circuit

Variety Enterprises, Inc., has been formed in Detroit and plans to operate a circuit. C. A. Simms, formerly with Associated Theatres of Michigan, is president; F. G. Carpenter, vice-president; Edward H. Yost, secretary, and Don C. McHenry, treasurer.

J. H. Gallagher Resigns

Joseph H. Gallagher has resigned as general manager of Associated Publications, publisher of *Box Office*. He started with the publication eight years ago as advertising manager.

ROSE OF WASHINGTON SQUARE

IS THE PICTURE THAT GIVES YOU EVERYTHING SHOWMANSHIP HAS TO OFFER!

THE ENTERTAINMEN

ANOTHER GRAND PICTURE!

Song by song, scene by scene, the thrill grows greater . . . recalling those lavish, heart-thrilling bygone days . . . and unfolding the story of a girl whom love couldn't crush, no matter how it tricked her!

TOP-STAR CAST!

Tyrone Power and Alice Faye, two of the First Ten money-makers, and Al Jolson singing the songs he made famous . . . bringing back the years of beloved memory!

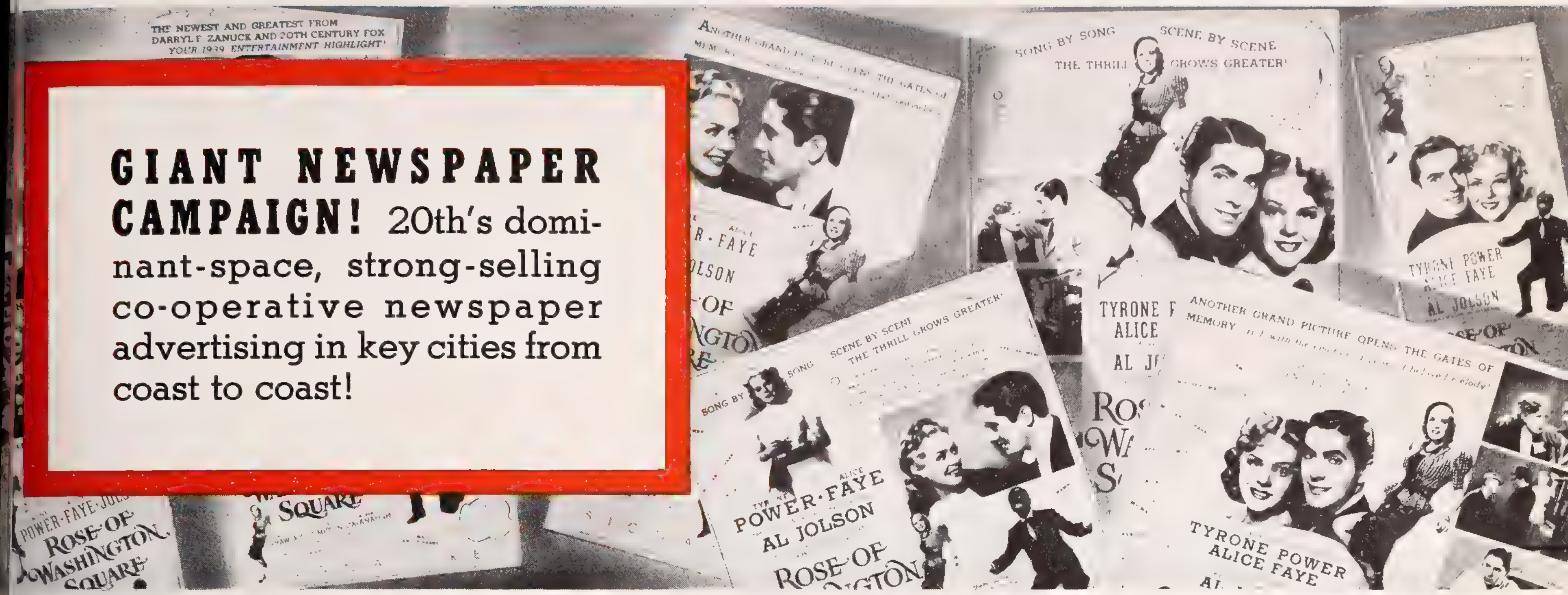
AVALON
I'M SORRY I MADE YOU CRY
SONGS OF YESTERDAY
MY MAMMY
TOOT, TOOT, TOOTSIE GOODBYE
ROSE OF WASHINGTON SQUAR
CALIFORNIA HERE I COME
I'M ALWAYS CHASING RAINBOWS
I NEVER KNEW HEAVEN COULD SPEAK
Words and Music by MACK GORDON and HARRY REVEL
Tyrone POWER
Alice FAYE
THE CURSE OF AN ACHING HE
MY MAN (MON HOMME)
Fanny Brice's Famous Character Song
ROSE OF WASHINGTON SQUARE
JA-DA
VAMP
I'M JUST WILD ABOUT HARRY
APRIL SHOWERS
B.G. De Sylva
Louis Silvers

GREAT SONGS OF YESTERDAY...and TODAY!

Thirteen of the last two decades' top hits . . . plus Gordon & Revel's newest and best! Music exploitation beyond price!

THE 20TH WAY . . GREAT PICTUR

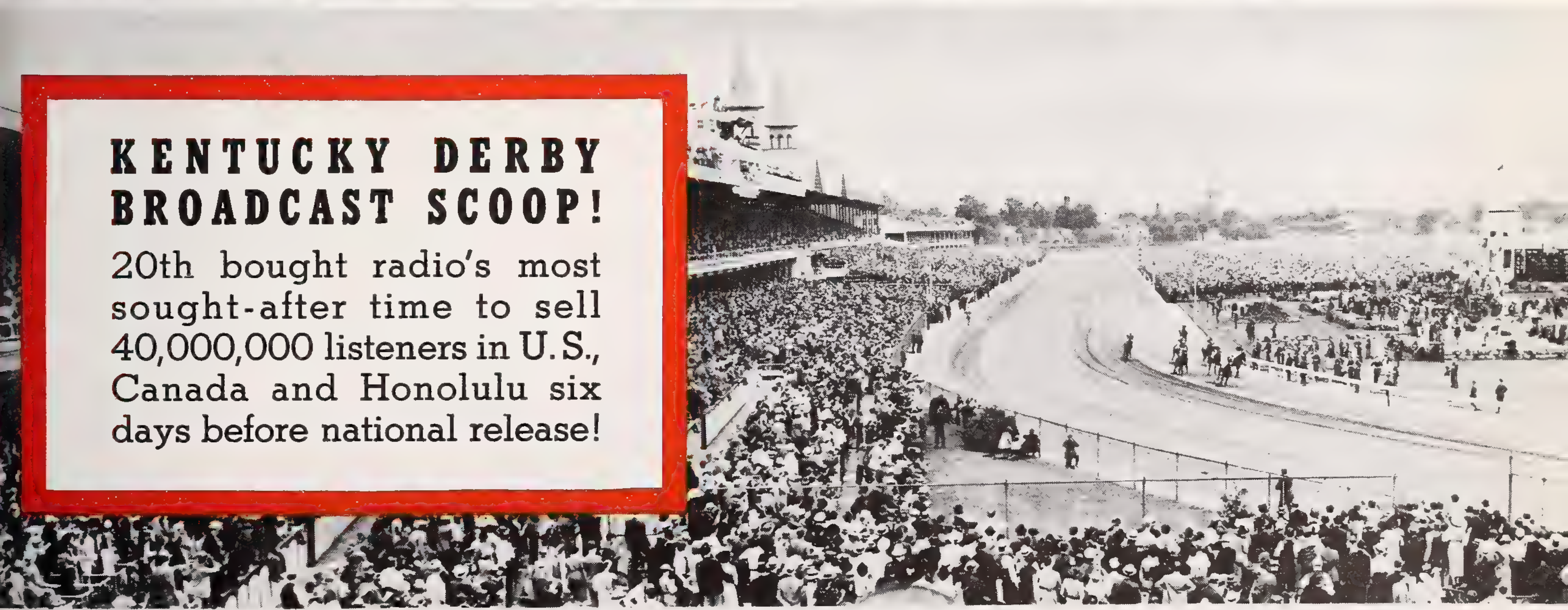
HIGHLIGHT OF 1939!


THE NEWEST AND GREATEST FROM DARRYL F. ZANUCK AND 20TH CENTURY FOX YOUR 1939 ENTERTAINMENT HIGHLIGHT!
SONG BY SONG SCENE BY SCENE THE THRILL GROWS GREATER!
ANOTHER GRAND PICTURE OPENS THE GATES OF MEMORY
TYRONE POWER ALICE FAYE
POWER · FAYE
AL JOLSON
ROSE OF WASHINGTON SQUARE

GIANT NEWSPAPER CAMPAIGN! 20th's dominant-space, strong-selling co-operative newspaper advertising in key cities from coast to coast!

SCENE BY SCENE... THE THRILL GROWS GREATER!
ANOTHER GRAND PICTURE OPENS THE GATES OF MEMORY
rich with the emotion of years of beloved melody
ALICE FAYE · AL JOLSON
TYRONE POWER ALICE FAYE AL JOLSON
ROSE OF WASHINGTON SQUARE
SONG BY SONG SCENE BY SCENE THE THRILL GROWS GREATER!
UNFORGETTABLE MELODIES BRING BACK THE PAST YOU WANT TO REMEMBER!
TYRONE POWER · ALICE FAYE · AL JOLSON
ROSE OF WASHINGTON SQUARE
William Frawley · Joyce Compton

NATIONAL MAGAZINE ADS!
Full-color, full-page ads in Life, Look, The Saturday Evening Post! Full-page, color ads in all leading fan magazines! 58,000,000 readers!



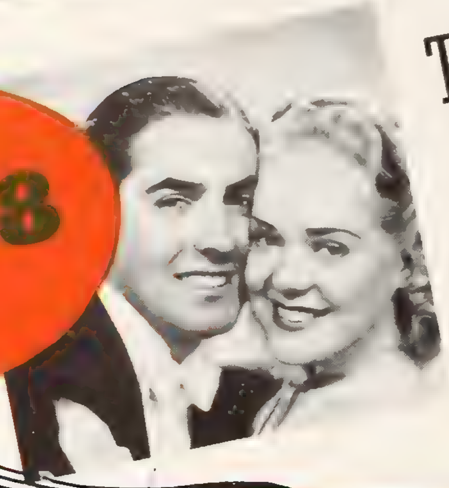
KENTUCKY DERBY BROADCAST SCOOP! 20th bought radio's most sought-after time to sell 40,000,000 listeners in U.S., Canada and Honolulu six days before national release!

PUT OVER AS GREAT PICTURES!

in 1937

TYRONE POWER and ALICE FAYE in
"IN OLD CHICAGO"

in 1938



TYRONE POWER and ALICE FAYE in
"ALEXANDER'S
RAGTIME BAND"

in 1939

Tyrone **POWER** · *Alice* **FAYE** · *Al* **JOLSON**

in

ROSE OF WASHINGTON SQUARE

with

WILLIAM FRAWLEY · JOYCE COMPTON
HOBART CAVANAUGH

Directed by GREGORY RATOFF
Associate Producer (and screen play by) Nunnally Johnson

Based on a story by John Larkin and Jerry Horwin · Music & Lyrics: "I Never Knew
Heaven Could Speak" by Mack Gordon and Harry Revel · "Rose of Washington Square"
by James F. Hanley and Ballard Macdonald · Dances staged by Seymour Felix

DARRYL F. ZANUCK In Charge of Production

20th CENTURY FOX
THE KEYSTON
OF YOUR FUTU

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Scanning the list of "extra" players on the MGM lot in Culver City, one finds the names of George Melford and King Baggott. Oldtimers will remember both as film directors of the silent era, each responsible for many a well-known hit.

Melford dates his beginnings to 1907, as an actor when Sidney Olcott was directing for the old Kalem company at Fort Lee, N. J., one of the cradles of films.

Melford was drawn in by Olcott on a most attenuated thread of chance. Seems that Olcott had a picture with a society scene in work. He had to have a "nifty looking man in a morning suit.'" He looked about for days trying to find a player with such an item in his wardrobe. A few had evening dress and dinner jackets—but the morning suit, that was a step beyond. Probably few actors ever got up in the morning anyway. It seemed hopeless and Olcott was about to rewrite the scenario when he encountered George Melford, striding down Broadway in all the elegance of a profoundly correct formal morning attire, fresh from the tailor shop.

"You're it—come across the river." And Melford went across. The picture—it was the first "Ben Hur," "in 16 magnificent scenes" (one whole reel) with illustrated titles.

King Baggott's beginnings, like most others of the day, were equally unusual. There was the time when Baggott was working for the late Thomas H. Ince, in the early 1910's. Ince had to move his entire Imp Pictures company from New York to Cuba in flight from some process servers. Old "Doc" C. A. Willat in Cuba had leased a forbidden stone structure for Ince as quarters and studio for the company. There was that something about the place which seemed chilling, and inhospitable to the actors. But, as Terry Ramsaye relates in his "Million and One Nights," the players and company were vastly reassured when Ince explained that the place was nothing less than the "Palace del Carneado of Vedado." He could have told them that it was in fact an old, broken-down abandoned jail house.

Baggott and the company had been at work but a few days when everyone became mysteriously and desperately ill.

"Imp" in New York was dependent on its very existence on the uninterrupted output of the company in Cuba.

Ince and Baggott, recovering first, made a searching investigation. They found that Charlie Weston, the property man, with an eye to business and personal profits, had taken to Cuba with him a very large wholesale tin of cold cream. Weston calculated that there would be no drug stores in Cuba and that he would make a fortune out of selling his cold cream to the actors for nightly removal of their makeup. So far so good. But he had stored his drum of cold cream in the kitchen ice box. The Cuban cook decided it was just a fancy perfumed American lard and proceeded accordingly.

▽

Paul Widlicska, Samuel Goldwyn's effects expert on "Wuthering Heights," sprinkled over two tons of uncooked cornflakes to represent Yorkshire's snowy winters. He probably used the Kellogg Pact that was ground under the heels of Hitler.

"BROADS," "GHOSTS" AND "GOBOS"

What with television appearing constantly in the news and trade press, Winfred Guenther, coordinator of television and facsimile for the broadcasting department of the Crosley Radio Corporation, Cincinnati, has compiled a "dictionary" of television terms, as follows:

BLIZZARD HEAD: A blonde actress whose hair presents a lighting problem.

BROAD: General illumination unit used in lighting a television set.

GHOST: An unwanted image appearing in a television picture as result of signal reflection.

GOBO: A light-deflecting fin used to direct illumination in the studio and to protect the camera lens from glare.

WOMP: A sudden surge in signal strength, resulting in a flareup of light in the picture.

TELECAST: A television broadcast.

PANNING: A horizontal sweeping of the camera. (Derived from panorama.)

SAWTOOTH: A wave of electic current or voltage employed in scanning.

SCANNING: Action of the electron beam in exploring, in the camera tube, or reproducig, in the cathode tube, the halftones of a picture.

FRAME: One complete picture, 30 of which are shown in one second on the television camera.

ICONOSCOPE: Type of television camera.

SCOOPS: Multiple lighting units in a studio.

TELECINE: Transmission of a movie program.

WINDSHIELD: A perforated metal cover fitting over microphone to protect it from drafts caused by powerful air-conditioning, which is necessary to remove heat caused by batteries of studio lights.

That House Bill (No. 149) introduced by Representative William I. Sirovich, to create a "Bureau of Fine Arts" for the promotion of art and literature, including motion pictures, winds up with a section prohibiting the employment by the Bureau of any person who is not a citizen of the United States.

▽

Sol Lesser, Principal Productions' president, still hopes to force maturity on Bobby Breen, even if he has to call him Bob Breen in all advertisements and in real life—which is just what Mr. Lesser is doing.

▽

Introducing the one-and-only Mr. A. Milo (Bring 'em Back, Sit 'em Down and Stand 'em Up) DeHaven.

Mr. DeHaven holds forth as manager of the Belmont theatre at Highland Park in the shadows of Detroit, Michigan, where he runs only pictures that his public WANTS. In the lobby of the Belmont is a writing desk where any patron may fill out a card requesting any old picture they want to see. And DeHaven gets them.

How to Trick It Up Department:

Metro-Goldwyn-Mayer's press sheet of exploitation for exhibitors playing Mickey Rooney's "Huckelberry Finn" contains an item explaining the availability and use of a six-foot cutout easel of Mickey, with the added advice that exhibitors can get extra visual effectiveness by placing an old tree-limb fishing pole in Mickey's right hand and a string of fish suspended from his left. The pole, of course, is easily obtained, and Metro says the fish can be painted on a board. "If you can get a string of imitation fish, so much the better," adds Metro. "We doubt," they continued, "whether you can use real fish because of their quick decomposition and consequent odor." Even we city-slickers know that.

▽

A dispute combining elements of a theatrical strike and a comic opera threatened this week to prevent the opening at New York's World Fair of Billy Rose's "Aquacade," in which dancing, singing and swimming beauties of Broadway and Hollywood Boulevard and points in between are to strive toward a performance worthy of the spectacular Mr. Rose.

It all started over the acquatic stars' insistence on $15 weekly for rehearsals to replace Billy Rose's present $5-a-week advance paid during the five-week rehearsals, which sum is to be deducted later out of their weekly pay. After they stopped work, the producer rushed to the players at St. George's pool in Brooklyn and urged them to reconsider. Didn't they realize, he argued, what it meant to be made glamorous; didn't they realize that he was going to have them swim at the Fair in purple water and have them earn the cheers of swooning thousands. Furthermore, he was going to put special heating gadgets in the water to stop the chills. But the girls insisted on feeling some of the coin of the realm, heated purple water or no. They won.

▽

J. A. Reynolds, director of recreation at New Jersey State Prison, Trenton, writes to explain how much the prisoners at a movie show there the other night liked "Strike," a Grantland Rice Sportlight. 'This short," he said, "is right up the alley for fishermen."

▽

Professor T. K. Peters, of Oglethorpe University, Atlanta, asked Mark Warnow to send him some music for interment in the University's "Crypt of Civilization," which is to be sealed with specimens of contemporary art, literature and such, including the motion picture and is not to be opened until the year 8113. Orchestra leader Warnow obliged immediately. He sent the Professor a copy of "Heaven Can Wait."

▽

Four boys, all under 16, are going to miss a lot of good movies in the next year in their home town of Asbury Park, New Jersey. They went to a movie theatre, couldn't find seats, and yelled "fire." In the panic that ensued, plenty of empty seats became available to the youngsters. but they won't get an opportunity to do that again.

NEXT YEAR'S PRODUC

But what are

There is **never** a tag-end to the 20th Century-Fox season!

And this year 20th smashes through with its greatest productions for the summer!

Darryl F. Zanuck's *production of*

The Story of

ALEXANDER GRAHAM BELL

With **DON AMECHE, LORETTA YOUNG, HENRY FONDA and Charles Coburn, Gene Lockhart, Spring Byington, Sally Blane, Polly Ann Young, Georgiana Young.** A Cosmopolitan Production. Directed by Irving Cummings. Associate Producer Kenneth Macgowan. Screen Play by Lamar Trotti. Original story by Ray Harris.

Released April 14

WARNER BAXTER *in*

THE RETURN OF THE CISCO KID

With **Lynn Bari, Cesar Romero, Henry Hull, Kane Richmond, C. Henry Gordon, Robert Barrat.** Directed by Herbert I. Leeds. Associate Producer Kenneth Macgowan. Screen play by Milton Sperling. Based on the famous character "Cisco Kid" created by O. Henry.

Released April 28

Tyrone Alice Al

POWER · FAYE · JOLSON

in

ROSE OF WASHINGTON SQUARE

With **William Frawley, Joyce Compton, Hobart Cavanaugh.** Directed by Gregory Ratoff. Associate Producer (*and screen play by*) Nunnally Johnson. Music and lyrics by Gordon and Revel, Hanley and MacDonald.

Released May 5

S VERY IMPORTANT!

you doing now?

THE RITZ BROTHERS
in
THE GORILLA

With **Anita Louise, Patsy Kelly, Lionel Atwill, Bela Lugosi, Joseph Calleia, Edward Norris, Wally Vernon.** Directed by Allan Dwan. Associate Producer Harry Joe Brown. Screen play by Rian James and Sid Silvers. Based on the play by Ralph Spence.

Released May 26

Darryl F. Zanuck's *production of*
YOUNG MR. LINCOLN

With **HENRY FONDA, ALICE BRADY, MARJORIE WEAVER, ARLEEN WHELAN and Eddie Collins, Pauline Moore, Richard Cromwell, Donald Meek, Judith Dickens, Eddie Quillan.** A Cosmopolitan Production. Directed by John Ford. Associate Producer Kenneth Macgowan. Original Screen play by Lamar Trotti.

Released June 9

Alice FAYE • Warner BAXTER
in THE GIRL FROM BROOKLYN
(Tentative title)

With **Charles Winninger, Arthur Treacher, Joseph Schildkraut, J. Edward Bromberg, Keye Luke, Willie Fung.** Directed by Gregory Ratoff. Associate Producer Edward Kaufman. Screen play by Anthony Veiller and Darrell Ware. Original story by Gene Markey. Song by Lew Pollack and Lew Brown.

Released June 23

Sonja HENIE *and* Tyrone POWER
in IRVING BERLIN'S
SECOND FIDDLE

With **RUDY VALLEE, EDNA MAY OLIVER, MARY HEALY, Lyle Talbot, Alan Dinehart.** Directed by Sidney Lanfield. Associate Producer Gene Markey. Screen play by Harry Tugend. Based on a story by George Bradshaw. Lyrics and music by Irving Berlin. Skating ensembles and dances staged by Harry Losee.

Released July 14

SHIRLEY TEMPLE *in*
SUSANNAH OF THE MOUNTIES

With **RANDOLPH SCOTT, MARGARET LOCKWOOD and Martin Good Rider, J. Farrell MacDonald, Maurice Moscovich, Moroni Olsen, Victor Jory, Lester Matthews.** Directed by William A. Seiter. Associate Producer Kenneth Macgowan. Screen play by Robert Ellis and Helen Logan. Story by Fidel La Barba and Walter Ferris. Based on the book by Muriel Denison.

Released July 28

20th CENTURY FOX

DARRYL F. ZANUCK
In Charge of Production

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Juarez

(Warner Brothers)

A Picture About an Idea

by JOSEPH O'SULLIVAN

This is a picture, of sweeping proportions, about an idea. It dramatically relates a triangular issue between corrupt autocracy, Napoleon III; kindly but inept royalism, Maximilian; and a theory of democracy, Juarez.

There are stirring conflicts, movement of personages great and small, glamours and shudders, pageantry and politics, loves and hates—but the story is about Democracy expounded by Paul Muni as "Juarez" against a background of historical coloration pertaining to the Europe, but mostly the Mexico of three quarters of a century ago.

The product is rich in moods and vibrant, contrasting intensities, all given increased accent by exceptional attention to the musical component, which is so woven into the structure of the telling that the spectator has no intrusive awareness of it.

The basic materials are history, but history dealt with in about all the freedom accorded to the creative artist concerned with his special purposes. Most apparent among these elements of treatment is the stylized mantling of "Juarez" in Mr. Muni's role in the garb and mien of Abraham Lincoln—and to a degree perhaps beyond the acceptance of some adherents of the traditional Lincoln concept.

To those showmen who look beyond the thought-content and ideological impact, the picture offers, in addition to the obviously topmost personality appeals of Muni and Bette Davis, what perhaps will be revealed as a surprise in the role of "Maximilian" as portrayed by Brian Aherne.

Critics will call Muni's Lincolnesque "Juarez" one of his most notable roles.

But customers will find the pull of sympathy, and no little glamor, too, in Aherne's "Maximilian." In the opinion of many an observer at the Hollywood Theatre gala opening in New York's Broadway Tuesday night, Maximilian was the fat role, most abundantly laden with human appeal, no part of which Mr. Aherne failed to realize upon.

Bette Davis brings to the role of Carlota, the Empress, a sensitive, mobile perception of one of the most pathetic characters in history. The scene in which she confronts Louis Napoleon and upbraids him in a fury of passion, and finally goes insane, is overwhelming in its stark tragedy.

Claude Rains as Napoleon III; John Garfield as Porfirio Diaz, a general in Juarez' army and later to become Dictator of Mexico; Gale Sondergaard as Empress Eugenie; Donald as Marechal Bazaine; Joseph Calleia, Gilbert Roland, Henry O'Neill, Pedro de Cordoba, Montagu Love, and a score of others, contribute sharply-etched, distinguished characterizations.

To the making of this massive picture the producers have brought unusual production values. The Palace of the Tuilleries (residence of the French Kings until 1871), and the Aztec splendors of Chapultepec, the Palazio and the grand old Cathedral of Mexico City are the settings for the man who would be Emperor. The arid and rugged terrain, the Indian village and the mountain crag from the background of the indomitable Mexican Liberator.

An entirely original musical score, composed by Erich Wolfgang Korngold, accompanies the picture, in descriptive and interpretative tonal background, emerging at times to strike a dominant note in the furtherance of the action or to sound a diapason of otherwise inarticulate emotion. Like all of this music-master's scoring, the tonal content never obtrudes or overshadows the dramatic.

In pomp and circumstance, intrigue or tense situation, to the lusty song and rhythmic tramp of marching men or the fury of bloody battle, the music reinforces, connotes and gives significance.

When Carlota prays at the wayside shrine of the Virgin that she may bear a child to give as heir to the throne of Mexico, her fervent petition soars on wings of lovely melody. When the grim, ragged troops of Juarez, on the march and singing a rousing chanson, abruptly become mute when they see the corpses of their compatriots—victims of the Black Decree—the ominous silence is eloquent in its poignant pathos.

When, at Maximilian's request, "La Paloma" is sung outside the cell of the condemned "Emperor" just before he faces the firing squad, it links the disillusioned dreamer to the woman he loves who pleaded so desperately with the French dictator—and so tragically. And in her lonely room in Paris, the demented Carlota hears the strains of "La Paloma," discordant and distorted, perhaps a prescience of the fate awaiting her Maximilian.

The story of "Juarez" begins at that period (1863) when French troops had occupied Mexico for nearly two years, in a vain effort to collect loans made to the dictator, Santa Anna, now deposed, for concessions and lands. Benito Juarez, who had established a constitutional democracy and was now President, had declared a moratorium on these debts; and now the wily Napoleon III was weaving a web of international design, which resulted in Maximilian von Hapsburg accepting the "nomination" in response to a "plebiscite" in Mexico demanding an Emperor.

From these beginnings the action moves swiftly through blood-drenched Mexico to the inevitiable finale.

The screen version, based on a play by Franz Werfel and the novel, "The Phantom Crown," by Bertita Harding, bears out the conclusions of such writers as Jose Luis Blazio, who served as secretary to Maximilian during the Ephemeral Empire, that the brother of Franz Josef of Austria was a lamb among wolves, an idealist who believed he was 'called' to Mexico by the free expression of the will of the people.

Produced and distributed by Warner Brothers. Director, William Dieterle. Associate producer, Henry Blanke. Screen play, John Huston, Aeneas MacKenzie, Wolfgang Reinhardt. Based on a play by Franz Werfel, and the novel "The Phantom Crown," by Bertita Harding. Music, Erich Wolfgang Korngold. Dialogue director, Irving Rapper. Photographer, Tony Gaudió. Art director, Anton Grot. Assistant director, Jack Sullivan. Film editor, Warren Low. Sound engineer, C. A. Riggs. Gowns, Orry-Kelly. Technical advisor, Ernesto Romero. Make-up artist, Perc Westmore. Running time, 130 minutes. Release date, June 10, 1939. General audience classification.

CAST

Benito Juarez	Paul Muni
Carlota	**Bette Davis**
Maximilian	**Brian Aherne**
Napoleon III	Claude Rains
Porfirio Diaz	John Garfield
Mareshal Bazaine	Donald Crisp
Alejanero Uradi	Joseph Calleia
Empress Eugenie	Gale Sondergaard
Colonel Miguel Lopez	Gilbert Roland
Miguel Miramon	Henry O'Neill

Confessions of a Nazi Spy

(First National)

Not Coincidental

The brief and unadorned main title of "Confessions of a Nazi Spy" lacks the customary note to the effect that the characters portrayed are fictional and that any similarity to real characters, living or dead, is purely coincidental. In point of fact all of the characters portrayed are, so far as is known still alive and they are portrayed for the most part under their real names.

That reality is a concomitant of the fact that the film, essentially and vividly a spy melodrama, is not a story of international intrigue constructed by an imaginative writer; it is a melodramatic relation on the screen of events spread in headlines not many months ago.

That story, incredible in its revelations of amateur and bungling but widespread spy activity conducted in close connection with intensive, energetic and closely controlled propaganda through the Nazi-American bunds, follows faithfully, naming names and depicting places as the newspapers told the story, the confessions and grand jury testimony of four Nazis now in Federal Prison for espionage and of two others who returned to Germany under sinister circumstances before the trial started in New York.

It is told as history, current history, and inevitably woven through its fabric are implications which under other conditions would result in diplomatic representations from an affronted country which is at present technically a friendly nation. The pointed and ruthless indictment of the Nazi regime, whose objectives, plans and purposes as outlined in the picture follow closely the facts as they are known to the world, is propaganda, perhaps the strongest propaganda of which the screen is capable. As such it is powerfully anti-Nazi but positive only in its stand for America and its ideals according to traditional interpretation. Its overriding note is a plea for the defense of our principles; its theme is that Nazism and Nazi propaganda constitute a threat to these principles, and its aim is to create in audiences an awareness of this menace and to arouse them to a defense against this or similar attacks.

Primarily and in every sense motion picture entertainment, the film uses every nuance of camera art and of dramaturgy not only to press its indictment but to tell its motivating story excitingly well, using vividly fresh newspaper background for an excellent melodrama. Told as pure fiction without the background of the news, it would be unbelievable. Told as present truth its only faults lie in the inconsistencies and lack of complete unity which adherence to the facts made necessary. These in part are overcome by the use of off screen narrative by means of which the story's widely scattered threads, and their untangling by agents of the Federal Bureau of Investigation, are traced.

On two occasions in the film the point is made that the excesses of the Nazi leaders and of the Gestapo are not the will of the German people and that neither all German-Americans nor all those living in the Reich subscribe fully to the fanatical state worship of national socialism.

Skillfully produced and outstanding from a technical standpoint, the picture is rich in its characterizations, remarkably accurate casting showing itself even in the selection of minor roles, notably of German officers and Gestapo agents. The depiction of Dr. Paul Joseph Goebbels, Reichsminister of Propaganda, by an actor whom Warners prefers to leave unidentified, is especially noteworthy.

Name value is available in the listing of Edward G. Robinson as the FBI agent in charge of the inquiry and of Francis Lederer as the amateur spy around whom the story revolves, but exploitation obviously must follow the more direct appeal inherent in the title and subject. Paeans of praise from the metropolitan critics are certain to follow first-run showings, and exhibitors should expect to see their audiences, except the Nazis and their sympathizers, on their feet, cheering, at the end of each showing.

Previewed in a New York Projection room, behind locked doors.—JAMES D. IVERS.

A Warner Bros.-First National picture. Directed by Anatole Litvak. Screen play by Milton Krims and John Wexley. Based on materials gathered by Leon G. Turrou, former FBI agent. P.C.A. certificate No. 5084. Running time, when seen in New York, 102 minutes. Release date May 6, 1939. General audience classification.

CAST

Ed Renard	Edward G. Robinson
Schneider	Francis Lederer
Schlager	George Sanders
Dr. Kassel	Paul Lucas
Atty. Kellogg	Henry O'Neill
Erika Wolff	Lya Lys
Mrs. Schneider	Grace Stafford
Scotland Yard Man	James Stephenson
Krogman	Sig Rumann
Phillips	Fred Tozere
Hilda	Dorothy Tree
Mrs. Kassel	Celia Sibelius
Renz	Joe Sawyer
Hintze	Lionel Royce
Wildebrandt	Hans von Tivardowsky
Helldorf	Henry Victor
Captain Richter	Frederick Vogeding
Klauber	George Rosener
Straubel	Robert Davis
Westphal	John Voigt
Gruetzwald	Willy Kaufman
Capt. Von Eichen	William Vaughn
McDonald	Jack Mower
Harrison	Robert Emmet Keane
Mrs. MacLaughlin	Ely Malyon
Staunton	Frank Mayo
Postman	Alec Craig
Kassel's Nurse	Jean Brook
Kranz	Lucien Prival
A Man	Niccolai Yoshkin
A Woman	Bodil Rosing
Young	Charles Sherlock
U. S. District Court Judge	Frederick Burton

Union Pacific

(Paramount-DeMille)

Epic on Wheels

In his much heralded railroad saga "Union Pacific" Cecil B. DeMille has again this week demonstrated on the screen his special art of the epic with an action tale on the big canvas of the America west and its romantic, dramatic tradition. Excitement is the dominant emotion, with swift succession of contrasting materials and episodes, grim and gay, often furious, sometimes funny. The narrative and action take hold at the start and never let go.

This sixty-fifth of the DeMille opera—which began you'll be remembering with "The Squaw Man"—is his most pretentious effort and performance in the glorification of the days of daring in the great West. Lavish is the word for it, in costs, in cast and materials of its drama.

For top billing the picture has Barbara Stanwyck and Joel McCrea, and there is an abundance of other names of established value.

The telling is concrete, specific, making no arguments requiring the audience to think, making it only necessary to look and feel—all cinema, or all motion picture.

Into it have been poured sufficient thrills and chills to cook up a dozen chapter plays of a dozen chapters each, a parade of quick drawing gun fights, saloon brawls, hard and fast galloping over beautifully photographed countryside, a train robbery, the demolition of a gambling pest hole by a vigilante committee, a railroad wreck on a wintery mountain, an Indian raid of delicious and enjoyable excitement, and a rescue by army men that should rouse the audience to echoing applause.

At the same time the screen-wise Mr. De Mille has seasoned the suspense with a generous pinch of comedy relief, a rich dash of touching romance and the softening flavor of a tear or two from a death scene. One touch of his directorial artistry is superbly evident in the climatic scene wherein the principals, surrounded by murderous redskins, and with the ammunition supply depleted, await either their end or their rescuers' arrival. The raiding Indians' individual reactions to their spoils, such as a piano, feminine undergarments and a wooden cigar store Indian, should bring a tempestuous comedy reaction from any kind of audience under any kind of local conditions.

Miss Stanwyck as "Mollie Monahan," with a brogue as euphonious as her Celtic namepart, and Mr. McCrea, looking as dependable and handsome as ever, form a comely and capable couple. Akim Tamiroff, in a broadly humorous role reminiscent of the Falstaffian "Dominique You" of "The Buccaneer" memory, and Lynne Overman, in a natural human character portrayal of "Leach Ovemile," are responsible for many of the excellently played lighter moments. Robert Preston as the rival for Miss Stanwyck's affections is marked herewith for upper bracket productions. Brian Donlevy is the principal heavy. That fine old actor, J. M. Kerrigan, offers a finished study of a faithful Irish trainman. Credited for some skilled fiction building are Walter DeLeon, C. Gardner Sullivan and Jesse Lasky, Jr., who worked on an adaptation by Jack Cunningham from a story by Ernest Haycox. The camera manipulations under the sensitive skill of Victor Milner and Dewey Wrigley has caught the broad scope of the picture's broad plains, snow blocked mountain passes and the rough hill country.

The picture and the railroad begin with a conference of politicians and business men in Washington. One of the sponsors secretly plans to sabotage the work in the interest of a rival road from the west. The scene shifts westward into the districts of the rowdy labor camps where "Jeff Butler" is overseer. He meets "Mollie," postmistress along the route. A romance is complicated by the competition of "Dick Allen," former army pal of "Butler" and now in the employ of the gambler "Campeau" (Brian Donlevy). The pair have been hired to impede the progress of the railroad building by sponsoring such anti-labor distractions as gambling, liquor and women of the dancehalls.

The company pay train is robbed by "Allen" and a gang. He carries the haul to "Mollie's" car home, and is trailed by "Butler." To save "Jeff" from "Allen" and his confederates, the girl promises to marry the train robber. Later, she prevails upon "Allen" to return the money. "Mollie" is dismissed from the postal service when she becomes implicated in the holdup, and "Allen" flees. The three meet on a train beset by Indian raiders. The army comes to the rescue; "Allen" is killed by "Campeau," who in turn falls before "Butler's" sharpshooting confederates, "Fiesta" (Akim Tamiroff) and "Leach Overmile" (Lynne Overman). The finale finds the driving of the golden spike at Promontory Point for the completion of the "Union Pacific."

Such is the plot, but the real story is the picture itself.—JOSEPH F. COUGHLIN.

Produced and distributed by Paramount Pictures. Producer and director, Cecil B. De Mille. Associate producer, William H. Pine. Second unit director, Arthur Rosson. Screen play by Walter DeLeon, C. Gardner Sullivan and Jesse Lasky, Jr. Based on an adaptation by Jack Cunningham from a story by Ernest Haycox. Sound mixer, Harry Lindgren. Film editor, Anne Bauchens. Art directors, Hans Dreier and Roland Anderson. Photography, Victor Milner and Dewey Wrigley. Musical score by George Antheil. P. C. A. Certificate Number 4831. Running time, approximately 125 minutes. Release date, May 5, 1939. General audience classification.

CAST

Mollie Monahan	Barbara Stanwyck
Jeff Butler	Joel McCrea
Dick Allen	Robert Preston
Fiesta	Akim Tamiroff
Leach Overmile	Lynne Overman
Sid Campeau	Brian Donlevy
Jack Corday	Anthony Quinn
Mrs. Calvin	Evelyn Keyes
Casement	Stanley Ridges
Dusky Clayton	William Haade
Cookie	Fuzzy Knight
Barker	Syd Saylor
Monahan	J. M. Kerrigan
Paddy O'Rourke	Regis Toomey
Barrows	Henry Kolker
Gambler	Hugh McDonald
Shamus	Joseph Sawyer
Rose	Sheila Darcy
Woman	Nora Cecil
Mrs. Cassidy	Ruth Warren
Dollarhide	Lon Chaney, Jr.
Indian Chief	Richard Robles
Fanny	Bobbie La Salle
Lulu	Evelyn Luckey
Maggie	Calla Waltz
Violet	Margaret Roach
Belle	Beth Hartman
A Doctor	Davison Clark
Old Prospector	Si Jenks
Dinty	William Pawley
Al Brett	Harry Woods
General Dodge	Francis MacDonald
Sam Reed	Richard Lane
Calvin	Harold Goodwin
Mrs. Hogan	May Beatty
Mame	Julia Faye
Denny	Mike Driscoll
Bluett	Earl Askam
Kate	Genevieve Bell
Lil	Viola Louie
Goldie	Ida May
Shrimp	Inez Seabury
Ruby	Doreen Pastor
Terry	Jack Murphy

(*Reviews continued on page* 54)

"A BOX-OFFICE SMASH THAT JUST CAN'T MISS!"

JACK HARROWER, *FILM DAILY*

"Compares favorably with leading pictures of any studio."

— *Motion Picture Herald*

★

"Monogram has followed 'Boy of the Streets' with a topper."

— *Hollywood Reporter*

★

"Exhibitors can start boasting about it now."

— *Motion Picture Daily*

★

"Highly exploitable for good returns."

— *Jay Emanuel Publications*

★

MARTIN SPELLMAN
NEW JUVENILE SENSATION

JACKIE COOPER

AND

MARTIN SPELLMAN

IN

"STREETS OF NEW YORK"

WITH

MARJORIE REYNOLDS
DICK PURCELL

Directed by **WILLIAM NIGH**

Screenplay and original story by **ROBERT D. ANDREWS**

BIG KEY CITY FIRST RUNS SET

•

GLOBE, NEW YORK
STANTON, PHILADELPHIA
LOEW'S, LOUISVILLE
HIPPODROME, BALTIMORE
QUEEN, GALVESTON
STRAND, AKRON
PALMS-STATE, DETROIT
LOEW'S, ST. LOUIS
MIDLAND, KANSAS CITY
RITZ, ALBANY
LOEW'S, INDIANAPOLIS

AND MANY MORE

A MONOGRAM PICTURE

Ask a Policeman

(Gainsborough-MGM)

Police Extravaganza

The latest disguise for Will Hay, pursuing his saga of the elderly Englishman muddling through, is as the confused and bespectacled Budfoot, sergeant of the police force of the Olde Worlde Village of Turnbottom Round. Hay has his stooges, the portly youngster Moffatt and the senile Moore Marriott, as "Keystone Cops." The ingredients, exploiting the Britisher's good humored raillery at the arm of the law, and the townsman's genial superiority to the country village, are the same as before—an inconsequential welter of slapstick and comedy nonsense.

Such comedy is aimed obviously at the unsophisticates, among whom Hay has, as witness his HERALD POLL status, no small following. This laughter vehicle is an advance on some of his more recent films.

Hay and his buddies invent a smuggling racket only to find there are real smugglers in their own village, get mixed up with a phantom hearse with a headless driver, and end up by driving a London Transport bus into the smugglers' lorry on Brookland motor racecourse.

The customary team of director Varnel and screen playwright Marriott Edgar and Val Guest collaborate again, with both eyes on the lower priced seats.

Seen at the Cambridge theatre with a trade show audience, the film was obviously enjoyed without effort, appealing directly to the less adult sections of the critical mind, yet of safe popular comedy caliber.—AUBREY FLANAGAN.

A Gainsborough Picture. Distributed by Metro-Goldwyn-Mayer. Directed by Marcel Varnel. From a story by Sydney Gilliatt. Screen play, Marriott Edgar and Val Guest. Cameraman, Derek Williams. Film editor, R. E. Dearing. Running time, 83 minutes. General audience classification.

CAST

Sergeant Dudfoot	Will Hay
Albert	Graham Moffatt
Harbottle	Moore Marriott
Emily	Glennis Lorimer
Chief constable	Peter Gawthorne
The squire	Charles Oliver
Coastguard	Herbert Lomas

Calling Dr. Kildare

(MGM)

Sequel to "Young Dr. Kildare"

Comment anent "Young Dr. Kildare" in the "What the Picture Did for Me" section of MOTION PICTURE HERALD indicated exhibitor approval of the series. In ways that extend farther than the continuation of a similar story idea and employment of the same principal characters, "Calling Dr. Kildare" is a sequel to "Young Dr. Kildare," a fresh order of the same amusement recipe.

The backgrounds and general dressing indicate that the budget for the follow-up picture was increased. More persons are employed to tell the story, and in the story itself more and different entertainment elements are introduced. The same principal players are there, Lew Ayres, Lionel Barrymore, Nat Pendleton, Samuel S. Hinds, Lynne Carver, Emma Dunn and Walter Kingsford. The most notable additions are Lana Turner, Laraine Day and Bobs Watson. Harry Ruskin and Willis Goldbeck are again the screen play writers and Harold S. Bucquet carries on as director.

Plans of that ogre with a tender heart, old "Dr. Gillespie," to knock sense into the head of his youthful protege, "Kildare," go awry when the young doctor involves himself in a murder case and in a romantic affair with "Rosalie," a throwback to the sirens of the flaming youth era. The mess is straightened out, but not before "Kildare" once more proves his detective ability, and "Gillespie" has to use all his diplomacy to get the young doctor out of trouble.

There is a full quota of human interest, romance, comedy, mystery, suspense and surprise. Two or three sequences involving "Gillespie" and "Tommy" (little Bobs Watson of "Boys Town" and "Alexander Graham Bell") undoubtedly will bring lumps into the throats.

Previewed at the Village theatre, Westwood, Cal. The choice of that theatre indicates MGM's belief that the series has caught on. The first "Kildare" picture was previewed at the Uptown theatre, in which the studio's secondary product usually is presented, but the Village is reserved for more pretentious ventures.—GUS MCCARTHY.

Produced and distributed by MGM. Directed by Harold S. Bucquet. Screen play by Harry Ruskin and Willis Goldbeck. Original story by Harry Max Brand. Robert J. Kern film editor. Photographed by Alfred Gilks and Lester White. P.C.A. certificate number 5215. Running time, when seen in Hollywood, 86 minutes. Release date: April 28, 1939. General audience classification.

CAST

Dr. James Kildare	Lew Ayres
Dr. Leonard Gillespie	Lionel Barrymore
Mary Lamont	Laraine Day
Wayman	Nat Pendleton
Rosalie	Lana Turner
Dr. Stephen Kildare	Samuel S. Hinds
Alice Raymond	Lynne Carver
Mrs. Martha Kildare	Emma Dunn
Dr. Walter Carew	Walter Kingsford
Molly Byrd	Alma Kruger
Tommy	Bobs Watson
James Galt	Harlan Briggs
Harry Galt	Henry Hunter
Sally	Marie Blake
Bates	Phillip Terry
Joiner	Roger Converse
Collins	Donald Barry
Tom Crandell	Reed Hadley
"Nosey"	Nell Craig
Nick	George Offerman, Jr.
Conover	Clinton Rosemond
"Red"	Johnny Walsh

Lucky Night

(Metro-Goldwyn-Mayer)

Comedy-Romance

Myrna Loy and Robert Taylor, two of 1938's Money Making Stars, are given almost exclusive roles in this comedy romance, and the supporting cast, with the exception of Henry O'Neill, have little to do.

The plot is novel but the dialogue overreaches for sprightliness, to the impairment of a picture which depends mainly on the spoken word.

"Cora Jordan," tired of life as a society girl, leaves home in search of a job and adventure. She meets "Bill Overton," a down and out play-boy. In a restaurant they find that neither can pay for the dinner. They invest their last coin in a slot machine, hit the jackpot. Now lady luck is with them. They capture a gangster who has jumped on their car, which they also have won, and collect the reward money. After celebrating, they awaken the next morning to find that they are married. Confronting "Cora's" father they find, for the first time, that they are in love and are determined to make a go of married life, much to the disbelief of "Mr. Jordan."

Robert Taylor here leans more decidedly toward comedy than he has before, a sagacious move that should register particularly with the feminine audience. Myrna Loy continues to be a glamorous leading woman.

Previewed in the MGM exchange in New York.—GEORGE SPIRES.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Louis D. Lighton. Directed by Norman Taurog. Screen play by Vincent Lawrence and Grover Jones. Based on the story by Oliver Claxton. Franz Waxman, musical director. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, John S. Detile. Set Decorations by Edwin B. Wallis. Wardrobe by Dolly Tree. Photographed by Ray June, A.S.C. Montage effects by Peter Ballbusch. Elmo Veron, film editor. Release date, May 5, 1939. General audience classification.

CAST

Cora Jordan	Myrna Loy
Bill Overton	Robert Taylor
Joe Hilton	Joseph Allen
Calvin Jordan	Henry O'Neill
George	Douglas Fowley
"Dusty" Sawyer	Bernard Nedell
Carpenter	Charles Lane
"Blondie"	Bernadene Hayes
"Blackie"	Gladys Blake
Mrs. Briggs	Marjorie Main
Policeman	Edward Gargan
Conductor	Irving Bacon
Police Lieutenant	Oscar O'Shea

Blind Alley

(Columbia)

Psychoanalytical Melodrama

What makes a killer kill?

Is psychiatry a cure for crime?

These are the kind of questions a showman advertising "Blind Alley" may hurl at his prospective customers and depend on the picture to answer.

The other way to exploit the film is as a forthright melodrama involving a gangster's escape from jail, the terrorizing of a houseful of plain folk, his coldblooded killing of a number of individuals and his ultimate demise at the hands of police.

"Blind Alley" is a most unusual type of melodrama. It presents Chester Morris at his deadliest best as an escaped convict and Ralph Bellamy in fine fettle as a psychiatrist who psychoanalyzes the desperado while held prisoner by him. Both give excellent performances. Competent supporting performances are contributed by the several able players listed after this report.

The screen play by Philip MacDonald, Michael Blankfort and Albert Duffy, from a play by James Warwick, is a well wrought composition contrived in such manner as to spread emphasis effectively between the active physical aspect of the story and the necessarily inactive passages during which the psychiatrist accomplishes his analysis of the killer's mental status. This is by orthodox psychiatric methods and they are adroitly explained as the analysis progresses. Unlike certain imported pictures in which dream symbols have been dealt with, these are fully identified for the customers. Director Charles Vidor has seen to it that every point is scored decisively.

The production, excellently staged by Fred Kohlmar, associate producer, may be offered as an extraordinary type of melodrama or simply as a melodrama, depending upon the class of patronage appealed to. Generally speaking, the intelligent theatregoer would seem somewhat more likely to respond enthusiastically to the film than the uninformed, although there is plenty of shooting and such for those who like their criminology gory.

Previewed at the Pantages theatre, Hollywood, where it seemed to satisfy thoroughly.—WILLIAM R. WEAVER.

Produced and distributed by Columbia. Associate producer, Fred Kohlmar. Directed by Charles Vidor. Screenplay by Philip MacDonald, Michael Blankfort and Albert Duffy. Play by James Warwick. Photographed by Lucien Ballard. Film editor, Otto Meyer. P.C.A. certificate No. 5135. Release date, May 11, 1939. Running time, when seen in Hollywood, 70 minutes. General audience classification.

CAST

Hal Wilson	Chester Morris
Dr. Shelby	Ralph Bellamy
Mary	Ann Dvorak
Linda Curtis	Joan Perry
George Curtis	Melville Cooper
Doris Shelby	Rose Stradner
Dick Holbrook	John Eldridge
Agnes	Ann Doran
Buck	Marc Lawrence
Fred Landis	Stanley Brown
Davy	Scotty Beckett
Nick	Milburn Stone
Harriet	Marie Blake

Street of Missing Men

(Republic)

Melodrama

A melodrama, "Street of Missing Men" deals with the regeneration of a gangster. It is a slow process, with repeated changes of mind before the gangster emerges as a hero, a posthumous hero, who died befriending the man who had been instrumental in sending him to prison. The gangster's change of heart is predicated on the influence of a newsboy, played by Tommy Ryan, who starred in Republic's "Tenth Avenue Kid."

The story is well acted by well known players. Charles Bickford plays the gangster, Harry Carey the newspaper publisher, and Mabel Todd, Guinn Williams, Nana Bryant, Ralph

Graves, John Gallaudet and Regis Toomey round out a cast of proved character actors. While the production is not swiftly paced, the authors and director built up the story structure to considerable suspense.

"Cash Darwin," formerly a top racketeer, is released from Alcatraz. He flies east to the offices of the "Evening Clarion," owned by "Putnam," the man who sent him to jail. In front of the "Clarion" building, "Cash" helps "Tommy," a newsboy, rout the henchmen of "Reardon," a gang leader out to destroy the "Clarion." "Cash" goes to "Putnam's" office with the intention to kill, but agrees to become the newspaper's circulation manager. His idea is to break down the "Clarion" from within.

"Cash" makes a deal with "Reardon," but meanwhile has become attached to the newsboy. When "Tommy" learns of the deal with "Reardon" he leaves "Cash's" apartment. "Reardon," impatient, has his henchmen set fire to the "Clarion" building. "Tommy" is shot trying to stop them. "Cash" rushes the boy to the hospital, has a fight with "Reardon" and hurries to the fire where he is instrumental in removing a time bomb, but loses his life in doing it.

Reviewed in a projection room in New York. —PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, Armand Schaefer. Directed by Sidney Salkow. Screen play by Frank Dolan and Leonard Lee. Original story idea by Eleanor Griffen and William Rankin. Production manager, Al Wilson. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. P.C.A. Certificate No. 5177. Running time, 65 minutes. Release date, April 25, 1939. General audience classification.

CAST

Cash	Charles Bickford
Putnam	Harry Carey
Tommy	Tommy Ryan
Dove	Mabel Todd
T-Bone	Guinn Williams
Mrs. Putnam	Nana Bryant
Reardon	Ralph Graves
Kinsella	John Gallaudet
Parker	Regis Toomey

Heroes of the Marne

(Spectrum)

War Story

Here is presented in chronological order but with little dramatic effectiveness the story of one French bourgeois family in the world war. The war is presented through newsreel shots shown in kaleidoscopic fashion. 'La Famille Lefrancois," which was the film's title in France, consisting of father, mother and three sons, are middle class farmers. They accept the war in a fatalistic way. In the presentation the picture is a condemnation of war and its aftermath.

The film was written and directed by Andre Hugon, and stars Raimu as "Pere Lefrancois," Germaine Dermoz as his wife and Bernard Lancret, Paul Cambo and Pierre Louis as his three sons. Jacqueline Porel plays the daughter of a neighbor, who bears "Jean" a son out of wedlock. The story begins just prior to the war. "Jean" and "Helene" are in love, but "Pere Lefrancois" will not permit marriage. War is declared and the three sons are sent by their father to defend France. "Jean" becomes a famous aviator and is acclaimed a national hero but dies in an air fight the day the armistice is declared. "Helene," who gave birth to "Jean's" son the day the war was declared, becomes a waitress in an Amiens restaurant and when that town is occupied is instrumental in informing the French of German planes. She is about to be shot as a spy when the French retake the town.

Reviewed at the Little Carnegie, New York. A particularly small afternoon audience was undemonstrative during the running of the film but a group applauded the film at its end.—P. C. M., JR.

Distributed by Spectrum Pictures, New York. Produced, written and directed by Andre Hugon. Original music by Jacques Ibert. Running time, 88 minutes. Release date, April 22, 1939. Adult audience classification.

CAST

The Family Lefrancois:	
Bernard	Raimu
Suzanne	Germaine Dermoz
Jean	Bernard Lancret
Pierre	Paul Cambo
Quentin	Pierre Louis
Bardin	Edouard Delmont
Helene Bardin	Jacqueline Porel
L'Abbe Ribon	Denis D'Ines
Oberst von Gelow	Albert Basserman
Vedrines	George Peclet
Colonel Delabarre	Jean Toulout
Comte d'Ersancourt	Fernand Fabre
Gallieni	Paulais
Hansi	Camille Bert

The Curtain Rises

(Frank Kassler)

Gallic Stage Door

American audiences, comparing this French-made study of the scholastic manufacture of stage fledgings with Hollywood productions based on the same theme, say "Stage Door" and "Dramatic School," must find the American numbers far superior in entertainment values and technical makeup.

Oustanding in talent and dominating the film is Louis Jouvet, in the role of the dramatic coach, though the part is subordinate to the plot. The trio of young folk, who seem to be more concerned with their love lines than their stage dialogues, are assumed adequately enough by three newcomers to the French picture world, Claude Dauphin, as a collegiate heart breaker, Janine Darcey as an aspiring Bernhardt, and Odette Joyeux, as a discarded and spiteful rival. The playing of Roger Blin in the minor role of a demented farmer boy should cause the spectator to take notice. The uninspired script is by Henri Jeanson, who did the screen plays of the memorable "Life Dances On" and "Prison without Bars." Direction from Marc Allegret is routine. English titles from Martin J. Lewis and Harold S. Neuberger are satisfactory.

Seen at an early Monday afternoon performance at the cozy but tiny 55th Street Playhouse, a New York City little theatre specializing in the retailing of foreign films, where a rather large audience appeared to be interested. —JOSEPH F. COUGHLIN.

Distributed by Frank Kassler. Produced by Regina Films, Paris, France. Directed by Marc Allegret. Scenario and dialogue by Henri Jeanson. Photography by Matras. Music by Georges Auric. English titles by Martin J. Lewis and Harold S. Neuberger. No. P.C.A. Certificate Number. Running time, 85 minutes. Release date, May 13, 1939. Adult audience classification.

CAST

Professor Lambertin		Louis Jouvet
Francois Polti		Claude Dauphin
Isabelle		Janine Darcey
Denise, her friend		Mady Made
Grenaison, her uncle		Andre Brunot
Mme. Grenaison		Madeleine Geoffroy
Cecilia		Odette Joyeux
Her Mother		Madeleine Lambert
Pescani	Academy Students	Bernard Blier
Jerome		Pizani
Nora		Babita Sauren
Gisele		Nina Sinclair
The Reporter		Carette
Dominick		Roger Blin
The District Attorney		Dalio

Their Last Bean

(20th Century-Fox)

Terry-Toon

The fox family have had a hard winter and when their last morsel of food is destroyed by the fox hunters and blood-hounds, one of the foxes decide to do something about it. Swift of foot he baits the hunters and hounds into a long and merry chase and then returns to the hunt club and appropriates the dnnner left by the hunters. An entertaining and humorous cartoon.—Running time, 7 minutes.

Aladdin and His Wonderful Lamp

(Paramount)

Cartoon

Max Fleischer, in this two-reel color cartoon featuring Popeye and Olive Oyl, has Olive as a Hollywood script writer who pictures herself a princess with Popeye as Aladdin, a poor, but honest, merchant. A magician, who is trying to become supreme in power, tricks Popeye into revealing the hiding place of a magic lamp. Popeye regains possession of the lamp and transforms himself into a wealthy prince to win the heart of Olive. The magician reappears, this time disguised as a lamp vendor, and trades one of his lamps for the magic lamp, through a servant. Now in possession of the lamp the magician commands it to carry the castle and the princess away. Popeye, with the aid of his spinach, overcomes the magician and rescues Olive.—Running time, 22 minutes.

Community Sing, No. 8

(Columbia)

Johann Strauss Music

The melodies of Johann Strauss are introduced in the latest of this series. Such favorites as "Vienna Woods," "Life in Vienna," "Voice of Spring" and the most popular "Blue Danube" are sung by Christine McIntyre with a choral background. The costumes and waltzing of the Strauss period lend color and charm to the picture.—Running time, 11 minutes.

The Londoners

(Realist-Technique)

Documentary

Made to commemorate the 50th anniversary of the London County Council, this stirring and resourcefully made chronicle must stimulate the civic pride of the Londoner. As a record of what municipalism has done for one of the world's greatest cities, it has an immediate and wide appeal to other than local audiences. The picture traces, with the aid of reconstructed episodes, and a very few early prints, the evolution of London from the stage of the gin-palace, blowsy midwife and sordid slum, to the enlightened and humane city of today, with its mighty and gratuitous medical service, its educational system, its dwellings, parks, fire brigades and docks. It is a moving and an inspiring record, handled with reportorial vividness, economy of expression and a telling commentary by Howard Marshall, commentator of the British Broadcasting Corporation. An example of the best grade civic documentary, the film also has entertainment qualities of appeal to the more intelligent audiences. It is destined for showing at the New York World Fair, where it should awaken no small interest.—Running time, 35 minutes.

Screen Snapshots, No. 8

(Columbia)

Hollywood Stars

The Tropical Ice Garden on the outskirts of Hollywood is the setting for this short subject. The ice rink is open all year around for the professional skater, motion picture stars and their fans. Many Hollywood notables are presented such as Norma Shearer, Mickey Rooney, Rita Hayworth, Dick Purcell, Ann Sheridan and Franklin Pangborn, who adds a touch of humor to the reel with his efforts to skate.—Running time, 9½ minutes.

Big Leaguers

(RKO Pathe)

Sportscope

In this Sportscope subject the 100th birthday of baseball is commemorated. The Chicago Cubs are featured and they are shown limbering up in spring training at Catalina Island. Gabby Harnett, Larry French, Dizzy Dean and Gus Mancuso perform for the cameras, in both slow and regular motion, demonstrating the basic functions of each player in covering his position. Dean hurls a few pitches at a glass window representing the strike area, showing how an accomplished pitcher can put the ball where it is hardest for the batter to hit. The subject was produced by Frederic Ullman, Jr., and supervised by Frank Donovan. Running time, 9 minutes.

NATIONAL VARIETY CLUB IN ANNUAL GATHERING

Banquet for 1,000 Closes Three-Day Convention of Social Groups in Detroit

Several hundred motion picture exchangemen, circuit owners and independent exhibitors and executives and others from New York arrived in Detroit Thursday for the annual national convention of the Variety Clubs of America, the industry's own social and philanthropic organizations in the field.

Opening Thursday at the Book-Cadillac hotel, the meetings were to run on through Saturday evening when some 1,000 from the industry and Michigan business and civic circles are to attend the annual banquet at the same place. Among the stars to make personal appearances in the floor show terminating the banquet are George Jessel, Ethel Shutta, Lloyd Nolan and George Raft. Norman Prescott will be toastmaster. Speakers will include Walter Chrysler, William Knudsen, General Motors board chairman; William R. Rodgers, Metro-Goldwyn-Mayer general sales manager; Ned E. Depinet, RKO vice-president; Thomas Reed, state attorney general, and John B. Kennedy, radio commentator.

A two-reel film on charitable activities of the clubs will be shown at the banquet.

The Program

In addition to the banquet Saturday night, the program of convention follows:

Thursday, 1 P. M., meeting of national officers.

Friday, 10 A. M., opening session of general convention for all delegates, officers and guests.

Saturday, 10 A. M., closing session; election of national officers for 1940, and selection of 1940 convention city.

Sunday, visits to points of interests in and around Detroit by delegates and guests.

Among those planning to accompany the New York delegation were Mr. Rodgers, H. M. Richey, Nate Blumberg, Neil Agnew, Jules Levy, Ed McEvoy, Tom Connors, Ed Saunders, Ted O'Shea, Jack Alicoate, Dave Palfreyman, Chick Lewis, Ed Kuykendall, George Weeks, Max Cohen, Charles Reagan and W. C. Gehring.

Others to attend from out of town were Al Steffes and Bob O'Donnell, who are bringing large groups from Minneapolis and Texas.

John Harris, of Pittsburgh, national president, and Chief Barker Charles Parry, of Detroit Tent Five, will preside at the business sessions. Announcement will be made of the sponsorship by Detroit Tent Five of a building to house homeless boys. The Club will stage a midnight benefit show at which it expects to raise $8,000. Father Harold Markey of Trinity Church will direct the home, where the boys will receive education and training.

Twenty delegates and five alternates from the Pittsburgh Variety Club were to attend the Convention, headed by Chief Barker Ira Cohn. The National delegates are Harry Kalmine and Harold Lund; alternates are Dr. A. I. Wise and Mark Goldman. The national officers are Mr. Harris, John Maloney, national chairman, Heart of Variety Committee, James Balmer, national Dough Guy, and John McGreevey, national Canvassman.

The Chicago group, which will seek a charter for a local club, is headed by Johnny Mednikow, and includes Manny Gottleib, Peck Gommersall, Jerry Mack, Bill Bishop, Eddie Brunell, Gene Rich and Dave Dubin.

Plans were to be discussed to further the Variety Clubs' charity activities.

J. E. Flynn is general chairman of the convention. The general committee includes E. C. Beatty, William Carlson, E. E. Kirchner, F. J. Downey, David Idzal, George Trendle, C. C. Perry, H. M. Richey, David Newman, C. H. Merritt, Harold Robinson, Earl Hudson and Elmer Kiehler.

Kansas City Meets

The Kansas City Variety Club Bowling League plans to hold its annual end-of-the-season dinner May 8th. Jimmy Lewis of RKO, president of the League, will present the bowling prizes for the season. A business meeting was held April 24th.

Cincinnati Holds Dance

The Cincinnati Variety Club will hold its annual dinner dance and floor show at the Netherland Plaza May 13th, with proceeds to go to the Club's charity fund. Allan Moritz, Columbia branch manager, is chairman.

Kauffman Honored

Joseph R. Kauffman, Universal branch manager who was recently transferred from the Pittsburgh to the Cleveland exchange was tendered a testimonial dinner Monday under the auspices of the Pittsburgh Variety Club.

Translux Re-elects

Directors and officers of the Translux Corporation were all re-named and re-elected at meetings last week in New York City. The officers are Percival E. Thurber, president; E. H. Unkles, vice-president and general manager; A. C. Paine, vice-president; Robert Daine, vice-president; A. D. Erickson, treasurer; Aquila Giles, secretary; A. T. Mulcahy, assistant secretary. The directors are Percy M. Thurber, Percival E. Thurber, Robert W. Atkins, Robert Daine, George T. Eichelberger, Harold B. Farrington, Robert L. Gordon, Edwin G. Lauder, Jr., George H. Robinson, Walter Siemers, and Major Leslie Thompson.

Equity Election May 26th

The annual meeting and election of Actors Equity will be held at the Hotel Astor, New York, May 26th. At a meeting held this week, J. T. Schless, who will produce Shakespearean revivals at the New York World's Fair, appeared before the council to determine whether his agreement with Equity would be altered because of higher requirements for Fair shows which were set some time ago. The council ruled that the agreement made in January with Mr. Schless would be permitted to stand.

Chase with Trailer Company

Maurice Chase, who recently closed his independent exchange, Chase Pictures, Inc., in Cincinnati, to open the Avon, a neighborhood house there, has joined Trailer Made, Inc., from which Ralph Kinsler resigned to become branch manager for Warner Brothers in Cincinnati. Mr. Chase will retain his interest in the Avon.

Forum Decries Film Censors

Film censorship was variously described as "very, very vicious" and as "the cancer on the body of democracy" at a forum on the subject held under the auspices of the Film Division of the Theatre Arts Committee Thursday at New York's Hotel Astor.

Edward Golden, Monogram vice-president, said that "The motion picture industry is the only creative art hampered by censorship, which is a constant annoyance to the industry." Mr. Golden characterized censors as "essentially destructive," and said that there was no censorship in radio, press or theatre.

Langdon W. Post, Jr., member of the executive committee of the National Board of Review, who acted as chairman of the meeting, said that censorship was "insidious," and that "only the industry itself can fight it." "I am delighted," he added, "that you can see Communist and Nazi pictures in New York." Also, "motion pictures can never be an art," according to Mr. Post, "unless it allows itself freedom."

Harry Brandt, Independent Theatre Owners Association president, said: "We here in exhibition in the state of New York are vitally interested in the removal of censorship. Seventy foreign pictures were banned in New York last year, and most of them were thought suitable for the people of Jersey City!"

The other speakers were Rita Hochheimer, director of visual education, New York State Board of Education, and A. J. Isserman, counsel for Consumers Union.

Williams Adds Seven in Oklahoma and Arkansas

Seven more theatres have been added to the newly formed circuit headed by K. Lee Williams. Mr. Williams now has bought 10 houses in Arkansas and Oklahoma to be operated under K. Lee Williams Theatres, Inc.

The seven theatres are the New, Liberty and Gem, Nashville, Ark.; Best, Tower and Arrow, Broken Bow, Okla., and the Dixie at Ashdown, Ark. The three other houses, all acquired since January 1st, are the New Queen and Gem, Dequeen, Ark., and the Pine at Dierks, Ark.

Western Electric Reports on Fund

The pension fund for employees of Western Electric totaled $52,277,636 on December 31st last, according to a report made to employees Tuesday. Started in 1906, the fund now takes care of the more than 30,000 workers in the company. At the end of 1938 there were 1,280 retired employees receiving pensions for service and 118 getting disability pensions.

Richard Bennett, the actor, father of Joan and Constance Bennett, and Sir John Terrell, will be producer and manager, respectively, of the new Bucks County Playhouse in New Hope, Pennsylvania. The theatre will present new and experimental plays, with scholarships already provided by Constance Bennett, and other film stars.

George Mitchley has been named manager of the General Film Exchange in Seattle by Edward Hudson, owner. The exchange handles state right films.

FURY ARRIVES AT YOUR BOX-OFFICE MAY 26th

Romantic **Brian Aherne** and **Victor McLaglen**, tougher than he was in "Gunga Din", teamed as a new marquee combination in Hal Roach's production, **CAPTAIN FURY** . . released thru United Artists.

UA & FOX TO COMPETE WITH THE SCHLESINGERS

United Artists Plans Own Exchange System, Says Kelly; 20th-Fox Already Active

Decision by United Artists to establish its own system of exchanges in South Africa, a project which virtually will end relations with the dominant Schlesinger circuit in that territory, was announced Friday in New York, by Arthur W. Kelly, vice-president in charge of foreign distribution. The new company, he said, will be known as United Artists South Africa, Pty., Ltd. It will be based in Johannesburg, will be headed by Al Lowe, and will service a circuit of independent theatres being developed likewise in competiton to the Schlesingers.

Up to Schlesinger

According to Mr. Kelly, who was in a mood described as jubilant, the end of relations with the Schlesinger chain was not United Artists' choice, but a matter for the Schlesinger interests to decide; they were still free to buy United Artists' film, he noted.

Loew-MGM has been expanding for some time in South Africa in competition to the Schlesingers.

Mr. Lowe, who will head the new servicing company, has been in charge in Japan. He has also been, for the United Artists' foreign department, in the Argentine, Brazil and India. While his headquarters will be in Johannesburg, branch offices probably will be opened in northern and southern Rhodesia, Mr. Kelly said. Operations in the field are to start in July, with release of the 1938-1939 product. The Consolidated chain (Schlesinger) has about 200 theatres, and is releasing the 1937-38 product.

17 in Independent Circuit

The independent circuit is called Cinema Theatre Investments, Pty., Ltd., with 17 houses operating already, and due to receive the United Artists product in July, as well as Twentieth Century-Fox product, and with a total of 38 houses expected eventually. While United Artists and Twentieth Century Fox are servicing these "independent" theatres jointly, Mr. Kelly emphasized that their exchange operations will be entirely separate.

The independent exhibitors will work under five to ten-year franchises, Mr. Kelly pointed out. Contracts already are set with first-run houses of the chain in Johannesburg. Durban, Port Elizabeth, Pretoria, and East London. As for Capetown, Mr. Kelly explained that a city-wide reclamation project made it unwise to erect a large first-run house at present; however, he said, the company probably would arrange distribution with a smaller theatre until the project is completed, whereupon the first-run would become a second-run.

Twentieth Century-Fox is providing product for most of the 17 houses already erected, Mr. Kelly said; United Artists' servicing will have to wait until July.

He emphasized that United Artists did not have any financial interest in the independent chain. Said he:

"Twentieth Century-Fox pioneered; it is to our advantage to trail along with them."

One of the objects in United Artists procedure in South Africa was to ascertain the exact value of its pictures at the box office, Mr. Kelly said, and indicated that the company is ready for the opposition of the Schlesinger interests.

Mr. Kelly emphasized the plan to use the first-run theatre being erected in Johannesburg with the help of Twentieth Century-Fox, on property owned partly by Harry Lourie, South African diamond merchant. He said that the contracts for erection of the theatre already had been awarded, and that the house would be completed by May, 1940.

As for United Artists' interests in Spain Mr. Kelly said.

"We have never closed there, with our head office always in Barcelona. We have been operating all through the civil war, on both sides. But we have not been able to take out a dime from the country; and, at the present time, we do not even know the value of the currency. We are sending some of our men over there to investigate, and to consolidate the offices in what for about two years were two territories.

"We have made money in Spain all through the war. At the present time we have a large balance in Barcelona, but I couldn't tell you whether it's worth one of Sammy Cohen's (United Artists' foreign publicity head) cigars, or whether it is real money."

Mr. Kelly was asked whether it should be expected, now that the Spanish war is over, that General Franco, the head of the victorious regime, would acknowledge the material aid of Germany and Italy by allowing their technicians and ideological principles to dominate the Spanish motion picture industry. Mr. Kelly replied that obvious inferences were not always true, pointing out that Italy barred "Marco Polo," while the picture was successful in Japan, though the countries are in close cooperation by treaty.

RCA Announces New Microphone

RCA Manufacturing Company this week announced that a new microphone had been developed in the RCA research laboratories that combined the characteristics of three different type microphones and can be used for radio, motion picture or public address purposes.

The instrument, according to the announcement, picks up only sounds reaching the front or live side when the control switch is in the uni-directional position, performs as an ordinary velocity instrument as a bi-directional microphone and in the third position permits sounds coming from any angle to be picked up.

Ohio Censor Board Doubles Eliminations

The largest number of reels in any one month since June, 1937, was reviewed in the five weeks of March by the Ohio censors, who ordered a total of 33 eliminations from 733 reels. The March figure compares with 594 reels reviewed and 16 eliminations ordered in February, and 676 reels reviewed and 33 eliminations ordered in March of 1938.

United Theatres, Inc., operators of 18 neighborhood theatres in New Orleans, has revised its advertising policy, cutting the lineage used in two daily newspapers from 116 to 86 lines each a week and in turn have given this reduced weekly total to four newspapers. As a result, the circuit has increased the aggregate lineage at a cost of several dollars a week.

$600,000 for New Theatres

With the announcement this week of the expenditure of $450,000 for theatre projects in the southwest, proposed expenditure in that territory in recent months for new theatres totals $600,000.

Pettigrew and Worley, Dallas architects, have prepared plans for $385,000 in theatre construction in the area. The plans include a 1,300 seat house at Tyler, Texas; a 700 seat show at Bryan, Texas; a 1,100 seat job in Houston, Texas; a 1,000 seat theatre at San Antonio and still another 1,700 seat house in that city in which they are consulting architects.

Corgan and Moore, Dallas architects, are preparing plans for a new Tower theatre at Little Rock, Ark., valued at $40,000 and plans for remodelling the Hiland theatre there to cost $24,000. The fireproof Tower will be started in two weeks and will accommodate 925 on two floors while the semi-fireproof Hiland seats 875 on two floors.

At Waxahachie, Texas, an office and store building is being converted into a theatre to be known as the Ritz, at a cost of $20,000, Houston and Smith, another Dallas architectural firm has announced. This undertaking is half completed and will open in about a month, seating 550 persons on two floors with a side entrance off the square for Negroes, who will have their own section of the balcony.

Japanese Newsreel Shows Rise in War

Showing of newsreels have increased in Japan since the beginning of hostilities in China, according to a report on censorship conditions in Japan, received by the United States Department of Commerce. The increase is provided by the portrayal of war scenes, the report notes.

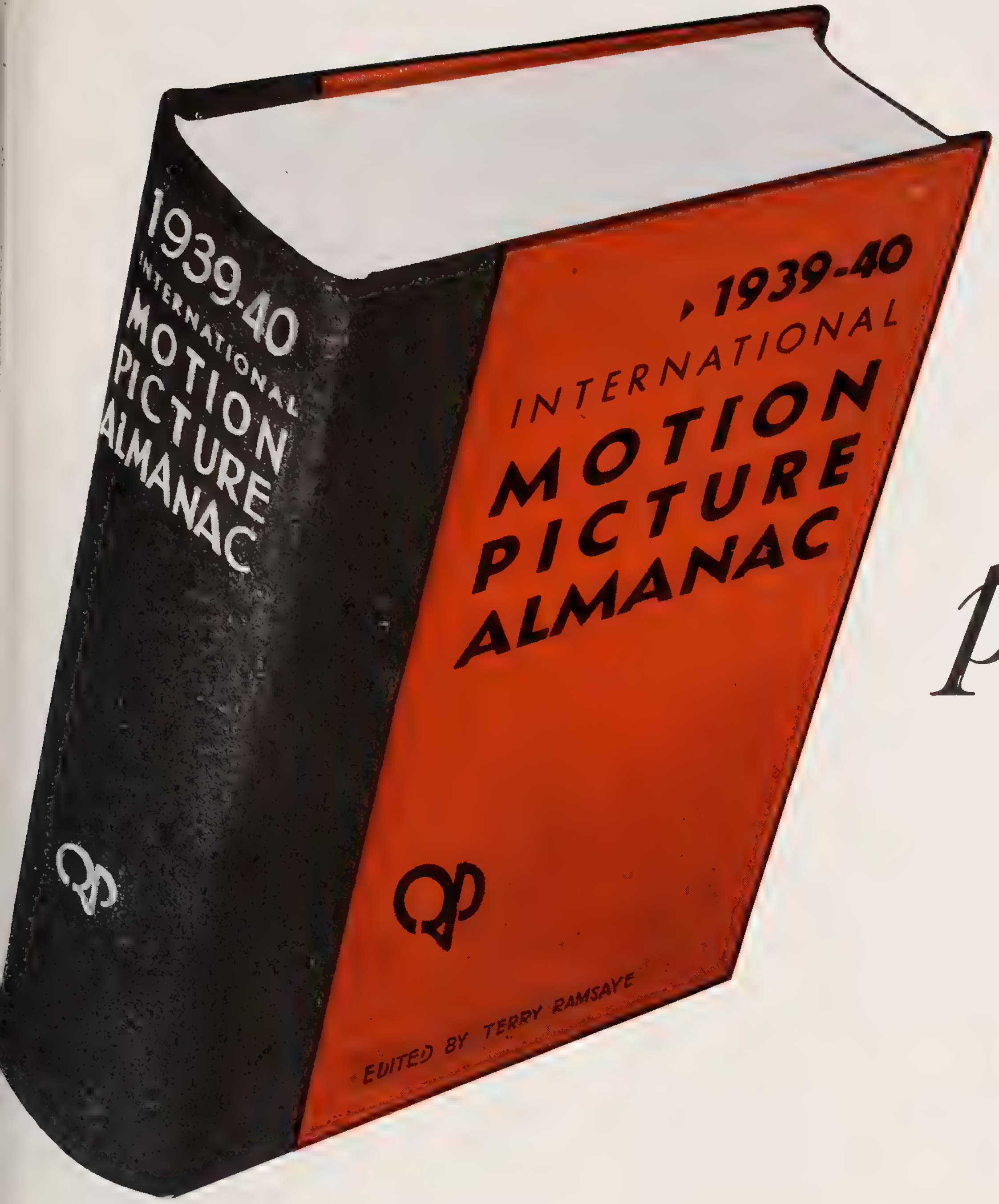
Other pertinent facts: In 1938, the censor's office in the Home Ministry handled 120,944 reels; in 1938, 115,672 reels. There were 19,289 more newsreel reels in 1938 than in 1936, the report states.

Sign "Gulliver" Contracts

Lou Diamond as head of Paramount's licensee department for Max Fleischer's first feature length color cartoon, "Gulliver's Travels," has signed with seven organizations for the sponsoring of toys and novelties. They are the Saalfield Publishing Company, for books; Sun Rubber Company, rubber dolls; Ideal Novelty and Toy Company, composition dolls, segmented dolls and toys both in wood and composition, cable dolls and also stuffed goods; American Miniature Company; Norwich Knitting Company; Cramer-Tobias-Mayer, Inc., advertising agency, and Ira G. Katz, children's hats.

Engel Transferred to Albany

Joseph Engel, Universal's Cleveland manager, has been transferred to Albany and will be succeeded in Cleveland by Joseph Kaufmann, Pittsburgh manager. Mr. Kaufmann's place is being taken by Jules Lapidus, formerly district manager of Grand National.



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ZUKOR OPTIMISTIC OVER SOME FOREIGN STATES

Home from European Tour, Objects to Propaganda in Films Unless They're Entertaining

Adolph Zukor, one of the founders of Paramount and home from a study in Europe of the company's production and distribution interests thinks that several foreign countries, far from vanishing as customers for Hollywood's films, are growing markets, he commented at a press conference in New York last Thursday, the day of his arrival from Europe. Mr. Zukor also attacked those in and out of the motion picture industry who would achieve reforms by legislation; indorsed the trade practice program idea; declared television no competition to theatres; and declared that politicallv significant pictures have no place on a theatre screen, though conceding a few moments later that if such pictures were dressed to be "entertainment" they were "all right."

"All we need to do," Mr. Zukor said of market potentialities, "is to make pictures with more appeal, pictures with a *universal* appeal." He said they prefer action pictures.

Mr. Zukor noted that English production was slow, but more sensible than the unwise and over-financed rush of a few years ago.

Decries Legislative Agitation

He pleaded that no groups in the industry be "foolish" enough to cause or demand legislation which would prevent producers from making "big" pictures "at a time when the markets are so unsettled." Said he:

"The picture business is utterly unlike any other business; and I believe that all the evils, if there are any, should be solved only by people in the business because they understand it," he explained.

"Nobody outside can write a ticket for it. There are so many people in the industry who can't agree on what the proper solution to troubles are. How can we expect the very many more people outside the industry to agree?

Mr. Zukor approved the "self control" moves in the industry, as exemplified by the trade practice program drawn up by the major companies and submitted to the various exhibitor organizations shortly before the hearings began in Washington three weeks ago on the Neely bill to bar block and blind booking. The bill has the backing of the Allied States Association and various reform groups outside the industry.

Entertainment Only

On "propaganda" in films Mr. Zukor said: "I don't think that Hollywood should deal with anything but entertainment. The newsreels take care of current events. To make pictures of a political significance, I think, is a mistake. People have enough of politics every day. When they go to a theatre, they want to forget."

He immediately amended this definite stand, however:

"Of course, if it's entertainment, it's all right —but not propaganda. They can make a story on controversal topics in Hollywood, and still make it entertaining."

On television, Mr. Zukor judged thus: "I don't believe that television at any time could be competitive to theatres."

Mr. Zukor did not anticipate any moves to oust Paramount from its position in Germany; nor did he anticipate, before the assembled trade press, any difficulties in Spain, which he thought would remain an open market.

Upon English production, he ventured an estimate of 30 to 35 pictures a year as a "good" average, and said that Paramount would make at least six pictures in England this year.

Mr. Zukor was three months in Europe, mostly in Great Britain, but also in France, Belgium, Holland and the Scandinavian countries. He expects to leave New York for Australia in late June or early July, with John Hicks, Paramount foreign chief. On his return Mr. Zukor will embark upon a survey of the Latin American areas.

St. John Exchanges Await Law Ruling

Instructions have been received by managers of film distributing headquarters in St. John, N. B., for the Maritime Provinces and Newfoundland from home offices in Toronto to withhold further selling to Nova Scotia accounts until attorneys have time to consider provisions of the bill to prohibit "undue discrimination," recently passed by the Nova Scotia legislature.

Legislation might result, managers say, in the exclusion of Nova Scotia from contracts for film rental. If the Nova Scotia business is dropped they say, the remaining trade in films would not warrant a maritime distributing center in St. John. Films would have to be handled from Montreal as they were before the establishment of exchanges in St. John.

Under the bill the Government would have the power to penalize distributors if it considers there has been discrimination in the selling, leasing or renting of films.

—

There are 110 cases in recorder's court in Montreal waiting decision in a test case in superior court involving the children's admission provisions of the Motion Picture Act.

The test case is an application for a prohibition order to prevent the recorder's court from hearing a complaint against Joe Brown, theatre employee, of having admitted a child under 16. Mr. Brown had objected on the ground that authorization of the Attorney General for the charge had not been obtained. The recorder dismissed the objection and Mr. Brown moved for a prohibition order in the higher court.

NBC and CBS Announce Grosses

The new and renewal business at the National Broadcasting Company for the first four months of 1939 is 78.5 per cent above the billings for the same months last year. The January through April gross for 1939 amounts to $11,519,041, compared to the 1938 gross for the same period of $6,451,680.

CBS consolidated income statement for the first quarter of the year shows a gross income for the period of $6,707,567, compared to $6,998,773. Respective figures a year ago were $1,151,526 and $1,494,980.

New Regulations Issued by FCC

New regulations covering relay, international, television, facsimile, high frequency, non-commercial educational and development broadcasting stations have been issued by the Federal Communications Commission in Washington. Effective immediately, the new rules make several changes in the various classes of stations.

Modifications in the rules governing facsimile broadcast and high frequency stations include the addition of several frequencies from 25,000 to 116,000 kilocycles. This remedies the deficiency felt under the Havana allocation, which dropped three low frequencies, previously used for facsimile broadcasting.

Several additional frequencies are made available for high frequency stations, which are continued on an experimental basis.

Licensees of relay stations are required to specify the regular broadcast station with which the relay station operates, and must be associated with a specific standard broadcast station or network system. Relay broadcast operating on frequencies from 30,000 to 41,000 kilocycles have been removed from the experimental classification and new frequencies have been provided from 130,000 to 138,000 kilocycles to be operated either with frequency or with amplitude modulation.

No changes of significance have been made in the rules governing television stations.

FCC Concludes Radio Monopoly Hearings

The hearings on radio monopoly conducted by the Federal Communications Commission were concluded last Wednesday, with a request by Louis Caldwell, Mutual Broadcasting System counsel, that the FCC issue an order prohibiting stations from making deals extending their present contracts with the networks until the results of the inquiry were announced. The FCC will take the measure under consideration, and will receive briefs in opposition up to May 19th.

CBS Deal to Buy World System Falls Through

The proposed purchase of the World Broadcasting System by the Columbia Broadcasting System has fallen through. It is reported that the chief obstacle was inability of CBS to come to terms with Electrical Research Products, Inc., on sound recording licenses.

CBS has announced that it will enter the electrical transcription business through its recently acquired American Record Corporation. Complete recording and processing equipment will be installed.

Two Plan New Exchanges

Twentieth Century-Fox is planning its own exchange building in Cincinnati, probably at Central Parkway and Elder streets in the film district.

Universal Pictures will build its own exchange building in Kansas City. It will be of two stories, cost about $60,000, be air-conditioned, and be complete by July 1.

ARE THEY
CATHOLIC, JEW, PROTESTANT?

(Think of this when you read tonight's headlines!)

You'll be proud to be part of this. You'll be glad that in this topsy turvy world there's some sanity left and it's working right in your own city. You'll agree this is Americanism in its truest sense and you'll get a tug at the heart to think that the brotherhood of man touches you closely today.

Whatever you give to the GREATER NEW YORK FUND goes to a united effort of all races and creeds to take care of the sick, the needy, the troubled. As you glance at the headlines in your newspaper tonight, think deeply what this means. Protestant, Catholic, Jew in the world's greatest city join hands for the common good, to help all of its people now, to "build for tomorrow" a healthier, happier city. 380 allied groups are benefitted, covering all communal obligations in one annual solicitation.

Some who read these lines may have great wealth . . . each should give in proportion . . . but *everyone* who bears the name of American should contribute at least a day's pay a year to the GREATER NEW YORK FUND . . . a united gesture whose significance will roar across America and the world.

The Fund Chairman of your company will communicate with you. Others kindly send contributions direct to Motion Picture Division, Greater New York Fund, 1540 Broadway, New York City

IN THE BRITISH STUDIOS

by ***AUBREY FLANAGAN***
in London

Political Refugee

Twentieth Century Production has acquired an original story, "Report on a Fugitive," as a starring vehicle for Margaret Lockwood and Michael Redgrave in the autumn. Margaret Lockwood will have the role of a political refugee smuggled into Britain.

"Report on a Fugitive" is to be released by Twentieth Century-Fox, and will be made at the Islington Studios.

Wembley Busy Again

After twelve months in the dark, Wembley Studios, for some time under the aegis of Twentieth Century-Fox, has blazed into activity again with the production by Victor M. Greene of a comedy drama, "Midnight Mail." This is being directed by Maurice Elvey.

Victor Greene has adapted an original story by Henry Holt, and the film will be handled by General Film Distributors.

Among the artists are Derrick de Marney, Diana Churchill, Jean Gillie, Cecil Parker, Frank Cellier, Edward Lexy, Allan Jeayes and Anthony Holles.

After Two Years

After an absence of two years Nova Pilbeam, star of "Nine Days a Queen," comes back to film work in "Cheer Boys, Cheer!", which Michael Balcon is producing at the Ealing Studios. Miss Pilbeam was signed five years ago, at 14, by the Balcon organization to play in "Little Friend."

Walter Forde will direct "Cheer Boys, Cheer!" The cast includes Irish Jimmy O'Dea, Edmund Gwenn and Moore Marriott and Graham Moffatt, stooges of the Will Hay comedies.

Nova Pilbeam and Messrs. Marriott and Moffatt are lent to Ealing Studios by Maurice Ostrer of Gainsborough Pictures, with which all were previously associated.

"Cheer Boys, Cheer!", an original story by Ian Dalrymple, is being adapted by Rover MacDougall and Allan MacKinnon.

Exploitation

What is probably a unique example of exploitation of a film before trade show stands to the credit of John Ware, publicity director of Alexander Korda, in his campaign on "Four Feathers."

In eight months, with a week yet to go before trade show, London Films has netted 6,630 column inches in the British press. "The Drum," London Films record breaker, netted 1,750 column inches up to the premiere, [now, long after release, this total is 6,700.]

The press campaign on "Four Feathers" has reached every national daily. Even the sober *Times* gave the film 31 inches. National Sunday papers, provincial dailies, fan magazines, trade publications and illustrated journals all supplied their quota.

An estimate of the number of times "Four Feathers" stories have been read by members of the public is 323,750,000 (based on an average of two readings in each family).

The campaign opened with the launching of June Duprez. Success of the drive is reflected in a cable to Korda from Selznick asking for the loan of the player.

Picture Post, leading British picture magazine with a 1,700,000 sale, arranged to give six pages to the film.

New York's *Life* will also run a colored supplement.

Press publicity, however, has not been the only factor in the campaign. There have been personal appearances and broadcasts have been organized over the BBC network.

Previously John Ware was publicity director to Warner-First National Studios at Teddington. Before that he was in charge of the Gaumount British newsroom under the publicity directorship of Francis Meynell, going there from the entertainments page of the *Daily Express*.

"William" and his outlaws in a scene from the Associated British screen version of Richmal Crompton's widely read bad boy stories. The juveniles are Roddy McDowall as "Ginger," Norman Robinson as "Douglas," Peter Miles as "Henry" and Dick Lupino in the title role of "William."

Vaudeville Stars

A galaxy of vaudeville stars make their appearance, many of them make their film debut, in "Music Hall Parade," in production at the Walton on Thames studios for release by Butchers. Oswald Mitchell is directing.

Much of the action unfolds in a theatrical office and a music hall, and among the artists, most of whom are well known to English audiences, are Billy Cotton and His Band, Jack Stanford, the Arnout Brothers and Hughie Green. The scenario is by Con West. Geoffrey Faithfull is cameraman and Dan Birt editor.

Preliminary work has begun at Denham on the Ludwig Berger film, "The Thief of Baghdad," which the French director is to make for Alexander Korda under the marque of his new company, Alexander Korda Productions.

The cast includes Conrad Veidt and "Elephant Boy" Sabu.

Llewellyn Play

Work is now in full swing at Elstree on "Poison Pen," the screen version of Richard Llewellyn's play in which Flora Robson plays the part of Miss Prynne, the Vicar's sister. The Llewellyn story is being directed by Paul Stein.

Early scenes were shot on a set representing a tithe barn, locale of a village dance.

Reginald Tate is playing the Vicar's son. Ann Todd, Edward Chapman, Cyril Chamberlain, Belle Chrystall, Robert Newton and Catherine Lacey are in the cast.

Itemized

Merle Oberon, absent in Hollywood for a year, has arrived in England, and Alexander Korda has two films scheduled for her.

* * *

Bela Lugosi, "Dracula" of Hollywood, has arrived in London and is playing the leading role in John Argyle's Edgar Wallace film, "Dark Eyes of London." Lugosi's portrayal is a dual one. Greta Gynt has been cast in the feminine lead.

* * *

Following the resignation of Jerome Jackson, a production interval intervened at the Warner-First National studios, Teddington. Production now has recommenced with Roy William Neill directing "Murder Will Out," a film with a Chinese setting but with most of the action in London. John Loder and Jane Baxter head the cast.

"Doc" Salomon is in charge of production until a new production chief is appointed at the studios. It is reported that Sam Sax will be the man.

GAP BETWEEN BRITISH CIRCUITS AND INDEPENDENTS GROWS WIDER

KRS Hints CEA's Campaign Against Renters on Grading Has Strengthened Chains; Committees Only Debating

by AUBREY FLANAGAN

in London

Facing the menace of a product shortage more acute than any heretofore experienced, independent exhibitors—if that term may be applied precisely to any one particular section—are finding it increasingly difficult to bridge the gap between themselves and their new-old enemies, the circuits. The problem itself is today, with twelve months of acrimonious battling behind it, more acute and less likely of solution than ever.

Find Definition Puzzling

The formation of independent committees within the local branches of the Cinematograph Exhibitors Association, key center of which has been London, does not seem, on the experience of the first few moves, likely to help at all. Inability to define exactly what is an "independent," or for that matter what is a "super," inertia on the part of vocally rebel groups, indifference on the part of the circuits themselves, are phenomena which evince the present condition.

Even the Kinematograph Renters Society itself, reporting on the year's activities, has found it difficult to refrain from the acidulous suggestion that the CEA's campaign against the renters on grading actually has strengthened the circuits instead of the small exhibitor.

"What have the independents gained as a result of the campaign against the KRS? As usual the major circuits were the only exhibitors to benefit from the plea that they were out to help the small exhibitor, against the KRS attempt to grade films and regulate releases."

Elsewhere the report comments, "Divided opinion and vacillation has resulted and can only result in more power being obtained by the major exhibiting interests . . . this division of opinion already has strengthened the position of the circuits, a position they will not readily see lessened."

Twin "Supers" Still Shown

Despite the formation of rebel independent groups and much wordy warfare, despite even the dissolution of the old negotiating committee and the formation of another to approach the circuits, twin supers still are being shown in nearly all the larger provincial areas. In Yorkshire so acute has become the problem that Charles Metcalfe, erstwhile president of the CEA, has threatened to establish "bank night," already condemned by the General Council and categorized as illegal, as a weapon against duals and overlong programs.

Up to the present the new committee formed mainly of independent rebels, which supplanted the inactive previous committee, has remained just as inactive as its predecessor, and has not met all of the circuit groups.

Meanwhile in CEA branches up and down the country the fear is being expressed constantly that, difficult as are the present times, more difficult times are yet to come, when the product shortage foreseen and forecast by Sam Eckman aggravates matters by giving the circuits a greater monopoly of releases. "We shall feel the shortage over here about this time next year," Mr. Eckman said.

103 BRITISH FEATURES IN FIRST YEAR OF ACT

In the first full year of the Films Act only 103 *British features were registered compared with* 228 *the year previous to the Act, according to figures released by the* Economist, *London publication. Actual comparative figures of feature films registered in each of the last five years ended March* 31*st in each case are:*

	British	Foreign	Total
1935	190	477	667
1936	215	506	721
1937	225	521	746
1938	228	614	842
1939	103	535	638

In the first eight months of the 1938-'39 *season, according to the* Economist, *the average footage for all British films registered was* 6,800 *feet, and the minimum average cost for each of the three categories of the Act was* £21,000, £62,000 *and* £105,000, *respectively.*

It is Mr. Eckman's belief that the shortage will be sufficiently acute to make itself very keenly felt in highly competitive areas, sufficiently acute to make the trade consider seriously single feature programs.

Exhibitors Concur

Exhibitors, for the most part, find themselves ready in acceptance of Mr. Eckman's estimate, noting that product is being used at such a rate that a crisis cannot be far removed.

Little hope, however, is now entrusted, save by the most optimistic, in the new principle adopted in London of independent groups within the local CEA branches. Such a group has been formed within the London CEA, is composed of independents and acts as a subcommittee of the branch. They already, however, have found themselves face to face with two problems.

The first problem is what constitutes an "independent." Among the more ardent members of the group are exhibitors owning perhaps a dozen houses. Already individual or two-house exhibitors are questioning the independence of members who have such a bargaining advantage over the smaller man. For the secretary and officers of the branch, too, faced with the duty of calling together meetings of independents, the riddle is no less easy of solution.

Constitutional Problem

Most difficult, however, is the constitutional problem. The formation of committees of this caliber must be strictly constitutional for them to have any status whatsoever. They thus cannot trespass upon the ground or cut across the functions of the executive to whom they are responsible. They become in fact a caucus within the association, but a mere debating caucus without actual functioning.

Such committees obviously form a debating ground and afford the opportunity for an exchange of independent viewpoints. Their members can be advised or instructed to raise incidental matters at executive meetings, but obviously individually only, and not as a group.

The experience of the London independent group which is superficially not anti-circuit, which is strictly constitutional, which admittedly has certain problems for immediate discussion, will color to a great extent the future operations of the independent groups in other areas. If other districts are to face the experience of London, then they will find it equally difficult to agree on the precise terms of reference of independent committees, even more difficult to define their immediate and ultimate powers.

The very fact that they can exist only constitutionally limits their operations. Any desire to abrogate to themselves the functions of the executive would remove them from the constitution of the CEA.

The independents demand machinery which will meet the desires of the non-circuit exhibitor. They are now wondering if the machinery does not already exist in the CEA itself.

CEA Elects Mears

Harry Mears has been elected vice-president of the Cinematograph Exhibitors Association, in a runoff election following a tie for the position at the annual elections recently.

African Theatres, Ltd., recorded a net profit for the year of $820,090. A final dividend of 10 per cent, making 20 per cent in all, has been declared.

Movietone To Cover Europe by Airmail

Plans are now being completed by Movietone News to use the Trans-Atlantic airplane service when it is started by Pan-American Airways this summer to ship newsreel shots across the Atlantic.

It is said that four to six days will be saved in getting important stories on the screen by use of the airplane service, and it will be possible to put an important news event on the American screen within 36 hours after the actual filming in England or France.

Movietone is making plans for the reopening of its Spanish office and all Movietone forces throughout Europe generally have been strengthened recently to be prepared for any eventuality, it was said.

Exchanges Change Quarters

The Allied Film Exchange in Oklahoma City has moved to new quarters at 702½ West Grand Street in the quarters formerly occupied by Monogram Pictures Exchange. The Monogram exchange moved to Allied's old quarters at 704 West Grand. The Sumner Theatre Supply Company has also moved to the building where Allied is now located.

Comerford Adds Three

The Comerford Amusement Company has acquired three theatres operated by the Jackson Enterprises, Inc., Lebanon, Pa. The houses are the Colonial, Capitol and Jackson. The acquisitions expand the Comerford circuit to 115 theatres and marks another extension by the circuit into southern Pennsylvania.

Herman G. Weinberg has resigned as director of publicity of World Pictures, but will retain offices at the company's New York quarters as a free lance film editor and publicity writer.

MAJORS' MANAGERS BRING WORD OF INCREASING AUSTRALIAN TROUBLES

Field Executives in New York for Conferences as Tide of Legislation Against Distributor Rises

That the large distributors of American motion pictures in Australia may expect to find continuing and increased legislative restrictions is the consensus of the majors' managing directors for Australia now in New York to report to their home offices.

Four Arrive, Fifth Coming

While the managers interviewed—N. Bernard Freeman of Metro-Goldwyn-Mayer; Clay V. Hake of Twentieth Century-Fox; Ralph Clark of Warner Brothers and Cecil Mason of Columbia—asserted that there is nothing but "coincidence" in the fact that they are now all at their home offices at the same time, with Harry Hunter, Paramount managing director in Australia, due shortly from the coast, many a story has been heard along Broadway and elsewhere that the majors soon will hold a series of conferences in New York with their Australian managers to discuss the rising tide of anti-distributor legislation throughout Australasia, especially strong in New South Wales.

Also in New York is Norman B. Rydge, head of Australia's Greater Union Theatres, the second largest circuit; while Maurice Sloman, general manager of White's Circuit, and Dan Carroll, manager of the Prince Edward Theatre, are to arrive on the coast Sunday and may participate in discussions.

New South Wales Bellwether

Meanwhile the importance of Australia as an English speaking film market in a time characterized by an ever-lessening world film rental, is evinced by the trips planned to that country by Paramount's Adolph Zukor and John Hicks, early this summer, and by Harry Warner and Sam Morris, of Warners, this fall.

Leader among the Australian states in its anti-distributor measures, spurred by the Motion Picture Exhibitors Association composed of independent theatremen, is New South Wales. That it may act as the bellwether of the other territories is noted in the fact that now Victoria and New Zealand have the same 25 per cent cancellation right on American product.

With New South Wales and Victoria two of the largest revenue producing states, and the possibility of adoption of similar legislation in Queensland, South Australia and West Australia, action by the distributors is called for, sales managers say.

There is an Australian government quota giving the right of two and a half per cent rejection of the total American product used, in order to allow for the showing of that amount of native product. Australian films now number about six a year, made almost entirely by the Cinesound Company. The Government, however, has agreed to subsidize production as of January of this year.

Further Cancellation Demand

New South Wales, through its Cinematograph Act of 1934, to which amendments have been added, has provided for another 15 per cent cancellation right in order to provide more playing time for British pictures, if and when a reciprocal quota is made by Great Britain for the compulsory exhibition of Australian product. The 15 per cent cancellation would not become effective until the New South Wales Government so determines.

If and when it did, New South Wales theatres would have a rejection right of 42½ per cent of the American product purchased. If the 15 per cent quota is adopted, the measure may well spread throughout the Commonwealth, which is reported to be the wish of British authorities.

In New South Wales, a bill has been passed for appointment of a commission of three men to supply the state with a uniform exhibition contract within three months of its appointment. This is expected to be ready to go into effect in August, and it is said that the commission also can regulate the supply of product. New Zealand already has a standardized contract form.

New Zealand has a theatre licensing measure, and also has the runs of theatres designated and set. A Film Board of Control has been started and is expected to start activity this week. The Board consists of four distributors and four exhibitors, presided over by a magistrate appointed by the Government, and was instituted to take control of the industry out of the hands of the government, which has had an "investigator" for the industry for the past five years. In New South Wales there is a "Film Commission," formed this year, with Fred Marks chairman, to iron out intra-industry disputes. After a life of three years, the New South Wales Film Board dissolved this week. Its function, under the leadership of Dan Carroll, had been that of a general trade body operating within the industry. The Film Commission will take over a large share of the duties handled previously by the Film Board.

Despite the growth of restrictive legislation, with South Australia seen as the next state most likely to follow the lead of New South Wales, Clay Hake has said that "We'll always be able to do business with the democratic governments, though it might be restricted."

The New South Wales Motion Pictures Exhibitors Association has proposed to the Government that the eight pence per foot duty on imported film be replaced by an ad valorem duty based on the individual film's earnings at the box office. If adopted, this would do away with the situation whereby American distributors would have to pay duty on all pictures brought into the country, even though they might be rejected and so have no chance of making any profit.

War Talk Retards Investment

It was agreed that the fear of war is "slowing things down" in Australia, with little money being invested at present. The country is starting to arm; a recent call for 50,000 volunteers was more than filled in less than the alloted time, and the budget includes an outlay of £63,000,000 ($315,000,000) for armaments. It has been said that the country feels it must keep up its strength at home, in the event of another war, rather than sending forces to Europe.

As yet no one has been named to succeed Sir Victor Wilson, who in June will leave the office of president of the Motion Picture Distributors Association of Australia. Among those mentioned for the office are Sir Archdale Parkhill, former Minister of Defense, Mr. Marks, Senator Foll and Major Condor.

The foreign managers will remain in New York for another two or three weeks. Mr. Freeman, who started Metro-Goldwyn-Mayer in Australia in 1924, plans to sail for England on the 3rd of May to spend a month there. Mr. Hake and Mr. Clark both plan to sail in May, and Mr. Mason, after attending Columbia's sales convention in Atlantic City, will return at the end of next month.

IN NEWSREELS

MOVIETONE NEWS—No. 64, Vol. 21.—Cutter breaks Lake Michigan ice jam....Interned Spanish ships returned to new government....Air liner being built in England....English airplane carrier launched....New robot demonstrated....Pope blesses throng....Religious service held in Madrid....Fashions....Lew Lehr ....Sports.

MOVIETONE NEWS—No. 65, Vol. 21.—Liner Paris ravaged by fire....U. S. S. West Virginia leaves Brooklyn Navy Yard for coast....Italian seizure in Albania....British royalty view new armaments.... Colonel Lindbergh visits President....Bishop Spellmann appointed New York Archbishop....Winston Churchill gets defense post....Tyrone Power and Annabella wed....Aviation....Lew Lehr....Sports.

NEWS OF THE DAY—No. 262, Vol. 10.—Pope prays for world peace....Cricket army on the march.... Robot demonstrated....Chamberlains in limelight.... Justice Douglas sworn in....Fashions....Britain's Queen Mother visits Stansted....Ancient autos race ....Youngsters hold boxing bouts.

NEWS OF THE DAY—No. 263, Vol. 10.—"War" news from England, Italy and France....Liner Paris burns at dock....U. S. fleet on move...."Bail out" for graduation....Hollywood stars wed....Candid camera fans pick beauty queen....Track records topple in Kansas Relays....Fishing.

PARAMOUNT NEWS—No. 75.—Forest fires rage in west's dry speil....Danish royalty visit Colorado Canyon....Midget actors detained at Ellis Island.... Unearth Egyptian tomb....Douglas dons robes for first court session....Bergdoll ends exile, faces U. S. charges....Albania's retreat....Mediterranean defenses rushed....Louis wins fight....Baseball.

PARAMOUNT NEWS—No. 76.—Paper festival held in Savannah....Probe sabotage in burning of liner Paris ....Steeplechase in Sydney held....Goering hailed by street throngs in Italian Tripoli....Italian troops complete invasion of Albania....Refugees join French army....Max Baer trains, as does Nova....Film stars marry....Daylight saving time explained.

RKO PATHE NEWS—No. 79, Vol. 10.—King visits England's war plants....Robot demonstrated.... Britain tests latest two-pound guns....Glider pilots meet for coast titles....Hibernian holiday for President Hyde....Springtime at English zoo....Tons of Salmon buck river to spawn....Australian crews ride breakers.

RKO PATHE NEWS—No. 80, Vol. 10.—Italy seizes Albanian crown...."Washington's" inaugural journey ends....Secretary Perkins holds press conference.... Final exams at "bailing out" school...."Sanctions mean war" says Hugh Johnson....Racing.

UNIVERSAL NEWSREEL—No. 764, Vol. 11.—Britain drills for air raids....Italians hail work speed-up.... Nanking hails new government....Douglas poses in judicial robes....End of New York "El" celebrated ....New army transport sails....Shoe styles shown ....Pope blesses Easter throngs....Typical U. S. mother chosen....Britain sends art to New York Fair....Salmon caught by the ton....Old jallopies in steeplechase....Sports.

UNIVERSAL NEWSREEL—No. 765, Vol. 11.—Mussolini takes Albania....Lindbergh visits President.... Liner Paris burns at dock....Christmas preview already....Baseball arrives again....Fleet leaves for coast....Navy parachute students graduate.... "Washington" arrives in New York....Parade honors paper....Racing.

"Nazi Spy" Passed

The New York State censor board passed Warner Brothers' "Confessions of a Nazi Spy" without any deletions or changes, according to the company.

Moore on Time Board

Maurice Thompson Moore, partner in the law company of Cravath, de Gersdorff, Swaine and Wood, has been elected to the board of directors of Time, Inc. Since 1927 he has been the company's general counsel.

Warren Canaday, in charge of various film cases in the United States district attorney's offices in Chicago, has been named chief assistant for W. F. Campbell, district attorney, in all civil and anti-trust cases.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Good Girls Go to Paris"	Director: Alexander Hall.	Joan Blondell, Melvyn Douglas, Walter Connolly, Joan Perry, Alan Curtis, Helen Jerome Eddy, Isabel Jeans.	Shooting
"Mr. Smith Goes to Washington"	Director: Frank Capra.	Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Guy Kibbee, Eugene Pallette, Ruth Donnelly.	Shooting
"Golden Boy"	From the play by Clifford Odets. Director: Rouben Mamoulian.	William Holden, Barbara Stanwyck, Adolphe Menjou, Beatrice Blynn, Joseph Calleia, Sam Levine, Edward Brophy.	Shooting
"The Man from Sundown"	Director: Sam Nelson.	Charles Starrett, Iris Meredith, Sons of the Pioneers, Bob Nolan, Dick Fiske.	Shooting
METRO-GOLDWYN-MAYER			
"On Borrowed Time"	From the play by Lawrence Watkins. Director: Harold Bucquet.	Lionel Barymore, Bobs Watson, Beulah Bondi, Sir Cedric Hardwicke, Una Merkel, Eily Malyon.	Editing
"Andy Hardy Gets Spring Fever"	Director: W. S. Van Dyke.	Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford, Sarah Haden.	Shooting
MONOGRAM			
"Across the Plains"	Original screen play, Robert Tansey. Director: Spencer Bennett.	Jack Randall, Joyce Bryant, Robert Card, Frank Yaconelli, Dennie Moore, Hal Price.	Shooting
PARAMOUNT			
"The Cat and the Canary"	Director: Elliott Nugent.	Bob Hope, Paulette Goddard, Gale Sondergaard, Elizabeth Patterson, John Beal, Douglas Montgomery, Nydia Westman.	Shooting
"Heaven on a Shoestring"	Director: Lewis Milestone.	Pat O'Brien, Olympe Bradna, Roland Young, George Stone, Russ Powell, Doodles Weaver, Frank Sully.	Shooting
"The Star Maker"	Director: Roy Del Ruth.	Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware, Walter Damrosch.	Shooting
"Ruler of the Seas"	Producing director: Frank Lloyd.	Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe.	Shooting
"Disputed Passage"	Director: Frank Borzage.	Dorothy Lamour, Akim Tamiroff, Robert Preston.	Shooting
REPUBLIC			
"Tidal Wave"	Director: John H. Auer.	Ralph Byrd, Kay Sutton, George Barbier, Dorothy Lee, Frank Jenks, Oscar O'Shea, Marc Lawrence, Mickey Kuhn.	Shooting
"Mountain Rhythm"	Director: B. Reeves Eason.	Gene Autry, Smiley Burnette, June Storey, Maude Eburne, Ferris Taylor, Jack Pennick.	Shooting
RKO RADIO			
"The Dove"	From the play by Willard Mack. Screen play, Joseph Fields. Director: Lew Landers.	Steffi Duna, Leo Carrillo, Tim Holt, Frank Lackteen, Paul Sutton, Julian Rivero.	Editing
"Memory of Love"	From the novel by Bessie Breuer. Screen play, Dudley Nichols, Hagar Wilde. Director: John Cromwell.	Carole Lombard, Cary Grant, Kay Francis, Charles Coburn, Helen Vinson, Katharine Alexander, Jonathan Hale, Nella Walker.	Shooting
"Career"	From the play by Phil Stong, Chester Erskine. Director: Leigh Jason.	Anne Shirley, Edward Ellis, Alice Eden, John Archer, Janet Beecher, Leon Errol, Raymond Hatton, Maurice Murphy, Harrison Greene.	Shooting
SELZNICK INTERNAT'L			
"Gone With the Wind"	From the novel by Margaret Mitchell. Screen play, Sidney Howard, Oliver H. P. Garrett. Director: Victor Fleming.	Vivien Leigh, Clarke Gable, Leslie Howard, Olivia de Havilland, Thomas Mitchell, Barbara O'Neill, Ann Rutherford, Evelyn Keyes, Laura Hope Crews, Fred Crane, George Bessolo, Rand Brooks, Harry Davenport, Virginia Howell, Jane Darwell, Marcella Martin, Mary Young, Georgianna Young, Ben Carter, Hattie McDanils, Oscar Polk, Butterfly McQueen.	Shooting
TWENTIETH CENT.-FOX			
"Second Fiddle"	Director: Sidney Lanfield.	Sonja Henie, Tyrone Power, Rudy Vallee and His Connecticut Yankees. Lyle Talbot.	Shooting
"East Side, West Side"	Director: Ricardo Cortez.	Armanda Duff, Kane Richmond, June Gale, Henry Armetta, Frank Reicher, Leona Roberts.	Shooting
"Charlie Chan at Treasure Island"	Director: Norman Foster.	Sidney Toler, Cesar Romero, Pauline Moore, Sally Blane, June Gale, Douglas Fowley, Douglas Dumbrille, Joyce Compton, Wally Vernon, Sen Yung.	Shooting
"The Rains Came"	From the novel by Louis Bromfield. Director: Clarence Brown.	Tyrone Power, Myrna Loy, George Brent, Nigel Bruce, Joseph Schildkraut, Marjorie Rambeau, H. B. Warner, Maria Ouspenskaya, Henry Travers, Mary Nash, Jane Darwell, Montague Shaw, William Royle, Abner Beberman.	Shooting
"The Jones Family at the Grand Canyon"	Director: Malcom St. Clair.	Jed Prouty, Spring Byington, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Eddie Collins, Robert Shaw, Helen Ericson.	Shooting
UNITED ARTISTS			
"Angels Make Music" (Samuel Goldwyn)	Director: Archie Mayo.	Jascha Heifetz, Margot Stevenson, Joel McCrea, Onslow Stevens, Gene Reynolds.	Shooting
"Wnter Carnival" (Walter Wanger)	Original story, Budd Schulberg. Screen play, Budd Schulberg, Maurice Rapf, Lester Cole. Director: Charles Riesner.	Ann Sheridan, Richard Carlson, James Carver, Helen Parrish, Joan Brodel, Virginia Gilmore, Robert Armstrong, Alan Baldwin, Martin Loury, Robert Allen.	Shooting
UNIVERSAL			
"The Sun Never Sets"	Original story, Jerry Horwin, Arthur Fitz-Richards. Screen play, W. P. Lipscomb. Director: Rowland V. Lee.	Douglas Fairbanks, Jr., Basil Rathbone, Virginia Field, Barbara O'Neill.	Shooting
"Old Grad"	Original story, Matt Taylor. Director: Harold Young.	Charles Grapewin, Anita Louise, Dick Foran.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"The Old Maid"	Based on the novel by Edith Wharton. From the play by Zoe Akins. Screen play, Casey Robinson. Director: Edmund Goulding.	Bette Davis, Miriam Hopkins, Humphrey Bogart, James Stevenson, Donald Cook, Jane Bryan, Louise Fazenda, Cecelia Loftus.	Shooting
"Lighthorse Harry"	Original screen play, Fred Niblo, Jr. Director: Noel Smith.	Bert Wheeler, Marie Wilson, Gloria Dickson.	Shooting
"Dust Be My Destiny"	Original story from a novel by Jerome Odlum. Director: Lewis Seiler.	John Garfield, Pat O'Brien, Margot Stevenson, Billy Halop, Bobby Jordan, Allen Jenkins, Henry Armetta, Stanley Ridges.	Shooting
"The Hobby Family"	Director: William McGann.	Henry O'Neill, Irene Rich, Jackie Moran, Jean Sharon.	Shooting

NEW COAST ALLIED UNIT THREE GROUPS TO MEET

Offices in Los Angeles for Exhibitor Group for California, Nevada and Arizona

Allied States Association is invading the Far West territory, with the setting up of offices in Los Angeles for a unit to include exhibitors of California, Nevada and Arizona.

The New York Allied unit is expanding its plans for its World's Fair equipment exposition in the Hotel Astor, New York City, on May 23-25 and for the possible acceptance of a new unit for Rochester.

The Allied Far West unit will vie for membership with the present Independent Theatre Owners of Southern California, headed by Albert Galston. Officers of the new unit are Seth Perkins, president; Jules Wolf, vice-president; Fred Hersborn, treasurer; James C. Quinn, executive secretary; and L. L. Bard and B. J. Leavitt as directors.

Mr. Quinn was formerly executive secretary for the defunct American Federation of Theatre Operators, whose offices the new Allied unit is occupying, and which campaigned against the ITO agreement to a policy of arbitration between independent and affiliated exhibitors.

Rochester Approval

The executive committee of the New York State Allied was scheduled to meet in New York City this week to approve the newly formed Rochester unit. This week also, the Syracuse unit met in that city to hear from its grievance committee on print shortages, clearance problems, and legislation.

Arkansas ITO Convention

The Independent Theatre Owners of Arkansas, at its annual convention at Little Rock Sunday and Monday, centered their interest around the fair trades agreement that provides for arbitration between producers, distributors and exhibitors. The pending Neely bill in Congress, designed to outlaw block booking, was also vigorously discussed.

Although only about one-third of the members of the association were in attendance, President J. F. Norman reported the largest registration in several years.

J. H. Rhodes, owner of the Crittendon Theatre, West Memphis, urged the organization to back the government's efforts to help the industry.

Colonel H. A. Cole of Dallas, Texas, president of the Allied Theatre Owners' Association of Texas and director of the National Allied Theatre Owners' Association, spoke on the new trade practice agreement, which he called a "one-sided deal." He said that at present the independent exhibitor must pin his hope to government action in his favor.

D. R. Milsten, Tulsa, Oklahoma, counsel for Arkansas and Oklahoma of the American Society of Composers, Authors and Publishers, explained the work of that organization.

E. C. Mills, chairman of the Administrative Committee of ASCAP, also spoke on the service that his organization is rendering the industry, declaring that ASCAP is the most serviceable single factor in helping the exhibitor to transact his business.

The slate of new officers consists of: President, O. G. Wren, Little Rock; vice-president, W. E. Malin, Augusta; secretary-treasurer, K. K. King, Searcy; directors, J. H. Rhodes, West Memphis; W. L. Landers, Batesville; J. F. Norman, England; D. E. Fitton, Harrison; W. R. Lee, Heber Springs, and Lew Haven, Forrest City.

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Arrangements for the staging of the New York Allied's first annual convention and exposition, to be held in New York, at the Hotel Astor, on May 23-25, are being completed. The major motion picture companies and the other New York City exhibitor organizations, will participate in the exposition.

H. M. Richey, director of exhibitor relations for RKO, is chairman of the reception committee. At last week's first meeting of the reception committee, present were Charles Stern, of United Artists; George Weeks, Monogram; Eddie Schnitzer, Warners; Milt Kusell, Paramount; Lou Weinberg, Columbia; E. Thornton Kelly, executive secretary of the Allied unit; Max A. Cohen, its present; others.

Expected are 100 booths, of the major companies, equipment companies, exhibitor organizations, and others interested in entertaining the 200 or more exhibitors expected to attend the convention. Visiting exhibitors will attend business sessions each of the three afternoons; on the first night, they will attend the theatres; on the second, the World's Fair; on the third, a banquet at the Astor.

Virginia MPTO

June 11 and 12, at Roanoke, have been selected as the dates for the annual summer convention of the Virginia Motion Picture Theatre Owners.

Kansas Exhibitors To Meet

The Kansas Missouri Theatres Association will hold its annual convention and election of officers on May 23 and 24 in Kansas City. The trade practice code and clearance problems will be the chief topics of the convention. Frank Cassil is the president.

Oklahoma Independents

A buying pool is expected to be the result of the meeting on May 9, at Oklahoma City, of independent exhibitors from all the state. George Sumner, Oklahoma City theatre supply man, has been acting as liaison between various independents.

Dissolve Buying Pool

The pool in St. Louis, in effect since 1937 between the Ansell Brothers Theatres and the St. Louis Amusement Company, will be dissolved on May 31st. The Ritz, the Empress, and the Varsity theatres at that time will revert back to the sole operatorship of the Ansell Brothers Theatres. The St. Louis Amusement Company controls about 30 theatres, and is operated by Fanchon and Marco.

Agren Resigns

Ben S. Agren has resigned as comptroller of Monogram Pictures Corporation. His place has been taken by Harry M. Iverson.

The Cooperative Theatres of Ohio, a booking and buying pool, opens a Cincinnati office this week. Milton A. Mooney has organized the combine. Harry Bugie, formerly of Warners, will be in charge at Cincinnati.

$170,000 Claim Against ERPI Upheld by Court

The right of John G. Paine, as assignee and representative of some 100 music publishing houses, to recover approximately $170,000 from Electrical Research Products, Inc., in royalties due on musical compositions recorded for sound track use with motion pictures and exported in foreign trade, was upheld Monday in federal court in New York by Judge John C. Knox in a 13 page opinion. At the same time Judge Knox threw out a claim for approximately $40,000 which Mr. Paine had asserted for royalties on pictures exported before 1929.

The suit filed in 1936, sought judicial interpretation of two licensing agreements made in 1927 and 1929 authorizing the use of compositions for exported motion pictures. Mr. Paine contended that under the agreement, ERPI was to pay royalties on exported pictures regardless of whether the music houses held copyrights in the countries where the films were exhibited.

Judge Knox in sustaining Mr. Paine's contention, pointed out that music publishers could have effectively prevented recording of the compositions in the United States, and that the "suggestion that the defendant, as to these recordings, was to have a free gift of property rights of great value, is simply repellant to the ideas upon which business is transacted."

As for compositions used in films exported before 1929, Judge Knox sustained ERPI and ruled that it would not be compelled to pay at a higher rate than provided in the 1929 agreement. Judge Knox overruled a claim of the plaintiff that ERPI was to pay 100 per cent royalties for pictures exhibited in more than one foreign country, rather than a reduced percentage provided for exhibition in a single country. The exact amount due to Mr. Paine under the agreements for royalties will be determined under the decision in an accounting hearing to be held later.

Columbia, Metro-Goldwyn-Mayer, Twentieth Century-Fox, United Artists and Universal had intervened in the suit as defendants.

Form New Company

Peninsula Pictures has been formed in San Francisco to produce six and possibly eight pictures a year there. The first production will be "Moon Over Monterey," to be made in both English and Spanish for the United States and South America markets. Executives of the company are listed as Gordon Burdge and Ed Blas, San Francisco theatrical agency owners.

Gus Sun Jubilee

All Springfield, Ohio, houses will participate in the Golden Jubilee Week, starting Monday, in honor of Gus Sun's 50th anniversary in the show business. Phil Chakeres, head of the Chakeres-Warner Theatres and Regent-State, Inc., is handling the arrangements, which will include a banquet April 29th. The banquet will be broadcast over WHIO, Dayton.

Fund Film Available

A one-reel film titled "Neighbors in Need" has been produced for the Greater New York Fund by March of Time and is available to theatres without charge. The film describes the work of the Fund's 388 agencies. The Fund started its $10,000,000 drive Monday.

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE MEETS THE BOSS: Penny Singleton, Arthur Lake, Larry Simms—These are getting better and ought to prove a good bet anywhere. This one proved a good entertainment.—B. C. Brown, Temple and Vernon Theatres, Viroqua, Wis. General patronage.

LONE STAR PIONEERS: Bill Elliott, Dorothy Gulliver—Good enough western feature that has enough action to please all. It pleased here where my patrons like only a rootin'-tootin'-shootin' action picture for Friday-Saturday. Running time, 55 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Min. Rural and small town patronage.

WHISPERING ENEMIES: Jack Holt, Dolores Costello—Nice little B picture. Got by nicely. Jack Holt is always good. Picture is different. Is entertaining. Running time, 63 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine, General patronage.

First National

BLACKWELL'S ISLAND: John Garfield, Rosemary Lane, Dick Purcell—A prison story that did not go over well. It has Vitagraph's new star, Garfield, of which there is no question of his ability. But, he is not yet well known and I think that they are pushing him too fast not to cast better support with him.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane, Jeffrey Lynn, Fay Bainter, Roland Young, May Robson—Good entertainment for everyone with May Robson outstanding as the grandmother. Did not see anything objectionable in the picture and all were well pleased.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

Metro-Goldwyn-Mayer

ADVENTURES OF HUCKLEBERRY FINN, THE: Mickey Rooney, Walter Connolly, Rex Ingram, Lynne Carver—Something missed fire here and the result is only a fair picture. What has happened to MGM this season? Only one good picture so far this season. Mickey Rooney not suitable for this role and parts of the picture are too silly for even children to enjoy.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

ADVENTURES OF HUCKLEBERRY FINN, THE: Mickey Rooney, Walter Connolly, Rex Ingram, Lynne Carver—A fine picture and pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BOYS TOWN: Mickey Rooney, Spencer Tracy, Henry Hull—No more can be said about this picture than already has been said. Running time, 89 minutes. Played April 7-9.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

CHASER, THE: Dennis O'Keefe, Lewis Stone, Ann Morriss—A very good picture. I believe if times were better we could have enjoyed some nice build-up business on this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FAST AND LOOSE: Robert Montgomery, Rosalind Russell—Not so good. It took a long time to get started and by that time we had a lot of walkouts. There was an overabundance of dialogue and a modicum of action, and if there are any more of this team they will have to come better than this one. Also the lion roared too loudly in his trailer. The picture did not measure up to the eulogy that too often comes in these company produced trailers. The public may be gullible but not to accept as much baloney as there was in that advance trailer.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FAST AND LOOSE: Robert Montgomery, Rosalind Russell—A murder mystery with plenty of comedy to relieve the tension. An excellent picture that was allocated too high for the class. MGM, however, has the knack of easing tension with comedy, something the balance of the producers fail to do. Just average. Running time, 79 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FLIRTING WITH FATE: Joe E. Brown, Leo Carrillo—Consider this the worst yet. You'll be better off without this one.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

FOUR GIRLS IN WHITE: Florence Rice, Kent Taylor, Una Merkel, Alan Marshal, Ann Rutherford—Good entertainment. Seemed like a super-special since it followed "Idiot's Delight." A nice picture enjoyed by most everyone.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen, Clarence Kolb, Rita Johnson, Eddie Anderson, Willie Fung—This one is a honey. Charming Eleanor Powell gives her usual perfect-plus performance; Robert Young is great in a dual role; Gracie Allen is a scream, while George Burns, Clarence Kolb and Rita Johnson are all very good. An outstanding sequence is the show on board ship with the passengers representing such famous screen stars as the Marx Bros., Mae West, the Seven Dwarfs, while Eleanor Powell gives one of her best performances as Bill Robinson in his famous stair steps dance. I must not forget Eddie Anderson and Willie Fung, who are both tops. The musical numbers are good; in fact, this is one of the outstanding films of the year and pleased them all. Running time, 83 minutes. Played April 7-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HONOLULU: Robert Young, Eleanor Powell, George Burns and Gracie Allen—A honey if there ever was one. 100 per cent satisfactory. Not one voice cried out in protest. You can't miss on it. Running time, 83 minutes. Played April 12-13.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen—Very good musical show which played to average business, although I expected more. Played April 12-13.—E. M. Freiburger, Paramount Theatre, Dewey Okla. Small town patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Lew Ayres, Original Ice Follies Cast—Dandy show, entirely different, and like a breath of spring to the screen. You will enjoy every inch and so will your patrons. Running time, 81 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Lew Ayres, Original Ice Follies Cast—This is a big and lavish production that drew only average business. Joan Crawford does not pull them in. She doesn't skate in this, and all our patrons seemed disappointed. Lew Ayres is grand, and James Stewart did well with the part he had. The Ice Follies sequences are superb. Played March 30-31.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Lew Ayres, Original Ice Follies Cast—The ice skating spectacle put this over. This in color proved the entertainment. Otherwise this was an average offering.—B. C. Brown, Temple and Vernon Theatres, Viroqua, Wis. General patronage.

IDIOT'S DELIGHT: Norma Shearer, Clark Gable, Edward Arnold, Burgess Meredith, Joseph Schildkraut, Charles Coburn—Just is not there, that is all. Gable saves what is left of picture. Audience dissatisfied and did not hesitate to say so.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

IDIOT'S DELIGHT: Clark Gable, Norma Shearer, Edward Arnold, Burgess Meredith, Joseph Schildkraut, Charles Coburn—The first time patrons have left our theatre holding their noses. I agree with a patron who said, "I doubt if this picture would delight an idiot." Positively the worst picture we have played this season. How any person could rate this picture one-half a star is beyond me. And it won't help Gable and Shearer any. Lay off this one and you will be better off. Shame on Leo.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

OUT WEST WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Virginia Weidler—This is excellent entertainment and gave us a high gross for the past four years or more. However, this record can not be entirely credited to the picture as we happened to hit the first really decent weather for it that we have had in 10 weeks. Running time, 85 minutes. Played March 18-19.—Dr. G. A Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

SERGEANT MADDEN: Wallace Beery, Marian Martin, Alan Curtis, Laraine Day—We always depend on Beery to put over a good performance. This proved a very good program but not up to "Stablemates" or "Stand Up and Fight."—B. C. Brown, Temple and Vernon Theatres, Viroqua, Wis. General patronage.

SERGEANT MADDEN: Wallace Beery, Marian Martin, Alan Curtis, Laraine Day—Wallace Beery still carries a punch here, and this picture, while not his best by any means, is well done and takes on a new angle that pleased everyone 100 per cent. We had it on a weekend with very favorable results. Any small town will welcome this picture for sheer entertainment. Running time, 83 minutes. Played April 2-3.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas, Fay Bainter—Personally, I did not care for it. To me it has too much talk, not enough action or comedy and a rather unconvincing plot. But we did a nice business on it and all comments have been decidedly in its favor. So, since it pleases the ticket buyers, it must be good. Running time, 76 minutes. Played April 1-2.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

SOCIETY LAWYER: Virginia Bruce, Walter Pidgeon, Leo Carrillo—I believe this is a remake of "Penthouse," but I don't believe your patrons will recognize it. We did fair business on a weekend and the picture will hold interest in small towns. All comment was favorable. Above average for a "B" picture. No big names but good, sincere acting and enough comedy to break the monotony of the flood of gangster films coming our way. Running time, 78 minutes. Played April 9-10.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

WITHIN THE LAW: Ruth Hussey, Paul Kelly, John King, Lynne Carver—Good drama, well acted and directed, but failed to draw because it lacked star power. Played April 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Monogram

MYSTERY PLANE: John Trent, Marjorie Reynolds—Well, Mr. Ray Johnston, you have something in this new series of Tailspin Tommy pictures that you and your organization can be proud of, if you keep up the good work. We played the first and you can be sure that we play every one, as I think that each in the series will build to great business. You exhibitors who have Monogram pictures, don't wait; get after this Tailspin Tommy picture and you will get great results. I have played this picture against heavy opposition and got great results. Business very nice. Running time, 63 minutes. Played April 16-17.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

Paramount

IF I WERE KING: Ronald Colman, Frances Dee, Basil Rathbone, Ellen Drew—This historical spectacle will certainly appeal to those who desire a change from modernism. Ronald Colman comes through with another fine bit of acting, as does Frances Dee, but our hats are off to Basil Rathbone. As Louis XI, he was superb, and from our point of view his acting contained all of the qualities necessary for one to be considered as a candidate for what is known as the Academy Award. "If I Were King" is one of the finest productions of its kind to ever be released and

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will without question be thoroughly enjoyed by any audience fortunate enough to see it. It is filled with action from start to finish and has been neatly and understandingly directed. Congratulations to Frank Lloyd, director par excellence ("Mutiny on the Bounty," "Wells Fargo," "Cavalcade"). Running time, 100 minutes. Played April 8.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

I'M FROM MISSOURI: Bob Burns, Gladys George—This was not up to the standard, although the average comments were good. Have had better Burns' pictures.—B. C. Brown, Temple and Vernon Theatres, Viroqua, Wis. General patronage.

MEN WITH WINGS: Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine, Virginia Weidler, Donald O'Connor, Billy Cook—The youngsters, Virginia Weidler, Donald O'Connor and "Billy" Cook, come very close to stealing this very fine, thrilling historical picture from such stars as Fred MacMurray, Louise Campbell, Ray Milland and the one and only Devine. Each give excellent performances, with "Andy" providing much of the comedy. "Men With Wings" traces aviation from the first flight of the Wright Brothers at Kitty Hawk in 1903 to the present day. Natural color photography adds to the picture. With talk of impending war in Europe and the value of airplanes as weapons of war, the picture is indeed timely. Running time, 105 minutes. Played April 1.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

ONE-THIRD OF A NATION: Sylvia Sidney, Leif Erikson—Am very sorry I played this. It has an interesting story but it leaves a very bad taste in the mouths of the very few who will come out for a picture of this type. Not for small situations like this. Running time, 76 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

RENEGADE TRAIL: William Boyd, Russell Hayden, George Hayes—We can always depend on "Hopalong Cassidy" for a Saturday date, and this picture is one of his best. He ranks with Gene Autry here and no small town would be without either. Your Saturday patrons will like this one, I am sure. Running time, 60 minutes. Played April 8.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

RIDE A CROOKED MILE: Akim Tamiroff, Frances Farmer, Leif Erikson—A drab picture that failed at the box office.—B. C. Brown, Temple and Vernon Theatres, Viroqua, Wis. General patronage.

SILVER ON THE SAGE: William Boyd, George Hayes—Another good Hopalong Cassidy which pleased good business. No complaints on this one. Played April 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SUDDEN MONEY: Charlie Ruggles, Marjorie Rambeau—No cast to draw and shoddy stories and productions. I don't understand an outfit like Paramount slipping as they have this year. I know of some fifteen pictures that have not played their houses in this vicinity and if they are not good enough for them, they won't do for me in the future.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SUDDEN MONEY: Charlie Ruggles, Marjorie Rambeau—Just another program picture from Paramount on which I failed to take in film rental. Played April 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOM SAWYER, DETECTIVE: Donald O'Connor, Robert Kent, June Travis—A good programmer for child fare. Lots of grownups liked it, too. Running time, 68 minutes. Played April 14-15.—R. A. Moore, State Theatre, Clarence Iowa. Rural patronage.

ZAZA: Caudette Colbert, Herbert Marshall, Bert Lahr—The only way you could possibly come out is to advertise the world's worst picture and you may get somebody. I didn't.—J. M. Nix, Castle Theatre, Brackettville, Texas. General patronage.

Republic

FIGHTING THOROUGHBREDS: Ralph Byrd, Mary Carlisle, Robert Allen—A good picture but lacked direction. Story OK; actors OK; photography OK.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOME ON THE RANGE: Gene Autry, Smiley Burnette—Autry don't rate here like he has in past. Still a good bet but set your sights on Roy Rogers. Running time, 56 minutes. Played April 7-8.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

MEXICALI ROSE: Gene Autry, Smiley Burnette—Played this two days midweek to less gross than Saturday run. Patrons were divided in their opinions and personally did not think it as good as some of the other Autry pictures.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

PRIDE OF THE NAVY: James Dunn, Rochelle Hudson—This is a good little action picture which will please the men and boys. I played it on Sunday. Average business. Played April 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SANTA FE STAMPEDE: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), June Martel—Another western. They pleased our western fans.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SHINE ON HARVEST MOON: Roy Rogers, Mary Hart, Lulu Belle and Scotty—Playing up Lulu Belle, this was a natural. They came and stayed 'til midnight. Proved a better draw than Gene Autry. The WLS broadcast helped to put this over. Picture OK.—B. C. Brown, Temple and Vernon Theatres, Viroqua, Wis. General patronage.

RKO Radio

FISHERMAN'S WHARF: Bobby Breen, Henry Armetta, Leo Carrillo—Just fair. No box office delight for us. Will do business where Bobby means anything. Running time, 72 minutes. Played March 24-25.—Rudolf Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

GUNGA DIN: Cary Grant, Douglas Fairbanks, Jr., Victor McLaglen, Joan Fontaine—A big spectacular production. Great sets and plenty of action. As a box office draw, it is not up to standard. However, we did well on the opening with rain.—B. C. Brown, Temple and Vernon Theatres, Viroqua, Wis. General patronage.

GUNGA DIN: Cary Grant, Douglas Fairbanks, Jr., Victor McLaglen, Joan Fontaine—Did not gross the guarantee. An excellent picture but this class of picture all buttoned up in the small town. Will the producer never discover this fact?—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SKY GIANT: Richard Dix, Chester Morris, Joan Fontaine—A good show for my patrons but spoiled by a poor print, the sound being very poor indeed, which spoils a show at any time. Running time, nine reels. Played April 6.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Alice Faye, Tyrone Power, Don Ameche, Ethel Merman, Jack Haley—We had a late engagement on this and naturally suffered at the box office. However, it is grand entertainment throughout. Enough cannot be said about the story, the acting and the music. It is one of those fine pictures that come all too rarely. Running time, 126 minutes. Played April 4-5.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

DOWN ON THE FARM: Jed Prouty, Spring Byington, Louise Fazenda—This picture, of course, pleased the very few fans who came to see it. No, we don't make any money on pictures like this. Played April 5.—Rudolf Covi, Covi Theatre Herminie, Pa. Small town and rural patronage.

JUST AROUND THE CORNER: Shirley Temple, Joan Davis, Charles Farrell, Armanda Duff, Bill Robinson, Bert Lahr—I have to agree with numerous other exhibitors on this picture. It is certainly not Shirley Temple's best effort. We have not had one of her pictures in a long time and those who saw it felt satisfied but she has lost a great deal of her draw. Let's all hope her new picture, "The Little Princess," is a good tonic for failing appetites. Running time, 71 minutes. Played April 6-7.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—Everyone tried to tell me this was a great box office picture. My own analysis failed to see it in this light. We played it to average business. It takes more than horses to bring them in nowadays. Running time, 96 minutes. Played March 26-27.—Rudolf Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—The best picture I ever saw. A fine story that holds interest all the way from the prologue of the days of '61 and the beginning of the Goodwin-Dillon feud down to the last thrilling race at Churchill Downs and the lowering of the Elm Tree colors at the grave of Peter Goodwin. The entire cast is excellent but the outstanding stars are Walter Brennan as Peter Goodwin, proud, impoverished southern aristocrat, a horseman first, last and always, and little Bobs Watson, who portrays Peter Goodwin as a child. A very pleasing innovation is an off stage narrative describing Kentucky's famed thoroughbreds and showing such "kings of the turf" as Man O' War, Omaha, Gallant Fox and what appear to be all the colts in Kentucky in one blue grass pasture. The old plantation, its mansion, family portraits, stables and happy-go-lucky darkies are all authentic. One pleasing sequence is the stable boys singing "Goin' to the Races." The color is beautiful and natural. I saw this picture four times and would pay fifty cents to see it again. Twentieth Century-Fox may well be proud of this one. Running time, 96 minutes. Played April 5-6.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WIFE, HUSBAND AND FRIEND: Loretta Young, Warner Baxter, Binnie Barnes, Cesar Romero—It runs around in a circle over the question of voice and Loretta singing. A bad case of much ado about nothing. Walkouts too many.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

United Artists

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon, Patsy Kelly, David Niven, Walter Brennan, Thomas Mitchell—Very good for small towns. Running time, 90 minutes. Played April 14-15.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

PRISON WITHOUT BARS: Corinne Luchaire, Edna Best, Barry Barnes—I presume this is not supposed to be more than a program picture and I guess it is just that. But it is good enough and interesting enough that I feel no inclination to find fault with it in any way. And that is just about a record as far as our experience goes with the product of foreign companies. Running time, 79 minutes. Played April 8-9.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette—Fine comedy that is well balanced. Good for midweek.—J. M. Nix, Castle Theatre, Brackettville, Texas. General patronage.

TRADE WINDS: Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern—A picture that is "different" and we do not get a chance to use this adjective very often. It was quite satisfying at the box office and appeared to be satisfactory to the patrons. Running time, 95 minutes. Played March 25-26.— Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

Universal

IMITATION OF LIFE (reissue): Claudette Colbert, Warren William—This still rates among the good ones. We did only average business but felt satisfied that we gave our public entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LITTLE TOUGH GUY: Robert Wilcox, Helen Parrish, "Dead End Kids"—Played this one late. However, it is good and pleased all. These Little Tough Guys do business for me. If you haven't tried them, do so and be surprised as I was and make some money. Running time, 83 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

PIRATES OF THE SKY: Kent Taylor, Rochelle Hudson—Pleased. Had enough action and suspense to satisfy the majority. Running time, 61 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

STORM, THE: Charles Bickford, Preston Foster, Barton MacLane, Tom Brown, Nan Grey—Not only did the nurse perform the appendix operation in mid-ocean with radio instruction from the surgeon on land but she did it during a terrible storm. Picture fair.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

YOU CAN'T CHEAT AN HONEST MAN: W. C. Fields, Edgar Bergen, "Charlie McCarthy," Frank Jenks—Sure fire at the box office. Plot weak but certainly drew laughs. Fields No. 1 on the hit parade to me. Running time, 79 minutes. Played April 9-10.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

YOUTH TAKES A FLING: Joel McCrea, Andrea Leeds—Youth didn't come to see itself take a fling. Yours truly felt like taking a fling after seeing the box office. Didn't do film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner Brothers

DAWN PATROL: Errol Flynn, David Niven, Basil Rathbone, Donald Crisp—This picture holds them on the edge of the seat throughout and, boy, she will hit the ceiling in receipts.—J. M. Nix, Castle Theatre, Brackettville, Texas. General patronage.

DEVIL'S ISLAND: Boris Karloff, Nedda Harrigan—A little picture that I believe might do better than average business. Our audience enjoyed it. Running time, 62 minutes. Played March 22.—Rudolf Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

OKLAHOMA KID, THE: James Cagney, Rosemary Lane, Humphrey Bogart—Swell outdoor picture that drew well and pleased. Some said they enjoyed it as much as "Jesse James." Played Monday and Tuesday date to more than double usual gross those days.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

OKLAHOMA KID, THE: James Cagney, Rosemary Lane, Humphrey Bogart—Good in any spot, an overgrown western to be sure, but if they like Cagney it will click. Plenty action and good story. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire

Trevor, Charles Bickford, John Litel—A perfect action picture with wonderful scenery that should do extra business in any spot. Good any day in the week. Running time, 79 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WINGS OF THE NAVY: George Brent, Olivia de Havilland, John Payne, Frank McHugh—Swell picture that drew extra business and pleased all. Something different in air picture your patrons will enjoy.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

WINGS OF THE NAVY: George Brent, Olivia de Havilland, John Payne, Frank McHugh—Plenty of thrills and action in this strictly man show. The women will not go for it so good. It is a wonderful production but we feel that we have enough air plane pictures to last the balance of the season. Wonderful shots and very entertaining. Running time, 89 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Short Features

Columbia

GORILLA HUNT, THE: Color Rhapsodies—As good a color cartoon as you would want to show. No kicks on this. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

ALFALFA'S AUNT: Our Gang—The usual hilarious comedy that keeps them laughing through half the first reel of the feature. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ANAESTHESIA: Pete Smith Specialities—Very good. Showing the advancement of medical science.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BEAU HUNKS: Laurel and Hardy Reissue—No extra draw on these but a good laugh in them.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DOUBLE DIVING: Pete Smith Specialities—A very good Pete Smith single, showing how diving should be done, and my patrons really like it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HOW TO READ: Robert Benchley—His stuff is wearing out. The last three have not been worth running.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HOW TO SUBLET: Robert Benchley—A typical Benchley short and pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAMA'S NEW HAT: Captain and the Kids—A lot of laughs in this one.—B. C. Brown, Temple and Vernon Theatres, Viroqua, Wis. General patronage.

MAN ON THE ROCK, THE: Historical Mysteries—Another Historical of Metro's. The only thing wrong they get too much for their subjects.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAN'S GREATEST FRIEND: Pete Smith Specialties—Good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

NEWS OF THE DAY: Very good. All news issues are much the same. I doubt if any one brings you more business than another.—Harland Rankin. Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OPENING DAY: Robert Benchley—Some liked it; some didn't.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

BUSSE RHYTHM: Henry Busse and His Orchestra—All band acts the same. Running time, one reel.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

ORRIN TUCKER AND HIS ORCHESTRA: Headliners—A very interesting musical short. It contains enough variety to please any theatregoer. The glee club and songstresses render their numbers in a commendable manner. "Bonny" Baker was especially well liked here for her rendition of "Especially for You." Leader Tucker appears to have a "sufficiency" of what it takes to make the "big time" in Hollywood. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

PARAMOUNT NEWS: Very good indeed. Running time, 10 minutes—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

RUBE GOLDBERG'S TRAVELGAB: Paragraphics—Employing the dry wit for which he is noted, Rube gives one the "inside dope" on the great city of buildings, New York, in a laughable manner. It is highly amusing. Running time, nine minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

SO DOES AN AUTOMOBILE: Betty Boop Cartoons—Average Betty Boop.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STRIKE!: Grantland Rice Sportlights—This short is right up the alley for fishermen. Has its share of action and thrills. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

THAT'S AFRICA: Paragraphics—Average traveltalk.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

DONALD'S GOLF GAME: Walt Disney Cartoons—Our favorite cartoon here. Running time, one reel.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

PLUTO'S QUINPUPLETS: Walt Disney Cartoons—One of his best to date. Running time, nine minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

SELF CONTROL: Walt Disney Cartoons—Another admirable donation from Disney.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Twentieth Century-Fox

ATHLETIC ODDITIES: Adventures of the Newsreel Cameraman—Very good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HUNTING DOGS: Ed Thorgersen—Perfect. These trained setters are wonderful to see. Photography simply great. Audience thrilled. A real sportsman pronounced it perfect.—B. C. Brown, Temple and Vernon Theatres, Viroqua, Wis. General patronage.

MYSTIC SIAM: Magic Carpet Series—Not an A-1 travel picture for us.—Sam Kimball, Cornish Theatre, Cornish, Maine. Small town and rural patronage.

NUTTY NETWORK, THE: Terry-Toons—An excellent colored cartoon from Fox.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SHOOTING FOR PAR: Ed Thorgersen—Just nothing for a small town.—Sam Kimball, Cornish Theatre, Cornish, Maine. Small town and rural patronage.

THREE BEARS, THE: Terry-Toons—A good color cartoon from Fox.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TIMBER TOPPERS: Ed Thorgersen—Very good sport reel showing of horses for horse shows.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VIKING TRAIL: Magic Carpet Series—A fair travelogue in black and white.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

BANK NOTES: Mentone Musical Comedies—A good musical with plenty of talent in the various acts. You cannot go wrong on this one. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRANGER THAN FICTION: No. 56—This series as a whole is excellent and number 56 is no exception. Good. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

COUNT ME OUT: Merrie Melodies—Good enough cartoon in colors.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOME CHEAP HOME: Henry Armetta—Armetta pleases our customers. I have a friend who is even funnier. I travel 50 miles to get those laughs.—Rudolf Covie, Covi Theatre, Herminie, Pa. Small town and rural patronage.

NIGHT WATCHMAN, THE: Merrie Melodies—A very good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

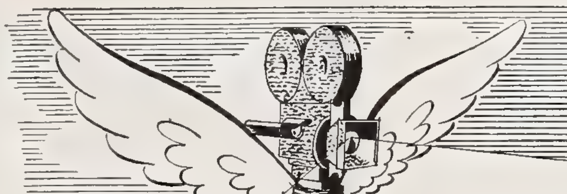
PORKY IN WACKYLAND: Looney Tunes—The goofiest cartoon we have seen and it drew plenty of laughs. Excellent. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RAY KINNEY AND HIS HAWAIIANS: Melody Masters—Hawaiian music and hula dances make this short different from the usual run of orchestra shorts. Interesting and entertaining. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

RAY KINNEY AND HIS HAWAIIANS: Melody Masters—The first good band reel we have run in two seasons from this company. It is all too short. Very good. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SWING TIME IN THE MOVIES: Broadway Brevities—One of the best Brevities we have played. Fritz Feld is wonderful. In fact, the entire cast including Mr. O'Donnell of the Interstate Circuit, who makes his bow as an actor, is excellent. Do not waste this one. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TOYLAND CASINO: Broadway Brevities—This proved an exceptional entertainment. The kids put this over in a big way and each and every one did their part like a veteran. It went over so well that many stayed to see it again.—B. C. Brown, Temple and Vernon Theatres, Viroqua, Wis. General patronage.



. . . WHAT— *Headliners* FROM THE SKY?

Righto—flown by AIR EXPRESS—2500 miles overnight! News reels, shorts, feature films—they're box office hits when rushed "hot from the spot" by AIR EXPRESS to distributors and exhibitors across the nation. Low cost—record profits. Cash in on this super-speed service direct to 232 key cities in the United States and Canada with fast air-rail coverage of off-airline points. Also by air to Latin America, Hawaii and the Far East. Merely phone RAILWAY EXPRESS—AIR EXPRESS Division for action.

◆

FREE booklet, "Air Express for Bigger Profits." It tells you how! Write Department 8, Air Express Division, Railway Express Agency, 230 Park Av., New York, N.Y.

AIR EXPRESS

AIR EXPRESS
DIVISION
RAILWAY EXPRESS AGENCY, INC.

OBITUARIES

Joseph Young Dies; ASCAP Executive

Joseph Young, 50, secretary of the American Society of Composers, Authors and Publishers for the last 10 years and a member of the board of directors of the music licensing organization, died April 21st in Beth David Hospital in New York after a few weeks' illness. Mr. Young was also the author or co-author of many songs.

With Sam Lewis he wrote the words of "My Mammy," which was so successfully sung by Al Jolson. Other songs included "A Little Shanty in Old Shanty Town," "You're Gonna Lose Your Gal," "Annie Doesn't Live Here Any More," "In a Little Spanish Town," "Laugh Clown Laugh" and "I'm Alone Because I Love You." Mr. Young was a collaborating lyricist for Ed Wynn's show, "The Laugh Parade."

Ellen Larsen

Ellen Larsen, 70, operator for the last 25 years of the Lyric theatre, Decorah, Iowa, April 15th of a heart attack. During the 25 years Miss Larsen operated the Lyric she never took a vacation.

Stephen Montgomery

Stephen Montgomery, 55, Chicago exhibitor and film salesman, died April 21st there. Mr. Montgomery was at one time branch manager of United Artists and recently had been with Capitol Film exchange, which distributes Monogram pictures in the Chicago territory.

Andrew J. Denarie

Andrew J. Denarie, 43 chief of the Newark *Ledger* photographic staff, died April 23rd in Newark. He startel in the field of photography with the Eastman Kodak Company's experimental research department, worked through the newsreel field and was one of the first cartoonists employed to make animated cartoons.

Leonard K. Brin

Leonard K. Brin, 55, owner of the Mission in Mount Vernon, Wash., was struck by a car April 21st and died shortly afterward. Mr. Brin was manager of the first Warner Brothers exchange in Seattle and later spent several years in Minneapolis as an exhibitor.

Tunis Dean

Tunis Dean, 74, retired theatrical executive, died April 21st at Spring Valley, N. Y. He had been associated for 25 years with David Belasco and had acted as road manager for productions starring Mrs. Leslie Carter, Lenore Ulric and Minnie Maddern Fiske.

William Randall

William Randall, 62, actor and author, died April 22nd in Elizabeth General Hospital, Elizabeth, N. J. He appeared in early motion pictures and on the Broadway stage with Lynn Fontaine and Alfred Lunt in "Reunion in Vienna."

Charles Crute

Charles A. Crute, 62, theatre owner, died at his home in Huntsville, Ala., April 12th. Crute organized the Lyric Amusement Company in Huntsville several years ago and at the time of his death was in charge of three theatres there.

Sam Asher

Sam Asher, projectionist and brother of Harry Asher, film distributor in Boston, died April 24th in Chelsea Service Hospital there.

Soteros D. Cocalis Dies in New York

Soteros D. ("Sam") Cocalis, 52, died April 22nd of an abdominal ailment in Mt. Sinai Hospital. Mr. Cocalis was a prominent exhibitor in New York's metropolitan area for 22 years. Previously, he had been in the real estate business.

Born in Greece, he came to this country in 1906 and entered the motion picture business in 1917. He opened his first theatre in Elizabeth, N. J., and was for many years with the late Jack W. Springer. He was president of the Cocalis Enterprises, Inc., and the Springer-Cocalis circuit. He was a Shriner, an Elk and a trustee of the Hellenic Eastern Orthodox Church of New York. He is survived by his widow and seven children.

Funeral services were held at the church Tuesday with interment at Mt. Olivet Cemetery.

L. Gordon Thompson Dies

L. Gordon Thompson, 34, producer of the Rudy Vallee air program, died April 19th in the Hollywood office of the J. Walter Thompson agency. Mr. Thompson joined the agency 10 years ago and produced Mr. Vallee's first air show in 1929.

Arthur Block

Arthur Block, 39, treasurer of the Windsor theatre, New York, and producer of the Yiddish film, "Cantor's Son," died April 23rd. He is survived by his widow, a son, two sisters, and a brother, Jesse Block.

Sued on Voice Imitation

A suit for undisclosed damages has been filed against Time, Inc., and the National Broadcasting Company in the New York supreme court by Helen Wachtel. Plaintiff charges the defendants with imitating her voice in a broadcast in a crude fashion.

Urges Suit Settlement

Judge E. Yates Webb in federal court in Charlotte, N. C., has ruled that LeGette Blythe must prove infringements of his book, "Marshal Ney, a Dual Life." in the Metro-Goldwyn-Mayer film, "The Bravest of the Brave" before he is entitled to know the extent of the company's earnings from the film. The court urged a settlement of $250,000.

File "Drums" Suit

James Boyd, novelist and author, filed suit in New York supreme court this week against Alexander Korda, London Film Productions, Ltd., and United Artists Corporation in which he asks for an injunction against the exhibition of the picture "Drums," and an accounting and judgment for damages. Mr. Boyd charges plagiarism of the title, "Drums" from a historical American novel of the same title written by him in 1925.

Storage Company Sued

Two suits against Lloyd's Film Storage Corporation for the return of 36 prints and 55 reels of short subjects were revealed in the New York supreme court this week when Lloyd's asked for a consolidation of the actions and the right to cross plead both plaintiffs. The suits are by Pietro Ricci and Amerital Film Importing and Distributing Corporation, both plaintiffs claiming ownership of the films valued at $5,000 and stored with Lloyd's.

IN COURTS

Another Stockholder Suit Against Paramount Filed

Paramount Pictures, Inc., its officers and directors, and Paramount Theatres Service Corporation were named defendants in a second stockholders' suit filed this week in the New York supreme court by Rae Nasoff, holder of 200 shares of common stock. A $20,000,000 loss to the company from 1935 through 1938 is charged through, it is claimed, mismanagement and waste on the part of officers and directors.

Inefficiency in the preparation and shooting of pictures and in protracted idleness of expensive stars and directors are charged. Abandonment of pictures, according to the plaintiff, caused substantial loss to the company, that of "Hotel Imperial" alone purportedly amounting to $1,250,000. An accounting and judgment for damages are asked.

Paramount filed notice Wednesday that it will apply to the federal district court in New York May 5th for an order dismissing a previous suit, instituted by Frank Jablow and Sam Acker against the corporation, its officers and directors, on the ground that the complaint fails to state each course of action separately.

Plea Granted

Benjamin Golder, holder of 1,500 shares of common stock of Radio Corporation of America; Frank Blum, holder of 107 shares, and Anna Weill, holder of 100 shares, have been granted permission to intervene in the eight consolidated stockholders' suits against RCA, its officers and directors, Westinghouse Electric Company, American Telephone and Telegraph Company and General Electric Company. Stockholders are claiming transfer of a large block of RCA shares without compensation, and waste and mismanagement.

Lourau Quiz Ordered

Georges Lourau, president of Films Sonores Tobis, Societe Anonyme, plaintiff in a suit against Charles Chaplin, Charles Chaplin Film Corporation and United Artists Corporation, was ordered to appear for examination before trial on June 9th by Alfred C. Coxe, federal judge. The plaintiff seeks an injunction, accounting and damages, charging plagiarism of the film "A Nous La Liberte," in "Modern Times."

File Disney Suit

The Ned Mann Corporation in federal court in Hollywood this week filed a suit against Walt Disney Productions, Inc., RKO and 10 John Does charging them with infringement of its patented method of making animated cartoons in color. The action seeks an accounting and damages. The Mann corporation claimed it had patented the method in 1934.

Orders Examination

Alfred Frankenthaler, New York supreme court justice, has ordered Irving Berlin, Inc., to appear for examination before trial in the $250,000 damage suit of Modest Altschuler against Walt Disney Productions, Ltd., Walt Disney Enterprises, Inc., RKO Radio Pictures, Inc., Irving Berlin, and Frank Churchill. The suit charges plagiarism of plaintiff's "Russian Soldier's Song" by "Whistle While You Work," a song in "Snow White and the Seven Dwarfs."

Files Bankruptcy Petition

Everett Marshall, actor, opera and radio star, has filed a petition in receivership in the United States district court in New York and listed $28,318 in liabilities and no assets.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

"The Everyday Part the Herald Plays"

In the Round Table of April 15th, Manager Joe Samartano, Loew's Palace, Meriden, Connecticut, read of the campaign waged by Ferd Nessel to keep his theatre open in the face of a local "flu" outbreak. Samartano was especially impressed. His town was then battling a scarlet fever epidemic. Public gatherings were frowned upon, schools closed and theatres similarly threatened. So, as did Nessel, Joe consulted with his health authorities. He was given a special prescription for mixture in the air-washer system to purify the atmosphere. Next came the delicate job of publicly announcing this precaution. The Round Tabler solved this by duplicating the Nessel newspaper ad, reproduced in the same issue.

The papers made much of it. Mayor and health department officially cited the theatreman for his fine cooperation. Writes Samartano:

"By referring to the advertisement run in the Round Table on the same situation, I was able to improve my display and discuss a ticklish situation in good taste and understanding. This is just another example of the part played by *Motion Picture Herald* in everyday theatre life."

* *

In the same April 15th issue, your Chairman referred editorially to the comprehensive service manual compiled for the personnel in his houses by Rudy Kuehn, district manager in Don Jacocks' New Jersey division of Warner Brothers' theatres. What happened then? Let Kuehn tell it:

"Your editorial put me in the mail order business. I am busy answering letters from managers all over the country and complying with their requests for a copy of my manual."

* *

Down in the Southland, those up-and-at-'em Lucas & Jenkins men are members who also attest to the part played by this publication in the operation of that organization. In a recent number of "Spotlight", L. & J. weekly house organ, "Whit" Whitaker, circuit executive, has this to say:

"We take it for granted that each L. & J. manager reads every word of the Managers' Round Table section of *Motion Picture Herald*. This section is considered the 'bible of show-business' for all of us."

Now, there is no magic in the Round Table. Nor is it conducted by magicians. Your Round Table has long given, and continues to give, definite service to theatremen of every shade and opinion. For this reason, it is regarded as the industry's clearing house for ideas of merit that have been proven at the boxoffice. In so believing, forward-looking showmen with their own interests and the interests of their operations at heart have come to depend upon the weekly arrival of the *Herald* for solution of whatever showmanship problem found difficult to unravel.

Essentially, this is a business of ideas. Ideas are the life-blood of the industry. Ideas are the bread-and-butter of the man in the field. Ideas aid the theatreman to keep his job. Ideas help him to a bigger position.

There never was, isn't, nor will be a theatreman talented enough to get by indefinitely on his own imagination and brain cells for the big ideas that bring in the paying customers. The smart showman is the one who knows there are other ways of doing it and seeks those ways where they are more conveniently to be had.

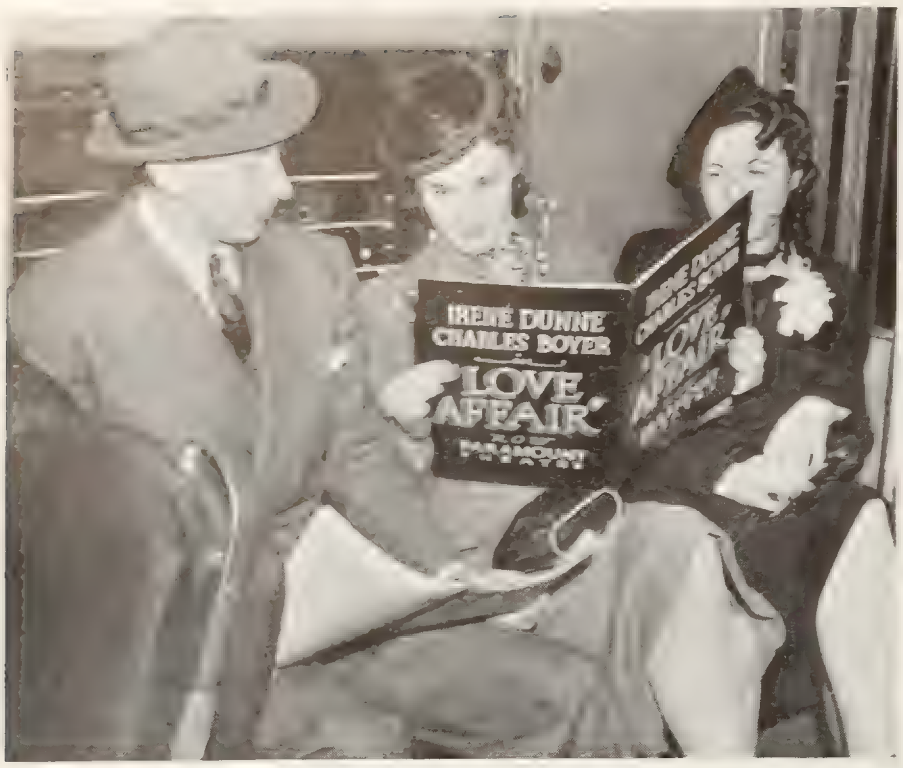
By the unsolicited testimonies of the readers themselves, *Motion Picture Herald* is definitely the place where the most effective "ways" are to be found most often.

△ △ △

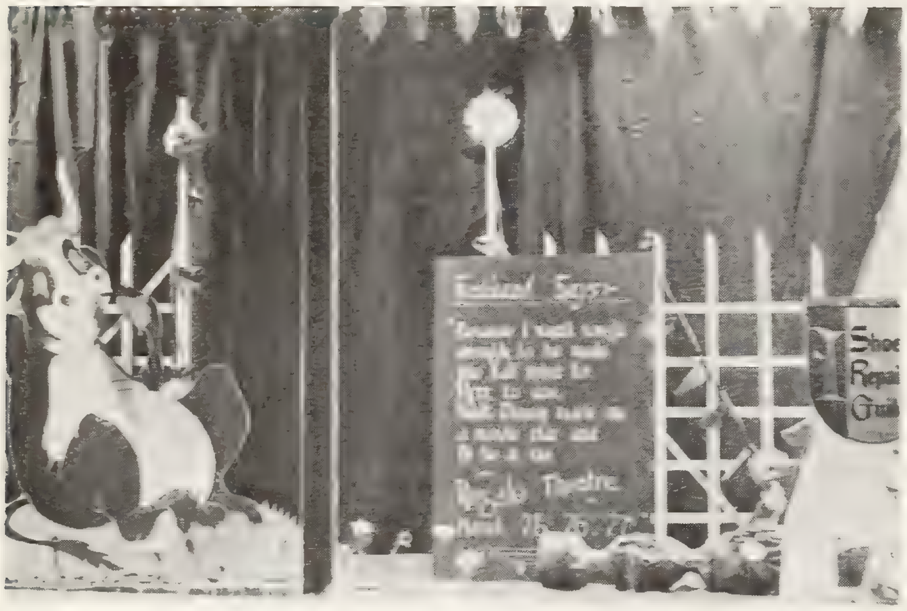
THERE'S ALWAYS ANOTHER WAY

Usage of the giant theatre pass for exploitation purposes has been reported in these pages in all the familiar ways. Now comes Manager "Ev" Steinbuch, Loew's State, Cleveland, with a new slant on "Made for Each Other", wherein 5-foot passes, properly lettered, were given to women who promised to carry them to the theatre, displayed so that all could see. Out of 50 ducats so distributed, 45 were brought to the theatre in the manner prescribed. Of course, the stunt was good enough to crack the local dailies.

A-Mike Vogel

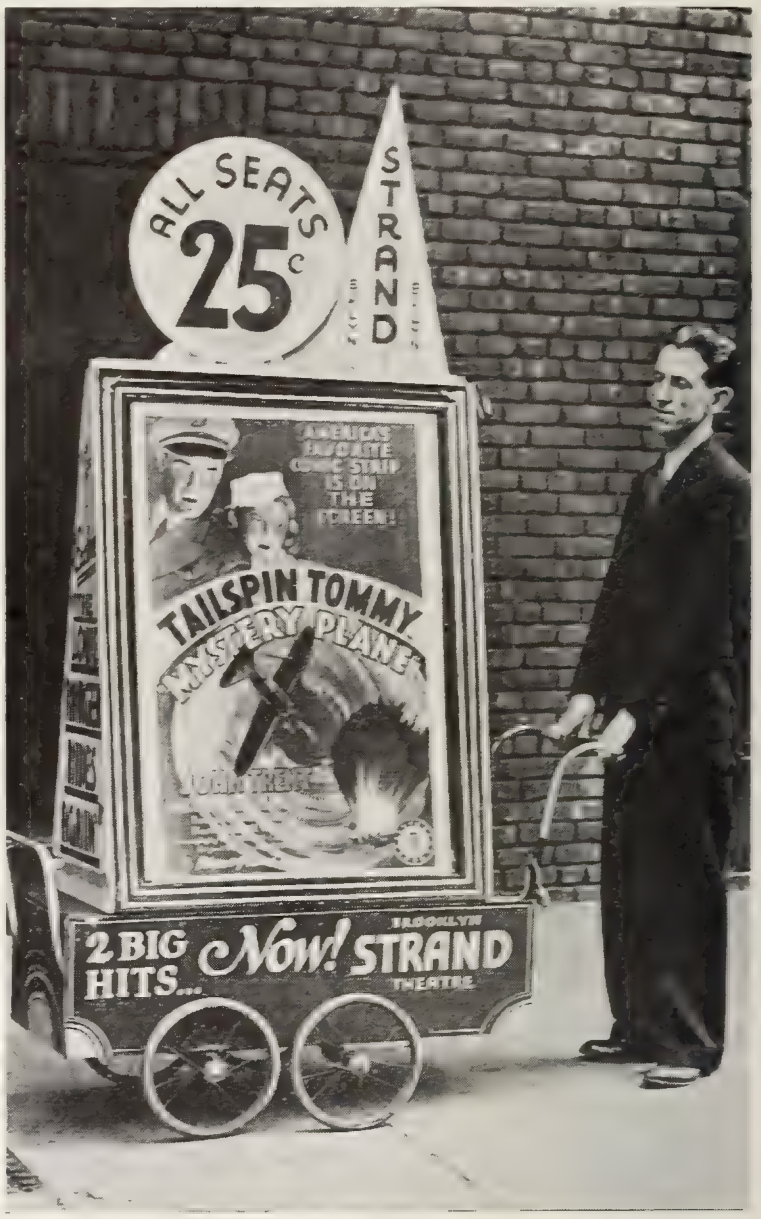


Round Table In Pictures



Reproduced at left is photograph of two of the four attractive girls used in connection with a city-wide exploitation stunt in advance of showing of "Love Affair" at the Paramount Theatre, in Portland, Oregon. Girls travelled around town in trolleys, busses, etc., studiously engaged in looking through a scrapbook of clippings on the picture. Idea was originated by Manager Herb Sobottka.

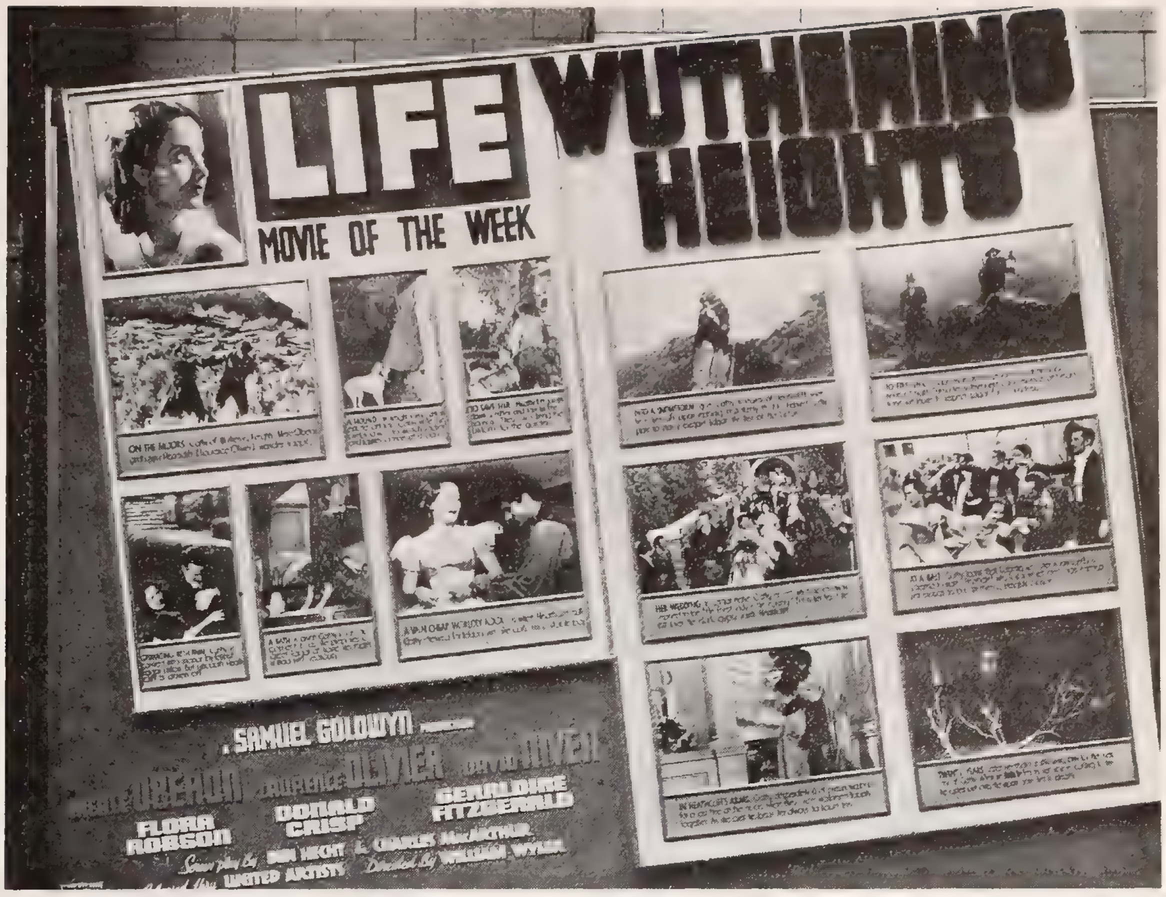
The Brooklyn Strand constructed stand illustrated below for engagement of "Mystery Plane", posters were mounted on baby carriage and wheeled through streets. Stunt was conceived and arranged by Teddy Trust, publicity director for the theatre.



Above left shows what happens to a "sissy" bovine, and to what use Manager J. E. Jorgensen, of the Regale Theatre, Salem, N. D., put him. Tying in with prominent shoe repairing merchant, theatreman planted cutout of "Ferdinand" in the window with tiein copy to the effect that because he wasn't tough enough to be made into half soles, he could be found starring in the Disney short at the Regale.

In exchange for house-to-house herald distribution on "Sergeant Madden", Milt Harris rigged up a number idea whereby members of the Cleveland Boystown organization could see the picture at Loew's State. Boys were given numbered badges, those corresponding with numbers posted by the doormen were allowed in as guests of the house.

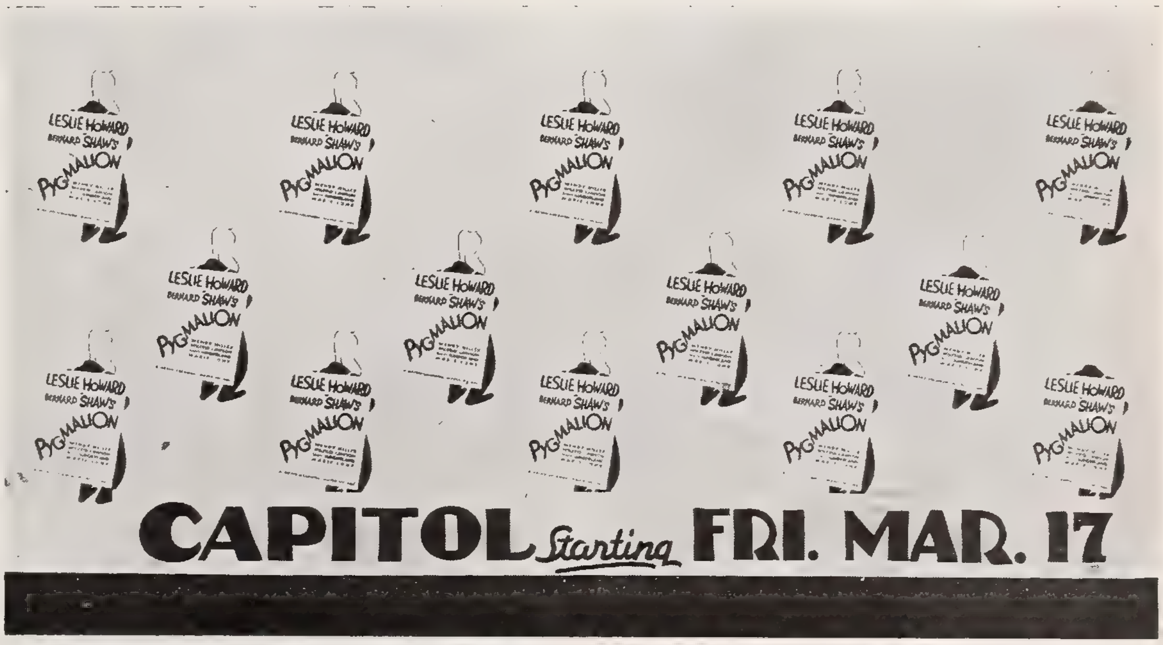
Stand-out attractor in the elaborate front for "Wuthering Heights" at the New York Rivoli is proving to be reproduction of Life magazine's famed "movie of the week" layout on the picture in a recent issue. The same scene and star stills used by the publication were blown up in the display as illustrated with explanatory captions immediately below given similar treatment.



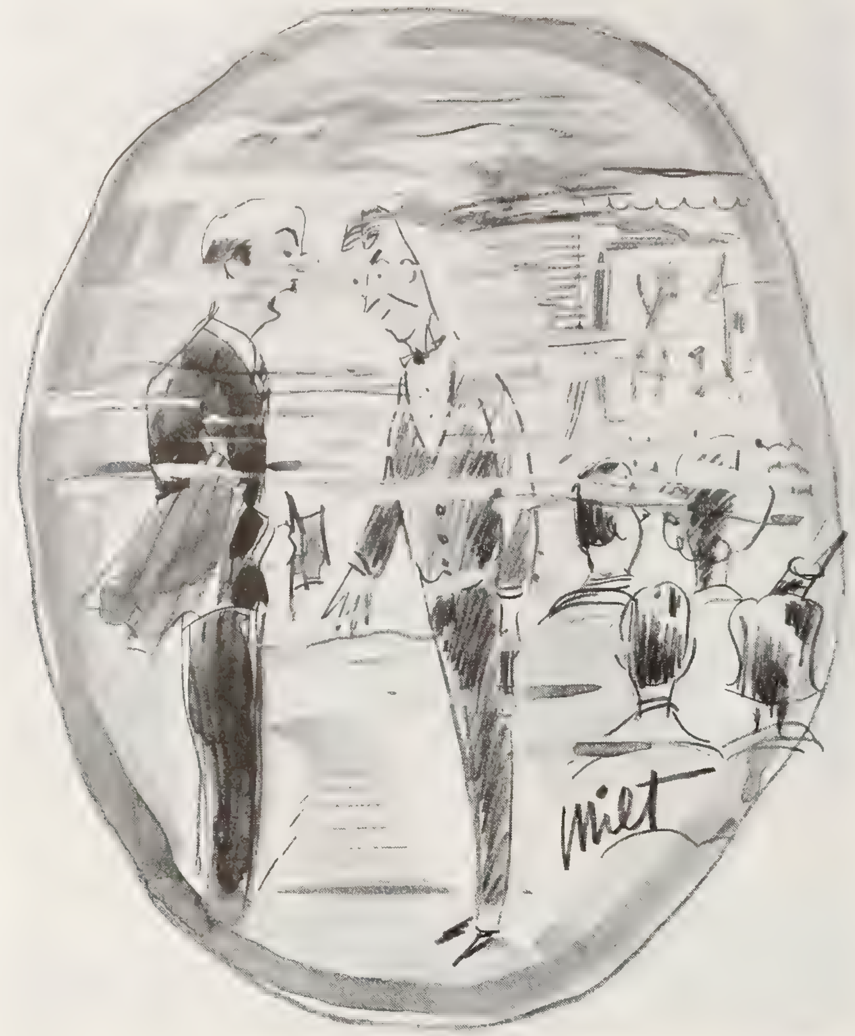
By Cosmo-Sileo

At a recent quarterly meeting of Warner Bros., Albany theatre zone held by zone manager M. A. Silver, the gathering listened to Harry Goldberg, national director of advertising, who spoke on merchandising campaigns for spring and summer. In the group, standing (left to right), are C. L. Hollister; Eddie Selette; Al Newhall; Dalton Burgett; Jim Faugham; Sid Sommer; Joe Weinstein; Al La Flamme; Andy Roy; Charles A. Smakwitz; Jules Curley; Jack Swartout and Jack Breslin. (Seated, rear) Jimmy Macris; Max Friedman; Ralph Crabill; Jack L. Warner, Jr.; M. A. Silver; Harry Goldberg; Bob Rosenthal; F. M. Westfall and Leo Rosen. (Seated, front) Mel Conhaim; Bill Leggiero; Bill Haynes; Ralph Booth; Murray Lafayette and Al Beckerich.

Since the story, author and star of "Pygmalion" make up an all-British combination, Larry Graburn for his date at the Capitol, Halifax, Nova Scotia centered his entire campaign for the date upon wide publicity for these three main selling points. Topping the outside billing was an unique 24-sheet stand as illustrated made up of a series of one-sheets of the regular posters made up on the picture. The one-sheets were laid out as shown with theatre name and date below.



SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Club Cartoonist Milt Rosenfeld

Customer: "Any smoking permitted in the balcony?"

Teaser Sidewalk Stencils Used for "Love Affair"

With city ordinances prohibiting permanent sidewalk stencils, Bob Haley, manager at the Orpheum, Kansas City, aided by RKO exploiteer Arthur Denman for "Love Affair" used a water stencil to imprint the picture's title on main streets. Two pieces of leather cut into shape of hearts into which were cut, in reverse, the letters "l-o-v-e" and "a-f-f-a-i-r-s," were attached to shoes and worn by theatre employees, who covered business districts. To heighten curiosity, men were in street attire with nothing to identify them or the theatre.

In addition, Haley flew from the roof of theatre a sevenfoot kit which trailed pennants, each carrying a word in the title. Trucks carried banners, menut stickers were used in downtown locations and a four-day tieup was planted with the *Journal* on a want-ad promotion for which passes were awarded.

"LET'S HEAR FROM YOU"

Limerick Hosts Injuns

With "Oklahoma Kid" depicting life in the Cherokee strip which is located within 75 miles of Enid, Okla., City Manager George Limerick, for the opening at the Aztec Theatre held a private screening with members of the Cherokee Strip Cowpunchers Association as guests. Theatreman served hot coffee from a chuckwagon in front of the theatre night of screening. Stunt broke papers in advance.

Edelstein Promotes School Mimeograph

With the students of local high school sorely in need of a mimeograph to get out their newspaper, Max Edelstein, of the Homer Theatre, Hibbing, Minn., staged a special show consisting of "Penrod and his Twin Brother" together with "Ferdinand the Bull." Through cooperation of Paul Weld, principal of the school, an advance sale was held, with teachers of all classes distributing the tickets to students who made a concentrated effort to dispose of them. So great was the sale that extra shows had to be presented in order to accommodate the crowds. Proceeds were used to secure the mimeograph and help finance the school papers.

MANAGER PRESENTED WITH COLLEGE LETTER

The "A" Club, composed of men who make their letters in major sports at Auburn, in Auburn, Ala., recently inducted Manager G.H. Coates, of the Tiger, in that city for the cooperation he has given the organization during his operation at the theatre. The tapping for membership took place on the stage in the presence of a capacity house gathered to witness these honors to the popular showmen.

Lykes Cops Legion Parade for Advance On 'Freedom Ring'

The recent street parade in Cleveland in advance of the annual Rodeo, sponsored by the American Legion was ingeniously tied in to his first-run showing of "Let Freedom Ring" at Loew's Stillman, by Manager Jack Lykes through his contacts with the Legion officials. Lykes tied in with the local Packard dealer, who furnished a new convertible coupe. Properly bannered with co-op copy, the car was used by the Legion Commander-in-Chief to head the parade in company with a local girl garbed in cowgirl costume. The parade made the main streets and the wide attention drawn to the cowboys, cowgirls, Indians and brass bands was thus "copped" by Lykes as an entirely costless and efficient buildup for his date.

Burro Used for Ballyhoo

Similar to the animal in the picture, was a small burro which, bannered with theatre copy and led by a man in Western costume was also used for a street ballyhoo in addition to taking part in the parade. Jack reports that the "animule," with the usual stubbornness of his kind, often took a notion to recline in the middle of the street, causing a lot of extra but unexpected attention. As another bid for newspaper attention, Lykes extended an invitation to the mounted Rodeo cowhands to see the picture, their horses tied out front to an old parking sign. It was arranged that local traffic cop would be shown giving the horses "no parking" tickets.

The breakfast matinee used previously by the theatreman on another attraction was repeated for his current date, promoted coffee and doughnuts served to patrons at 8:30 at the opening day first show. Papers used the story and photos and Jack found that patrons appreciated the courtesy which bolstered regular business as the house opens regularly at nine in the morning.

"LET'S HEAR FROM YOU"

Caldwell Gives "Finn" Well Rounded Campaign

Local youth resembling Mickey Rooney was dressed in fishing garb, bannered back and front with title and playdates, paraded streets as part of Wally Caldwell's "Huckleberry Finn" opening at Loew's Valentine, Toledo. Special letters were mailed to all schools, women's clubs, etc., calling attention to the opening and bookmarks were distributed through 15 branches of the public library system, plus scene still displays on all bulletin boards.

Windows included fishing tackle equipment with seven-foot cutout of Mickey serving as background, a Rooney clothing window with art, picture and playdate credits and book store featured editions of "Huck" with tiein copy. Announcements were made over WTOL in addition to a 15-minute "man-on-the-street" broadcast in front of lobby and papers were generous with stories and art on the picture.

Schools Pay Full Admission Price At 'Finn' Preview

A special invitation screening on "Huckleberry Finn," which actually made money for the theatre is reported by Manager Glenn H. Nelson, Harris, Findlay, Ohio, the show put on especially for the 6th, 7th and 8th grade students of the county schools at the regular children's admission price.

Nelson arranged for a print of the picture to be sent on in advance and then sold his school officials on allowing the children to see the show at 9:30 in the morning, which would allow them to get back to classes before the noon hour. The importance of the Mark Twain classic was so well emphasized that over 700 children attended. In addition to the actual gross obtained by the theatreman, he had that many youngsters in all parts of the county plugging the show in advance. Further buildup was obtained in the local press, the newspapers making much of the event.

Campaign Proves Costless

Outside of Nelson's time and effort in promoting the show, there was no money expended in exchange for the publicity and word-of-mouth advertising. The countup found the theatre actually making a profit on the screen.

The Round Tabler writes he is pleased with this accomplishment since by so doing he avoided the usual advance screening for a selected few of the city's prominents, a proceeding he has discovered not very profitable. It is his contention that the restricted preview does not return overly enthusiastic newspaper publicity, nor is the word-of-mouth advertising of great value. The special screening for the school children, he found, also avoided the expense incidental to the usual invitational preview.

"LET'S HEAR FROM YOU"

Lifesize Star Cutout Helps Exploit "Kid"

Street stunt which Harry Unterfort reports attracted plenty of attention was used by him for opening of "Oklahoma Kid" at Keith's, in Syracuse. Lad carrying giant cutout of Cagney with title, playdates, etc., walked and rode through streets attracting the attention anticipated by the theatreman. Another street bally consisted of boy dressed as cowhand in buckskin suit with fringed edges, plus back sign heralding the opening. Through cooperation of Station WFBL, a street quiz in front of theatre was engaged in, with picture coming in for its share of plugs.

Held at the Municipal Airport for "Wings of the Navy" was a glider contest with the *Journal American* cooperating by running stories and pictures ahead of opening and through engagement. Old plane was promoted from airport and planted atop marquee, lad wearing aviator's suit with helmet, goggles and back sign paraded streets and complete fleet of *Jonrnal American* trucks were bannered with appropriate copy.

Quigley Grand Awards Ceremonies to Be Held in New York, May 16

The Silver and Bronze Quigley Grand Awards for 1938 are to be presented to John Burhorn and George Limerick in New York, at the Hotel Astor, on May 16th. The presentations will be preceded by a luncheon given by Martin Quigley in honor of the winners, at which leading industry heads will be in attendance.

As guests of *Motion Picture Herald*, winners are expected to arrive on May 15th, for a week's stay. In addition to the Awards ceremonies, a full program of entertainment is being arranged with the cooperation of the various motion picture companies and other industry organizations. Special luncheons, dinners, theatre parties and other divertissements are planned for the visitors, as are trips to the World's Fair and similar points of interest.

The theatremen were voted their honors at the annual Quigley Grand Awards Judging, which took place on February 7th. Burhorn, voted the Silver Grand, is manager of the subsequent-run Gayety Theatre, in South Chicago, a unit of the Indiana-Illinois Theatres. Limerick, voted the Bronze Grand, is city manager for the Griffith interests, in Enid, Oklahoma.

Backseat Driver's License Distributed by Martin

Gag novelty throwaways were distributed by Dave Martin, of the Fox Paramount, Hollywood, in the form of "baskseat driver's license," issued from the State of Insanity. Card certified that the holder had passed all tests for hysteria and nervousness and was therefore permitted to operate, dominate, irritate and criticize the chauffeur either from the rear or front seat. Note at bottom of the card was to the effect that holders of the license were advised to "shut up, stop worrying the driver and make an appointment to see," etc., etc. Martin distributed the cards to all gentlemen as they left the theatre.

"LET'S HEAR FROM YOU"

Candid Camera Tieup

As a tie-up with "Jesse James," Francis Falkenburg at the Alabama Theatre, Birmingham through the Birmingham News offered a $25 cash prize to the amateur cameraman getting the best picture of a modern Jesse James with boots, mask, brace of six-shooters and all, who paraded up and down the streets for one day. Two other cash prizes were offered runnersup also tickets to the show. Birmingham Camera Club induced to tie in on the promotion. Pictures became property of theatre for display.

LOEW PATRONS GIVEN "CAFE SOCIETY" NIGHT

Five couples, one from each borough of New York City, among Loew's Theatres patrons were recently given a tour of the leading New York night spots popularized by "cafe society" on a contest arranged by Oscar A. Doob's ad department for the picture of that name.

Entrants were requested to answer in no more than 100 words why they wanted to see the picture. Winners were allowed to pick the spots where they wished to dine and dance.

Johnson Launches "Quiz" Programs

To announce to his patrons the inauguration of a weekly "quiz" program at the Opera House, Millinocket, Maine, Manager Bill Johnson distributed mimeographed heralds week ahead of opening series with full information. Five simple questions are asked the audience each week with 10 seconds allowed for answering each. The first person to supply the correct answer to each question receives a week's pass. If no correct answer is received, a two weeks' pass is given to the person answering the next question. After five questions have been answered, a sixth, slightly harder, is asked, allowing a full minute for reply. First person supplying correct answer receives a $5 cash award and if no one answers the cash is carried over to the following week. Three prominent local residents serve as judges and their decisions are final.

A comprehensive teaser campaign was engaged in by Johnson for "Gunga Din," through judicious use of stickers on which was printed "You're a better man than I am, Gunga Din." These were plastered on doors and windows all over town several weeks ahead of opening, and by the time the picture opened, the line was a real catch word.

"LET'S HEAR FROM YOU"

Theatre Anniversary Gets Comprehensive Campaign

Gala first anniversary celebration for the Highland Theatre, in Akron, Ohio, was arranged by District Manager Harry Brown, Jr., with entire theatre block decorated with pennants and electric lights provided by cooperating merchants. Each store held a special anniversary sale, local dailies coming through with stories and editorial in addition to devoting full column to Brown.

Special anniversary meeting of the theatre kid club was held with extra prizes and gifts promoted for the entire aggregation. Local baker donated an eight-foot cake for lobby display, each member of the house staff wrote 15 letters to telephone subscribers, and as an added feature, story was run in papers that anyone possessing original invitation from opening night a year ago would be admitted free.

Carlson Secures 'Follies' Premiere In Honor of Star

Since Bess Ehrhardt learned to skate and went to school in Superior, Wisconsin, and since that community is credited with being the center of winter carnival activities, it was Manager Gus Carlson's idea that the world premiere of "Ice Follies of 1939" co-starring the local girl should be held in her home town. His efforts in this direction, in cooperation with John J. Friedl, Minnesota Amusement Co., president, Charlie Winchell, circuit ad head, H. C. Buchanan and M-G-M distribution executives were successful, with the opening held at the Palace in Superior reported as the greatest event in local theatrical history.

Although the event was held early in March, publicity began in the last months of 1938, the local *Evening Telegram* assigning its Hollywood correspondent to forward publicity stories, feature articles, etc., to keep interest high. The advance barrage of publicity was topped with a special seven-page souvenir section of the paper, the front page an elaborate art display made up by Winchell and run free of charge. Rest of section was filled with congratulatory outside ads, publicity and art on the picture.

Skating Float Wins First Prize

Exploitation started a month ahead, the theatre entering a special float in the Chamber of Commerce winter carnival. Featured on the float was a specially constructed skating rink upon which two local skaters performed intricate figures. Metallic signs with theatre copy were used for decoration and four boys dressed in carnival costume walked on each side of the float carrying large railroad flares. The theatre exhibit, incidentally, was awarded first prize.

Consistent publicity and exploitation during the weeks ahead led up to the night of the premiere, when the theatre front was decorated with special lighting effects such as railroad flares, giant flood lights, etc. For lobby decoration a giant skating shoe used in the St. Paul ice carnival parade was secured for Carlson by Winchell. Platform to support skate was erected and bannered with copy made up of silver tinsel. Four lifelike penguins decorated each corner, their eyes flickering on and off. The official queen's float used in the St. Paul carnival was also promoted for the opening.

Star Telephone Hookup Arranged

At the theatre prominent guests broadcast greetings from the lobby where congratulatory wires from Hollywood stars were read. Later the broadcast was transferred to the stage with Mr. Buchanan in charge of the official ceremonies. The highlight here was a phone call from Miss Ehrhardt on tour, the call amplified so that the audience, sidewalk crowds and those listening to the broadcast at home could hear the message.

Following the premiere a special midnight show was put on to accommodate the waiting crowds and other events publicized later included a "Bess Ehrhardt Day" sponsored by the high school which she had attended, the student body attending special performance.

PARAMOUNT PORTFOLIO FOR "U. P." PRESS BOOK

Measuring up to the advance publicity job on "Union Pacific" is the unusual press book portfolio put out by Paramount, the material coming in three different books covering exploitations, advertising and publicity. All are of standard size for convenience in filing.

The promotions are headed by a breakdown of Paramount's national campaign so far, the countrywide tiein with the Union Pacific railroad, and the Omaha premiere. In addition, there are 20 other national tieups with top advertisers in different fields, besides a wealth of promotional suggestions for all manner of local tieins that should fit most any situation.

Candid Camera Fans Snap "Jesse James"

Dressing lad as "Jesse James," Ed Fitzpatrick, Poli, Waterbury, Conn., sent the "outlaw" about town to remove "reward" tack cards previously posted on telegraph poles. Having promoted time from Station WATR, announcements were made that on a certain day, man attired as the famed desperado would make his way about town removing the signs.

Where James would go was not divulged, but guest tickets were awarded to candid camera fans who succeeded in snapping the bandit as he removed one of the posters. Cash prizes also went to those submitting clearest and sharpest "pieces of evidence."

Fitz reported that the stunt created citywide interests and that the picture and theatre received innumerable plugs in papers. Entire cost to the theatre being salary of ballyhoo man.

"LET'S HEAR FROM YOU"

Civic Choral Society Tied to "Great Waltz"

Highlighted by the personal appearance of the Civic Choral Society of Connellsville on the stage singing appropriate Viennese music, "The Great Waltz" was sponsored by this society and was a grand success both financially and for publicity purposes, by Earl Bower, at the Orpheum Theatre, Connellsville, Pa.

Special ads in the newspaper by the Choral Society and the theatre, attractive posters with violin cutouts on them in the store windows, a large bass violin with the "Great Waltz" information on it in the lobby of the theatre, and a special trailer on the screen helped herald the opening.

"LET'S HEAR FROM YOU"

Teufel Sells "Jamboree"

Numerous upright signs showing Gene Autry eating Wheaties were planted in store windows through city by George Tuefel, Liberty, Wheeling, West Va., as part of his campaign on "Western Jamboree." Sandwich man on streets exploited the attraction, chain grocer carried plug on their mimeographed mailing list sheets and newspapers came through with stories and art work on the picture.

Schine-men Find New Juvenile Club Popular with Kids

A new idea for juveniles, the "Honesty-Pays" Club has been launched at Schine's Vine Theatre, Mt. Vernon, Ohio, the promotion originated by Kroger Babb, Schine's ad-man and carried out by Manager Ron Sturgess.

Local dairy and ice cream company underwrites all costs and provides prizes distributed at every meeting.

Members are given official booklet, containing rules and regulations and number of coupons. For each meeting children fill in coupons affirming that in the past week they have purchased one or more designated products handled by the sponsor and enumerated in the coupons. Included also are ads for the serial "Scouts to the Rescue," which is shown at each meeting. Prizes include ice cream and major items such as baseball outfits, cameras, vanity cases, etc.

School officials, church leaders and merchants have been found willing to cooperate. Each week the youngsters are given an opportunity to confess any wrong-doings and then are pledged to another week of honesty at school and at play. The club will elect its own officers soon with stage programs and other features being carded for future Saturdays.

Arranges Style Show

Reported by Babb to have brought in a record evening's business was recent style show put on at the Vine Theatre, Mt. Vernon, Ohio, in cooperation with department store which produced and advertised the event. Arranged by Manager Jim Platt was a special promenade walk built out over the first 10 rows of seats on which the models displayed latest styles. All costs were borne by store.

In conjunction with the recent series of round trips to the New York World's Fair promoted by the Schine Mt. Vernon Theatres from local merchants, Babb forwards a 24-page special tabloid newspaper put out with Platt and Sturgess to build up interest in these prizes. Ads of 25 leading merchants paid for the cost of the edition which includes scene shots of coming pictures and photos of the Fair.

"LET'S HEAR FROM YOU"

Newspaper Contest Builds "Frankenstein"

Inspired by "Son of Frankenstein," George Sarvis, Library Theatre, Warren, Pa., held a newspaper contest with prizes going to those submitting best letters on their most frightening experiences. Most hair-raising letters together with winners' names were published in the paper.

For his front, giant cutout of Lugosi was used, title letters set against a spider-web background, radio announcements were made over WJTN, and an old reliable worked for Sarvis in the form of a fish bowl in lobby, patrons invited to stop and look at the invisible South American sail fish created by Frankenstein.

Exploitation Briefs Here & There

Contacting Leland Abbott and his partner who were en route from Alaska to New York with their troupe of huskies, "Chick" Tompkins, of the Voge Theatre, East Chicago, Ind., contacted the lads and prevailed upon them to include that city on their line of march to the New York World's Fair. Figuring out a way to tie the team into his current showing of "Kentucky," "Chick" paraded the aggregation through the streets with banners reading "We came all the way from the Canadian Arctic to welcome 'Kentucky' at the" etc., etc. Local dailies picked up the stunt with stories and photos.

▽

Entire staff of the Strand Theatre, Oshkosh, Wis., were dressed as gobs ahead and during run of "Wings of the Navy," all part of Manager F. B. Schlax's buildup on the picture. Theatreman further contacted parents of local boy who at present is a flying instructor at Pensacola and secured pictures for tiein lobby board. Small gasoline planes were promoted from airplane club and hung throughout theatre, propellers, wheel, connecting rod, etc., etc., were also secured for display purposes and through tiein with Naval Recruiting Station at Oshkosh, Schlax arranged with the officer in charge to send over a special two-reel naval short which was shown in conjunction.

▽

Designed especially for mailing to railroad men as well as farmers in the vicinity of Danville, Ky., was the card distributed by Bill Yeakle, of the Kentucky, as advance for "Let Freedom Ring," copy tied directly to the railroad sequences in the picture. Also broadcast by Bill for "My Lucky Star" were small envelopes containing a puzzle. Copy on outside read "We're puzzled as to how we can adequately describe Sonja Henie in," etc., etc.

▽

Visiting cards, the fronts of which carried copy reading "What did she ask, when mother said 'Yes, My Darling Daughter?' " were distributed by J. B. Clements in advance of that picture's opening at the Egyptian Theatre, Sioux Falls, S. D. Reverse side informed readers that they would get the answer by seeing the picture at the etc., etc.

Gag lobby setpiece was used with the instructions on "how to get your man," planted on display were a gun, book of poems and other paraphernalia.

▽

A card that not only told that the thrills of "Trader Horn" would pull your hair out, but also supplied the hair, was the novelty distributed by Glenn Fannin, publicity director of the Cactus Theatre, Lubbock, Texas for that date. Slits in cards were threaded with a number of actual horse hairs through small photo of a clenched fist. Tiein copy together with playdates, etc., followed.

Pick-A-Star Competition Launched by Friedman

Reported as being one of his brain children is the pick-a-star contest inaugurated by H. L. Friedman, Ritz Theatre, Pittsburgh, Penna. Numbered slips of paper are placed in box in lobby and as each patron purchases a ticket he has a chance to draw a slip. On table are photos of stars, all turned face down and all numbered. If the number drawn by the patron corresponds to the one on picture of star advertised as the "lucky star," he receives in addition to the photo, guest tickets.

If the number the patron draws is not one calling for a "lucky star," yet the number corresponds with one of the numbered stills, he receives the photo as a gift. Friedman reports the gag as proving highly successful and that the scheme affords a good opportunity for the distribution exchanges to get rid of odds and ends in star photos.

"LET'S HEAR FROM YOU"

Limerick Tiein Aids "Gunga Din"

Planted in the Cleveland Plain Dealer by Manager Ed Miller and publicist Manny Pearlstein, at Warners' Hippodrome was a limerick contest in advance of "Gunga Din." Cash prizes and guest tickets going to winners. Art and publicity breaks were started five months ahead and subsequent breaks were received right through to opening. Also effected was tieup with advertising agency which conducts a quiz-bee program over WHK, tickets also offered on this with picture plugs secured.

For "Wings of the Navy," tie up was made with the *Cleveland Press,* then currently conducting a contest awarding aviation scholarships as prizes. Theatremen invited about 150 of the contestants to view the first showing in return for gratis newspaper space. Study guides were furnished the school board, who in turn distributed them among high school English classes for discussion in classes three weeks in advance of opening.

"LET'S HEAR FROM YOU"

Missing Letter Contest Planted on "Antoinette"

Conceived by Walter E. Mock, assistant manager, Loew's Kameo, Brooklyn, was the missing letter contest in connection with "Marie Antoinette." Fifteen leading stores in the neighborhood cooperated, distributing entry blanks and prominently displaying window cards. On card in each store one of the letters which would aid spell out title name was conspicuously spotted, entrants were then invited to find the other 14 letters in neighborhood store windows and when the list was completed, turn it in to the theatre. First 20 submitting correct list received guest tickets to the picture.

"LET'S HEAR FROM YOU"

Beery Appointed Honorary Sergeant

Harvey Kny, of the Rialto Theatre, Racine, Wis., really went to work on "Sergeant Madden" and had Wally Beery made an honorary sergeant of the Racine police force with commission issued to the star. Stories received prominent mention in local press, together with play dates and picture copy.

Rules for the Quigley Awards

Awards are now voted on single exploitations and not on complete campaigns as formerly. This includes goodwill and institutional ideas as well as those on pictures.

▽

Each Quarter is divided into two-week preliminary contests.

▽

Winners in each preliminary are appointed Fortnighters.

▽

Entries of Fortnighters in each Quarter are judged for the Quigley Quarterly Plaques, Medals and Citations.

▽

Quarterly Plaque, Medal and Citation Winners are appointed Quartermasters.

▽

Entrants registering the best records of Quigley Plaques, Medals and Citations in the four Quarters will be eligible for the Grand Awards judging.

▽

There are no classifications of population or situation. Everyone starts from scratch.

▽

Every theatreman everywhere is eligible to compete.

▽

All product is eligible — features, shorts, serials. Also stage shows, amateur presentations, etc.

▽

More than one idea may be included in one entry but Preliminary Awards will be voted for best individual idea.

▽

No fancy entries are necessary. With the usual "evidence", submit brief description and "reasons why" an entry should be considered.

▽

When complete campaigns are forwarded, entrants are requested to mark individual ideas for Awards consideration.

▽

There are no more deadlines. All exploitations will be entered in the Fortnightly competition underway on date they are received.

personalities

HENRY RODICK
manager of the Tower in Kansas City has been transferred to the Uptown. Other Fox Midwest changes made by Lon Cox include CHARLES BARNES at the Uptown to the Linwood; OWEN HITCHLER from the Linwood to the Vista; RALPH WALLACE Vista to the Rockhill; GLEN CARROL, Rockhill to the Warwick; MORRILL MOORE from the Warwick to the Isis and Apollo and F. E. RITTER from the Isis and Apollo to the Fox. DALE HAVELONE of the Madrid and PAUL REINKE of the Brookside have exchanged posts. JACK MAYES, formerly assistant manager at Beatrice, Neb., has temporarily taken over Marysville, Kan., succeeding GLEN HALL, resigned.

▽

WILLIAM CLARK
has been appointed manager for RKO in Dayton replacing JOE GOETZ who returned to Cincinnati as assistant division manager. WILLIAM WEAGLEY, assistant at the RKO Colonial has been promoted to manager of the RKO State with ROBERT TUCKER, chief of service at the Colonial moving into Weagley's post.

▽

LEW CHATHAM
succeeds TED SILVER as manager of the Booth at Independence, Kans.

▽

JIMMY McNEESE
former manager of the Ismo, at Coffeyville, Kans., has been placed in charge of the Tower in Tulsa.

▽

A. O. LUDWIG
has reopened the Rialto in Adair, Iowa.

▽

EDWARD HYMAN
formerly with the Cocalis Circuit, has joined Prudential & Playhouse Operating Company as assistant to Joseph M. Seider.

▽

BOB ETCHBERGER
of Loew's State, Norfolk, Va., succeeds IRVING MARTIN at Loew's Century, in Baltimore.

▽

MIKE GOODMAN
formerly exploitation manager of Colonial Pictures, Ltd., of Toronto, has been appointed manager of the Duchess Theatre. AARON WOLFE, previously at the Duchess, is now in charge of the Rex, Toronto, succeeding S. GOLDSTONE, who is operating the new Center Theatre at Peterborough, Ontario.

▽

DAVID DALLAS
has been named city manager for the Griffith-Dickinson Theatres in Parsons, Kansas. LEW CHATHAM has been transferred to the Booth in Independence, Kansas.

▽

LAWRENCE D. CAPLANE
assistant of the RKO Grand, Columbus has been shifted to a similar post at the Palace succeeding LYLE C. GANN who joined Fox-Midwest at Kansas City. NOEL BAKER, Grand treasurer replaces Caplane and JOHN FRY, assistant at the Majestic moves into Baker's post. WALTER A. SHOTT, JR. has been promoted to assistant at the Majestic.

JUDITH SARAH (weight, 8 pounds), arrived on April 19th at the home of Mr. and Mrs. Emanuel Frisch. Father is in the home office of Frisch & Rinzler in Brooklyn.

▽

NANCY ANNE (weight, 6 pounds) to Mr. and Mrs. Jay Kimmel. Proud daddy manages Wilder's Gates Theatre, in Portsmouth, Va.

▽

BEVERLY ANNE (weight, 7 pounds) to Mr. and Mrs. Al Mayes. Al is the manager of the Palace Theatre in Graham, Texas.

▽

HERMAN PETT
manager of the St. George Playhouse, in Brooklyn, has left for Florida for brief vacation.

Showmen's Calendar

JUNE

1st	Kentucky Admitted to Union—1792
	Tennessee Admitted to Union—1796
	Gertrude Michael's Birthday
2nd	Hedda Hopper's Birthday
	Johnny Weismuller's Birthday
6th	Nathan Hale Born—1755
9th	John Howard Payne Born—1791
10th	Benjamin Franklin Drew Lightning from Clouds—1752
11th	Richard Strauss, German Composer, Born—1864
14th	Flag Day
15th	Charter of Boy Scouts of America Granted—1916
	Arkansas Admitted to Union—1836
16th	Stan Laurel's Birthday
17th	Ralph Bellamy's Birthday
18th	Father's Day
	Jeanette MacDonald's Birthday
20th	Errol Flynn's Birthday
21st	Longest Day in Year (First Day of Summer)
23rd	William Penn Signed Treaty of Peace with Indians—1683
25th	General Custer's Defeat by Indians—1876
28th	Polly Moran's Birthday
30th	Glenda Farrell's Birthday

DAN REDDEN
has been appointed manager of Hamrick-Evergreen's Paramount in Seattle, succeeding WILLIAM HAMRICK, resigned. CLYDE STROUT, assistant of the Orpheum has taken Redden's post, at the Coliseum.

▽

C. E. WERDEN
has purchased the Capitol in Hartley, Iowa.

▽

STANLEY BLACKBURN
has taken over the Mainstreet at Fremont, Neb., from R. R. BOOTH.

▽

ERNIE KOENIGUER
has purchased the Broadway from C. E. WERDEN at Centerville, S. D. and the Emerson, Neb., has been transferred from ROY HINGST to AUGUST HINGST.

▽

JACK W. PENNEWELL
has become house manager of the Lexway, Baltimore, Md.

▽

EDMUND BRANDHORST
has resigned as manager of the Riviera Theatre, Rochester.

▽

EARL SETTLE
manager at Okmulgee, Okla., has been transferred to Frederick to manage the Ramona, Ritz and Grand. KENNETH BLACKLEDGE, Frederick manager, has been placed in charge of the Criterion, Royal and Empress at El Reno, Okla. BOYD SCOTT, assistant manager of New Braunfels, Tex., has been promoted to manager of the Strand and Ritz in Uvalde, Tex., and FRED JACKSON, of Seminole, Okla., has taken charge of the Campus, Sooner, Varsity and University Theatres in Norman, succeeding LEW CHATHAM.

▽

WALTER MOCK
assistant manager of the Loew's Cameo, has been promoted to manager of the Canal. Other Loew changes include PAUL SWATER, chief usher at the Prospect to assistant at Astoria; MARTIN WALDMAN, from the Canal to the Burland; EDWARD CRAWFORD from the Burland to the New Olympia; BEN NEWMAN from the Rio to the Elsmere who swapped spots with GEORGE KIRBY and JOHN O'CONNOR assistant at the Astoria goes to the Kameo.

▽

MAURICE PARKS
has acquired the Atlantic Theatre, Atlantic Highlands, N. J., from JOHN McNAMARA.

▽

JACK VAN LLOYD
has resigned as general manager of the Cameo Circuit, in Miami Beach, to manage the Bibb Theatre, in Macon, Ga.

▽

REX BODOIN
is now director of advertising and publicity for the Waco Theatre, Waco, Texas.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Col-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel....................Col
Across the Plains, West................Mono
Adventures In Sahara, Mel................Col
Adventure of Giacomo Casanova, Mel..Ameritai
Adventures of Huckleberry Finn, The, 923 Com-Mel. ....MGM
Adventures of James Arden, 321, Mel......WB
Affairs of Annabel, 902, Com.............RKO
Alexander's Ragtime Band, 903, Mus..20th-Fox
Alf's Button Afloat, Com..............Foreign
Algiers, Mel. ....UA
Alla en la Rancho Grande, Mus.......Foreign
All This and Heaven Too, Mel............WB
Almost a Gentleman, 920, Mel...........RKO
Always in Trouble, 914, Com.........20th-Fox
Ambush, 3820, Mel.......................Para
Andy Hardy Gets Spring Fever, Com...MGM
Angels With Dirty Faces, 351, Mel........FN
Annabel Takes a Tour, 908, Com.........RKO
Annie Laurie, Mel.....................Foreign
Arkansas Traveler, 3806, Com............Para
Arrest Bulldog Drummond, 3812, Mel.....Para
Arizona Cowboy, West....................Col
Arizona Legion, 982, West..............RKO
Arizona Wildcat, 929, Com...........20th-Fox
Army Girl, 7002, Mel.....................Rep
Artists and Models Abroad, 3817, Com....Para

B

Back Door to Heaven, Mel...............Para
Ballerina, Mel.........................Foreign
Battle of City Hall, Mel.................WB
Beachcomber, The, 3863, Mel...........Para
Beau Geste, Mel........................Para
Beauty for the Asking, 915, Com.........RKO
Big Town Czar, Mel.....................Univ
Bizarre Bizarre, Com................Foreign
Billy the Kid Returns, 851, West.........Rep
Black Bandit, 3051, West................Univ
Blackwell's Island, 361, Mel............FN
Blind Alley, Mel.........................Col
"Blondie," Com..........................Col
Blondie Meets the Boss, Com.............Col
Booloo, Mel............................Para
Bouquets from Nicholas, Com........Foreign
Boy Friend, 943, Com...............20th-Fox
Boy's Reformatory, 3823, Mel............Mono
Boy Slaves, 911, Mel....................RKO
Boy Trouble, 3824, Mel................Para
Boys Town, 902, Mel...................MGM
Bridal Suite, Com.-Mel.................MGM
Broadway Musketeers, 368, Mel............FN
Broadway Serenade, 931, Mus...........MGM
Bronze Buckaroo, Mel................St. Rts.
Brother Orchid, Mel......................WB
Brother Rat, 355, Com....................FN
Burn 'Em Up O'Connor, 919, Com-Mel..MGM
Bulldog Drummonds Secret Police, Mel...Para

C

Cabira, Mel...........................Foreign
Cafe Society, 3826, Mel.................Para
California Frontiers, West................Col
Calling Dr. Kildare, 932, Mel...........MGM
Campus Confessions, 3802, Com...........Para
Cancion del Alma, Mel................Foreign
Captain Fury, Mel.......................UA
Captain Scorpiob, Com................Foreign
Carefree, 837, Mus-Com.................RKO
Career, Mel. ....RKO
Cat and the Canary, The, Mel..........Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel...20th-Fox
Charlie Chan in Reno, Mel...........20th-Fox
Chalked Out, Mel.........................FN
Champ, The, Mel.......................MGM
Champs Elysees, Com-Mel.............Foreign
Chasing Danger, 941, Mel...........20th-Fox
Chicago Ben, Mel.........................GB
Christmas Carol, 917, Com-Mel..........MGM
Cipher Bureau, 312, Mel..................GN
Citadel, The, 909, Mel..................MGM
Climbing High, 8072, Com................GB
Coast Guard, Mel. ....Col
Code of the Cactus, West.............St. Rts.
Code of the Fearless, West............St. Rts.
Code of the Secret Service, Mel...........FN
Code of the Streets, 3019, Mel...........Univ
Colorado Trail, The, West.................Col
Comet Over Broadway, 370, Mel..........WB
Convict's Code, 3822, Mel..............Mono
Convicts at Large, Mel................St. Rts.
Confessions of a Nazi Spy, Mel...........FN
Coral Rocks, The, Mel................Foreign
Cowboy and the Lady, Com.................UA
Crashing Through, 327, West..............GN
Crime Over London, Mel..................GB
Crime Ring, Mel........................RKO
Crime Takes a Holiday, Mel..............Col
Crossroads, Mel.......................Foreign

D

Dangerous Cargo, Mel...............20th-Fox
Dangerous, Fingers, Mel................Mono
Dark Eyes, Mel.......................Foreign
Dark Sands, Mel......................Foreign
Dack Victory, 354, Mel...................FN
Dawn Patrol, 303, Mel....................WB
Delinquest Parents, Mel..............St. Rts.
Devil on Wheels, The, Mel...............WB
Devil's Island, 313, Mel..................WB
Disbarred, 3818, Mel....................Para
Disputed Passage, Mel...................Para
Divorce of Lady X, Com. (C).............UA
Dock on the Havel, Mel...............Foreign
Dodge City, 304, Mel. (C)..............WB
Double Crime in the Maginot Line, Mel. Foreign
Dove, The, Mel..........................RKO
Down in "Arkansaw," 805, Mus...........Rep
Down on the Farm, 920, Com.........20th-Fox
Down the Wyoming Trail, West.......Mono
Dramatic School, 915, Mel..............MGM
Drifting Westward, 3853, West..........Mono
Drums, Mel. (C).........................UA
Duke of West Point, Mel..................UA
Duke Steps Out, Mel..................St. Rts.
Dust Be My Destiny, Mel................WB
Dybbuk, The, Mel.....................Foreign

E

Each Dawn I Die, Mel....................WB
East Side of Heaven, Mus-Com..........Univ
East Side, West Side, Mel..........20th-Fox
Edge of the World, Mel...............Foreign
Empire of the West, West................GN
Empty World, Mel........................GB
Everybody's Baby, 931, Com..........20th-Fox
Everything Happens to Ann, Com-Mel.....GN
Exile Express, 301, Mel...................GN
Exposed, 3032, Mel.....................Univ

F

Family Next Door, 3020, Com..........Univ
Family Affair, A, Mel....................WB
Fast and Loose, 924, Mel...............MGM
Federal Man Hunt, 820, Mel..............Rep
Federal Offense, Mel....................Para
Feud of the Range, West.............St. Rts.
Fighting Thoreughbreds, 821, West.........Rep
First Offenders, Mel......................Col
Fisherman's Wharf, 844, Mus............RKO
Five Came Back, Mel....................RKO
Five of a Kind, 919, Mel............20th-Fox
Fixer Dugan 922.........................RKO
Flight at Midnight, Mel..................Rep
Flight Into Darkness, Mel............Foreign
Flight to Fame, Mel......................Col
Flirting with Fate, 914, Com-Mel.......MGM
Flying Irishman, 919, Mel...............RKO
Foggy Quay, Mel......................Foreign
Forged Passport, 823, Mel................Rep
For Love or Money, Mel.................Univ
40 Little Mothers, Mel................Foreign
Four Daughters, 352, Mel.................FN
Four Feathers, Mel.......................UA
Four Girls in White, 921, Mel..........MGM
Four's A Crowd, 306, Com................WB
Freshman Year, 3025, Com-Mel..........Univ
Frog, The, Mel...........................GB
Frontier Pony Express, West............Rep
Frontier Scout, 325, West.................GN
Frontiersman, 3856, West................Para
Frontiers of '49, West....................Col
Fugitives for a Night, 903, Com.........RKO

G

Gambling Ship, 3023, Mel...............Univ
Gang, The, Mel.......................St. Rts.
Gang Bullets, 3818, Mel.................Mono
Gang's All Here, The, Com-Mel......Foreign
Gang Smashers, Mel..................St. Rts.
Gangster's Boy, 3801, Mel...............Mono
Gantry the Great, Mel....................WB
Garden of the Moon, 358, Mus-Com........FN
Geronimo, Mel.........................Para.
Ghost Town Riders, 3054, West..........Univ
Girl Downstairs, The, 916, Com-Mel.....MGM
Girl from Brooklyn, The, 951, Mel...20th-Fox
Girl from Mexico, Com-Mel..............RKO
Girl Must Live, Com......................GB
Girl Refuge, The, Mel.................Foreign
Girls on Probation, 369, Mel..............FN
Girls' School, Mel........................Col
Glory of the Faith, Mel...............Foreign
Going Places, 359, Com-Mel..............FN
Golden Boy, Mel. ....Col
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, Com-Mel..........MGM
Good Girls Go to Paris, Com-Mel..........Col
Gorilla, The, 944, Com-Mel..........20th-Fox
Gracie Allen Murder Case, Com-Mel......Para
Grand Illusion, Mel..........Foreign (World)
Grand Jury's Secrets, Mel...............Para
Great Man Votes, 913, Com..............RKO
Great Waltz, The, 908, Mus............MGM
Guilty Trails, 3052, West................Univ
Gunga Din, 912, Mel....................RKO
Gun Packer, 3851, West.................Mono
Gunsmoke Trail, West...................Mono

H

Hard to Get, 310, Com-Mel...............WB
Hardys Ride High, 934, Com-Mel........WB
Harlem Rides the Range, West........St. Rts.
Hatred, Mel. ....Foreign
Heart of the North, 362, Mel. (C)......FN
Heart of Paris, Mel...................Foreign
Heaven on a Shoestring, Mel............Para
Hell Bound, Mel......................St. Rts.
Hell's Kitchen, Mel.......................WB
Herbst Manover, Com................Foreign
Heritage of the Desert, Mel..............Para
Heroes of the Desert, 7118, West..........Rep
Hey! Hey! U. S. A., Com............Foreign
His Exciting Night, 3036, Com..........Univ
Hobby Family, The, Com.................WB
Hold That Co-ed, 907, Com..........20th-Fox
Home on the Prairie, 842, West...........Rep
Homicide Bureau, Mel....................Col
Honolulu, 922, Mus-Com.................MGM
Honor of the West, 3055, West...........Univ
Hostages, The, Mel..................Foreign
Hotel Imperial, Mel......................Para
Hound of the Baskervilles, 936, Mel..20th-Fox
House of Fear, The, Mel...............Univ
Human Beast, The, Mel.............Foreign

I

I Am a Criminal, 3812, Mel.............Mono
I Am the Law, Mel.......................Col
Ice Follies of 1939, 925, Com-Mel.......MGM
I Demand Payment, Mel..............St. Rts.
Idiot's Delight, 920, Com-Mel...........MGM
If I Were King, 3810, Mel..............Para
Illegal Traffic, 3809, Mel................Para
I'm From Missouri, 3830, Com.........Para
In Early Arizona, West...................Col
In Old Mexico, 3855, West..............Para
In Old Montana, West.................St. Rts.
Inside Story, 934, Mel...............20th-Fox
Inspector Hornleigh, 945, Mel........20th-Fox
International Crime, Mel..................GN
Invitation to Happiness, Com-Mel........Para
Island of Lost Men, Mel................Para
I Stand Accused, 806, Mel................Rep
I Take This Woman, Com-Mel..........MGM
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderul World, Mel.............MGM
It's in the Air, Mel.....................Foreign
Itto, Mel. ....Foreign
I've Got a Horse, Mel................Foreign
I Was Made a Convict, 824, Mel..........Rep

J

Jesse James, 921, Mel. (C)..........20th-Fox
Jones Family at Grand Canyon, Com. 20th-Fox
Jones Family in Hollywood, 946, Com..20th-Fox
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Juarez and Maximilian, Mel.........St. Rts.
Just Around the Corner, 915, Mus-Com. 20th-Fox
Juvenile Court, Mel.......................Col

K

Kentucky, 923, Mel. (C)............20th-Fox
Kid from Kokomo, The, Mel..............WB
Kid from Texas, Mel....................MGM
King of Chinatown, 3827, Mel..........Para
King of Alcatraz, 3804, Mel..............Para
King of the Turf, Mel.....................UA
King of he Underworld, 317, Mel.........WB
Knight and the Lady, Mel.................WB
Kreutzer Sonata, Mel.................Foreign

L

Lady and the Mob, The, Com.............Col
Lady's from Kentucky, The..............Para
Lady Objects, The, Mel...................Col
Lady Vanishes, 8011, Mel.................GB
Lambeth Walk, The, Mus.-Com.......Foreign
Last Express, 3028, Mel.................Univ
Last Warning, The, 3027, West..........Univ
La Vierge Folle, Mel.................Foreign
Law Comes to Texas, The, West...........Col
Lawful Outlaws, West. ....Para
Lawless Valley, 981, West...............RKO
Law of the Texan, West...................Col
Law West of Tombstone, 909, West.......RKO
Let Freedom Ring, 926, Mus............MGM
Let Us Live, Mel.........................Col
Liebe Im ¾ Takt, Com...............Foreign
Lighthorse Harry, Com...................WB
Lightning Carson Rides Again, West...Victory
Listen Darling, 904, Mel................MGM
Little Adventuress, The, Mel..............Col
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Lone Wolf Spy Hunt, Mel...................Col
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Love Affair, 910, Mel....................RKO
Lucky Night, 933, Com...................MGM

M

Made for Each Other, Mel................UA
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Magnificent Fraud, The..................Para
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Man About Town, Com...................Para
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My Wife's Relatives, 810, Com.-Mel......Rep

N

Nancy Drew, Detective, 318, Mel.........WB
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Night in Ghost Town, A, West..........RKO
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North of Shanghai, Mel...................Col
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O

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Oklahoma Kid, 308, Mel.................WB
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Old Grad, Mel..........................Univ
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One Third of a Nation, 3825, Mel......Para
One Wild Night, Mel...............20th-Fox
Only Angels Have Wings, Mel...........Col
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Overland Express, 862, West............Col
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P

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Pirates of the Skies, 3033, Mel..........Univ
Port of Hate, Mel...................St. Rts.
Power to Kill, Mel......................Col
Prairie Justice, 3053, West.............Univ
Prairie Moon, 7107, West................Rep
Prairie Nights, West....................Col
Pride of The Navy, 822, Mel.............Rep
Prison Nurse, Mel.......................Rep
Prison Train, Mel...................St. Rts.
Prison Without Bars, Mel................UA
Pygmalion, 960, Com.-Mel..............MGM

Q

Q Planes, Mel...........................Col

R

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Racketeers on the Range, 984, West......RKO
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Lady, 328, West........................GN
Return of the Cisco Kid, Mel........20th-Fox
Return of the Frog, Mel.............Foreign
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Ride a Crooked Mile, 3815, Mel..........Para
Ride 'Em Cowgirl, WI-2, West..........GN
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Rio Grande, West.......................Col
Risky Business, 3029, Mel...............Univ
Road Demon, 918, Mel...............20th-Fox
Road to Eldorado, West.................Rep
Road to Reno, 3017, Com...............Univ
Roaring Nineties, The, Mel...............WB
Rolling Westward, 3863, West..........Mono
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Room Service, 901, Com.................RKO
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S

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Santa Fe Stampede, 863, West...........Rep
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Secrets of a Nurse, 3022, Mel.........Univ
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Sergeant Madden, 927, Mel.............MGM
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Silver on the Sage, 3858, Mel..........Para
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Sin of Lena Rivers, Mel.............St. Rts.
Sisters, The, 302, Mel...................WB
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Six Shootin' Sheriff, West................GN
Sixty Glorious Years, Mel (C)..........RKO
Slalom, Mel.........................Foreign
Smashing the Spy Ring, Mel.............Col
Smiling Along, 300, Com............20th-Fox
Society Lawyer, 930, Mel...............MGM
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Some Like It Hot, Mus..................Para
Song of the Buckaroo, 3861, West.......Mono
Son of Frankenstein, 3004, Mel..........Univ
Sons of the Legion, 3803, Mel..........Para
Sorority House, 924, Mel...............RKO
So This Is London, Com..............Foreign
South Riding, Mel........................UA
Southward Ho!, West.....................Rep
Spirit of Culver, 3014, Mel..............Univ
Spoilers of the Range, West..............Col
Spring Madness, 911, Com.-Mel.........MGM
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Stand Up and Fight, 918, Com.-Mel.....MGM
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Starlight Over Texas, 3859, West........Mono
Star Reporter, 3821, Mel................Mono
Stolen Life, Mel.........................Para
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Storm Over Bengal, 807, Mel.............Rep
Story of Alexander Graham Bell, The,
938, Mel..........................20th-Fox
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838, Mus...............................RKO
Straight, Place and Show, 911, Com...20-Fox
Strange Case of Dr. Meade, Mel.........Col
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Streets of New York, 3802, Mel........Mono
Stronger Than Desire, Mel............MGM
Student Nurse, Mel......................WB
Submarine Patrol, 909, Mel..........20th-Fox
Sudden Money, 3829, Com.-Mel.........Para
Suez, 913, Mel......................20th-Fox
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel...................Univ
Sunset Murder Case, 345, Mel............GN
Sunset Trail, 3857, West................Para
Susannah of the Mounties, 954, Com.-Mel.,
20th-Fox
Sweepstake Winner, Com. ....FN
Sweethearts, 910, Mus. (C)............MGM
Sweetheart of Sigma Chi, 3827, Mus.....Mono
Swing, Sister, Swing, 3021, Mus.........Univ
Swing That Cheer, 3026, Mel...........Univ

T

Tail Spin, 925, Mel.................20th-Fox
Tarnished Angel, 907, Mel..............RKO
Tarzan, Mel............................MGM
Tell No Tales, Mel.....................MGM
Terror of Tiny Town, Mel................Col
Texas Stampede, West....................Col
Texas Wildcats, West................St. Rts.
Thanks for Everything, 917, Mus.-Com..20-Fox
Thanks for the Memory, 3811, Com.......Para
That Certain Age, 2007, Mus.-Com.......Univ
There Goes My Heart, Com...............UA
There's That Woman Again, Com........Col
They Asked for It, Mel.................Univ
They Drive by Night, Mel............Foreign
They Made Me a Spy, 921, Mel.........RKO
They Made Me a Criminal, 307, Mel.....WB
This Man Is News, Mel..............Foreign
39 Steps, 8009, Mel.....................GB
Three Loves Has Nancy, 901, Com.-Mel..MGM
Three Musketeers, 927, Mus.-Com....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com.
Univ
Three Texas Steers, West.................Rep
Thundering West, The, West.............Col
Tidal Wave, Mel.........................Rep
Time Out for Murder, 908, Mel......20th-Fox
Titans of the Deep, 326, Mel............GN
Tom Sawyer, Detective, 3816, Mel.......Para
Too Hot to Handle, 903, Com.-Mel......MGM
Topa Topa, Mel.......................St. Rts.
Topper Takes a Trip, Com................UA
Torchy Blane in Chinatown, 371, Mel.....WB
Torchy Gets Her Man, 318, Mel..........WB
Torchy Runs for Mayor, 322, Mel.........WB
Touchdown Army, 3805, Com.............Para
Tough Kid, 3819, Mel...................Mono
Trade Winds, Com.-Mel..................UA
Trapped in the Sky, Mel.................Col
Trigger Pals, WI-13, West...............GN
Trigger Smith, 3854, West..............Mono
Trouble Brewing, Com................Foreign
Trouble in Sundown, 893, West..........RKO
12 Crowded Hours, 917, Mel.............RKO
Two Gun Justice, West..................Mono
Two Gun Troubador, West............St. Rts.

U

Undercover Agent, 3824, Mel............Mono
Union Pacific, Mel.......................Para
Unmarried ....Para
Up the River, 924, Com.............20th-Fox

V

Vacation from Love, 905, Com...........MGM
Valley of the Giants, 305, Mel. (C)......WB

W

Wanted by the Police, 3817, Mel........Mono
Wanted by Scotland Yard, 3829, Mel....Mono
Ware Case, Mel......................Foreign
Waterfront, Mel.........................WB
Water Rustlers, WI-1, West.............GN
We Are Not Alone, Mel..................WB
Wedad, Mel..........................Foreign
Western Jamboree, 841, West.............Rep
West of Cheyenne, West.................Col
West of the Sante Fe, West..............Col
What a Man! Com...................Foreign
When the Husband Travels, Mus.-Com..Foreign
Where the Buffalo Roam, 3866, West....Mono
While New York Sleeps, 922, Mel....20th-Fox
Whispering Enemies, Mel................Col
Wife, Husband and Friend, 930, Com..20-Fox
Wild Horse Canyon, 3852, West.........Mono
Wings of the Navy, 309, Mel.............WB
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel....................UA
Witch Night, Mel....................Foreign
With a Smile, Mus.-Com.............Foreign
Within the Law, 928, Mel..............MGM
Wizard of Oz, Mus. (C)................MGM
Wolf Call, 3827, Mel...................Mono
Woman Doctor, 808, Mel.................Rep
Women in the Wind, 316, Mel..........WB
Wuthering Heights, Mel..................UA

Y

Yes, Madam?, Com..................Foreign
Yes, My Darling Doughter, 357, Com......FN
You Can't Cheat an Honest Man, 3005,
Com. ....Univ
You Can't Get Away with Murder,
364, Mel. ....FN
You Can't Take It With You, Com........Col
Young Dr. Kildare, 907, Com.-Mel......MGM
Young in Heart, Com.-Mel................UA
Young Mr. Lincoln, 947, Mel.........20th-Fox
Youth Takes a Fling, 3012, Com.........Univ

Z

Zaza, 3819, Mel.........................Para
Zenobia, Com............................UA
Zero Hour, The, Mel.....................Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15'38†	58	Dec. 24,'38
Blondie (G)	Penny Singleton-Arthur Lake-Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74	Feb. 25,'39
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sep. 8,'38	55	
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	62	
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Laura De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neill-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	63	Mar. 11,'39
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg	Apr. 16,'39†	58	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Lone Wolf Spy Hunt (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†	64	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39†	67	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39†		
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'38†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57	
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett - Iris Meredith	Oct. 3,'38†	57	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54; Mar. 4,'39, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Cowboy	Chas. Starrett - Iris Meredith - Sons of the Pioneers	May 25,'39†		
Blind Alley	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39†		
Coast Guard	Randolph Scott-Ralph Bellamy			
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia			
Good Girls Go to Paris	Joan Blondell-Melvyn Douglas-Walter Connolly			
Man from Sundown, The*	Chas. Starrett - Iris Meredith - Sons of the Pioneers			
Missing Daughters	R. Arlen-R. Hudson-M. Marsh	May 22,'39†		
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette			
Only Angels Have Wings	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	May 4,'39†		
Parents on Trial*	Jean Parker-Johnny Downs			
Power to Kill, The	Jack Holt-Gertrude Michael			
Q Planes (G)	Laurence Olivier-Valerie Hobson		82	Mar. 11,'39
Spy in Black* (G)	C. Veidt-S. Shaw-V. Hobson		82	Apr. 15,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille		*60	Feb. 18,'39

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	79	Dec. 17,'38
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Thirty-Nine Steps, The (reissue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35

Coming Attractions

Title	Star
Chicago Ben	
Empty World	Nova Pilbeam
Frog, The	Noah Beery-Gordon Harker
Girl Must Live, A	Lilli Palmer-Margaret Lockwood

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Crashing Through 327	James Newill	Jan. 20,'39†		
Exile Express 301	Anna Sten-Alan Marshal	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	61	Sept. 17,'38
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Renfrew of the Royal Mounted Saves a Lady 328	James Newill	Feb. 10,'39†		
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	52	Jan. 21,'39
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Trigger Pals (G) WI-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Water Rustlers WI-I	Dave O'Brien-Dorothy Page	Jan. 6,'39†	54	

Coming Attractions

Title	Star	Running Time Minutes	Reviewed
Empire of the West	George Houston		
Everything Happens to Ann	Heather Angel-John King		
(See "In the Cutting Room," Mar. 25,'39.)			
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	*70	Feb. 25,'39
Singing Cowgirl, The WI-3	Dorothy Page		
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	*55	Feb. 18,'39

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connelly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
(Exploitation: Mr. 18,'39, p. 72; Apr. 1,'39, p. 73.)				
Boys Town G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'38, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39†	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	70	Jan. 14,'39
Calling Dr. Kildare 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62; Apr. 8,'39, p. 82.)				
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
(Exploitation: Mar: 11,'39, p. 54; Apr. 22,'39, p. 61.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernard Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50; Apr. 8,'39, p. 82.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39†	81	Apr. 22,'39
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82	Mar. 11,'39
Idiot's Delight (A) 920	Norma Shearer - Clark Gable-Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39†	71	Apr. 1,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore-E. Arnold-G. Kibbee-V. McLaglen	Feb. 24,'39†	87	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney-Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64.)				
Sergeant Madden (G) 927	Wallace Beery-Marian Martin-Alan Curtis-Laraine Day	Mar. 24,'39†	83	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60.)				
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†	78	Apr. 1,'39
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12, '38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47; Mar. 25,'39, p. 80; Apr. 1,'39, p. 72.)				
Stand Up and Fight (G) 918	Robt. Taylor-Wallace Beery-Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeannette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)				
Three Loves Has Nancy (A) 901	Janet Gaynor-R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 10,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63; Jan. 21,'39, p. 53.)				
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Within the Law (G) 928	Ruth Hussey-Paul Kelly-John King-Lynne Carver	Mar. 17,'39†	65	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rurtheford			
Bridal Suite	R. Young-Annabella-W. Connolly	May 26,'39†		
(See "Maiden Voyage," "In the Cutting Room," Mar. 4,'39.)				
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich		86	Oct. 17,'31
Goodbye, Mr. Chips	Robert Donat-Greer Garson			
It's a Wonderful World	James Stewart-Claudette Colbert	May 19,'39†		
(See "In the Cutting Room," Apr. 8,'39.)				
Lucky Night 933	Robert Taylor-Myrna Loy	May 5,'39†	81	
(See "In the Cutting Room," Mar. 18,'39.)				
Mazie Was a Lady	R. Young-A. Sothern-R. Hussey			
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone		133	Nov. 9,'35
On Borrowed Time	Lionel Barymore-Sir C. Hardwicke-B. Watson-U. Merkel-B. Bondi			
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy		112	Jan. 18,'36
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy		115	July 4,'36
6,000 Enemies	Walter Pidgeon-Rita Johnson			
Stronger Than Desire*	Virginia Bruce-Rita Johnson			
Tarzan	J. Weissmuller-M. O'Sullivan			
(See "In the Cutting Room," Feb. 18,'39.)				
Tell No Tales	Melvyn Douglas-Louise Platt			
(See "One Hundred to One Shot," "In the Cutting Room," Mar. 25,'39.)				
Wizard of Oz	Judy Garland-Frank Morgan-R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Convict's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62	Feb. 11,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39†	60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate")				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60	Feb. 18,'39
Rolling Westward (G) 3863	Tex Ritter	Mar. 1,'39†	55	Apr. 1,'39
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	56	Sept. 24,'38
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39†	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable-Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'38
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†		
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39†	64	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39†	65	
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12, '38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains*	Jack Randall-Joyce Bryant			
Boys' Reformatory 3828	Frankie Darro-Grant Withers	May 1,'39†	61	
(See "In the Cutting Room," Apr. 8,'39.)				
Down the Wyoming Trail	Tex Ritter-Mary Brodell			
Man from Wyoming 3864	Tex Ritter	May 5,'39†		
Prison Born				
Riders of the Rio Grande 3855	Jack Randall	Apr. 30,'39†		
Wolf Call 3827	Movita-John Carroll	May 18,'39†		
(See "In the Cutting Room," Apr. 22,'39.)				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Back Door to Heaven (G)	Patricia Ellis-Wallace Ford	Apr. 21,'39†	*85	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39†	74	Feb. 4,'39
Bulldog Drummond's Secret Police (G)	John Howard-Heather Angel	Apr. 14,'39†	55	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39†	80	Mar. 25,'39
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39†	57	Mar. 18,'39
Lady's from Kentucky, The (G)	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39†	*75	Apr. 15,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G) 3808	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66; Feb. 4,'39, p. 84; Feb. 18,'39, pp. 68, 71; Mar. 11,'39, p. 55.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	94	Mar. 18,'39
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39†	82	Mar. 11,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39†	70	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	87	Jan. 28,'39
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39†	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Sing, You, Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†	62	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor			
Cat and the Canary, The	Bob Hope-Paulette Goddard			
Disputed Passage*	D. Lamour - A. Tamiroff - R. Preston			
Federal Offense	L. Nolan-J. C. Naish-H.Angel	June 9,'39†		
(See "In the Cutting Room," Feb. 4,'39.)				
Geronimo	P. Foster-A. Devine-E. Drew			
(See "In the Cutting Room," Apr. 15,'39.)				
Gracie Allen Murder Case	Gracie Allen-Warren William.. Kent Taylor-Ellen Drew	June 16,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Grand Jury's Secrets	John Howard-Gail Patrick	June 23,'39†		
Heaven on a Shoestring	P. O'Brien-O. Bradna-R. Young			
Heritage of the Desert (G)	Evelyn Venable-Donald Woods	June 23,'39†	*75	Mar. 18,'39
Hotel Imperial	Isa Miranda-Ray Milland	May 19,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Invitation to Happiness	Irene Dunne-Fred MacMurray	June 2,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Island of Lost Men	Anna May Wong-Anthony Quinn	June 30,39†		
Lawful Outlaws*	William Boyd-Russell Hayden			
Magnificent Fraud, The	A. Tamiroff-L. Nolan	July 21,'39†		
Man About Town	J. Benny-D. Lamour-E. Arnold	July 7,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Million Dollar Legs	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	Aug. 18,'39†		
Mr. and Mrs. Bulldog Drummond	John Howard-Heather Angel	July 28,'39†		
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug. 4,'39†		
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Ruler of the Seas*	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe			
Some Like It Hot	Gene Krupa & Orch.-Shirley Ross-Bob Hope-Una Merkel	May 12, '39†		
Star Marker, The	B. Crosby - L. Campbell - A. Sparks			
Stolen Life (A)	Elisabeth Bergner - Michael Regrave	May 26,'39†	92	Feb. 18,'39
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39†		
(See "In the Cutting Room," Dec. 17,'38; exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73.)				
Unmarried	Buck Jones-Helen Twelvetrees	May 26,'39†		
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
(Exploitation: Mar. 4,'39, p. 68.)				
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec. 26,'38†	64	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot- J. Lang	Feb. 24,'39†	61	Feb. 11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39†	58	Apr. 15,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65	Feb. 25,'39
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39†	58	Apr. 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65	Mar. 4,'39
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39†	58	Apr. 8,'39
Orphans of the Street (G) 819	Robt. Livingston-June Storey-Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58	Mar. 25,'39
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Montana Skies 844	G. Autry-S. Burnette-J. Storey	May 4,'39†	56	
Flight at Midnight	Col. Roscoe Turner			
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May 15,'39†	97	Apr. 15,'39
Mountain Rhythym*	G. Autry-S. Burnette-J. Storey			
Raiders of the Wasteland	Three Mesquiteers			
Road to Eldorado	Roy Rogers-Mary Hart- Geo. Hayes			
Street of Missing Men 811	Charles Bickford-Nana Bryant	Apr. 25,'39†	65	
Southward Ho!	Roy Rogers-Mary Hart			
Three Texas Steers	Three Mesquiteers-Carole Landis	May 5,'39†		
Tidal Wave	Ralph Byrd-Kay Sutton			
Zero Hour, The	Frieda Inescort-Otto Kruger			
(See "In the Cutting Room," Apr. 22,'39.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39†	65	Mar. 25,'39
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68	Jan. 28,'39
Boy Slaves 911 (G)	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72	Jan. 28,'39
Fixer Dugan 922	Lee Tracy-Peggy Shannon	Apr. 21,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Flying Irishman, The (G) 919	Douglas Corrigan-Paul Kelly-Robert Armstrong	Mar. 24,'39†	72	Mar. 4,'39
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	107	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60.)				
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73	Feb. 3,'34
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39†	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82.)				
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mr. Doodle Kicks Off (G) 904	J. Penner - J. Travis - R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	75	Dec. 31,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	59	Aug. 6,38
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
(Exploitation: Mar. 18,'39, p. 72.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Renegade Ranger, The (G) 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	Feb. 25,'39
Rookie Cop 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39†		
(See "G-Dog," "In the Cutting Room," Apr. 8,'39.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39†	64	Feb. 18,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb 17,'39†	90	Apr. 6,'35
Tarnished Angel (G) 907	S. Eilers-A. Miller-L.Bowman	Oct. 28,'38†	68	Oct. 29,'38
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39†	69	Mar. 25,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Career*	Anne Shirley-Edward Ellis			
Dove, The	S. Duna-L. Carrillo-T. Holt	May 26,'39†		
Five Came Back	C. Morris-W. Barrie-L. Ball	June 2,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Girl from Mexico	Lupe Velez-Leon Errol			
(See "In the Cutting Room," Apr. 15,'39.)				
Little Mother	G. Rogers-D. Niven-C. Coburn			
(See "In the Cutting Room," Apr. 1,'39.)				
Memory of Love*	C. Lombard-C. Grant-K. Francis			
Panama Lady 925	Lucille Ball-Allan Lane	May 12,'39†		
(See "Second Shot," "In the Cutting Room," Apr. 1,'39.)				
Racketeers of the Range 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 19,'39†		
(See "In the Cutting Room," Apr. 22,'39.)				
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39†	*64	Apr. 22,'39
Story of Vernon and Irene Castle, The (G) 838	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept: 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47; Jan. 7,'39, p. 52.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooke	Jan. 13,'39†	68	Dec. 24,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-C. Trevor-Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51; Jan. 7,'39, p. 53.)				
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80	Apr. 1,'39
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alastair Simm	Apr. 21,'39†	81	Apr. 22,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76.)				
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'39, pp. 80, 85.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Jan. 20,'39†	71	
(See "In the Cutting Room," Dec. 24,'38.)				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
(Exploitation: Feb. 4,'39, p. 83.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†	*70	Apr. 22,'39
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire-Roger Livesey	Jan. 20,'39†	83	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60.)				
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73	Feb. 11,'39
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
While New York Sleeps (G) 922	Michael Whalen-Jean Woodbury	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62	Feb. 25,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Friend 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39†		
(See "In the Cutting Room," Apr. 8,'39.)				
Charlie Chan at Treasure Island*	S. Toler-C. Romero-P. Moore			
Charlie Chan in Reno 948	S. Toler-P. Brooks-R. Cortez	June 16,'39†		
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 12,'39†	60	Jan. 14,'39
East Side, West Side	Armanda Duff-Kane Richmond			
(See "In the Cutting Room," Apr. 22,'39.)				
Girl from Brooklyn, The 951	A. Faye-W. Baxter-C. Winninger	June 23,'39		
Gorilla, The 944	Ritz Bros. - Anita Louise - Bela Lugosi-Patsy Kelly	May 26,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
It Could Happen to You 950	Gloria Stuart-Stuart Erwin	June 30,'39†		
Jones Family at the Grand Canyon*	Jed Prouty-Spring Byington			
Jones Family "In Hollywood" 946	Jed Prouty-Spring Byington	June 2,'39†		
(See "In the Cutting Room," Apr. 22,'39)				
Mr. Moto Takes a Vacation (G) 952	Pete Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News is Made at Night 953	Preston Foster-Lynn Bari	July 21,'39†		
Rains Came, The*	T. Power-M. Loy-G. Brent			
Rose of Washington Square 942	T. Power-A. Faye-A. Jolson	May 5,'39†		
(See "In the Cutting Room," Mar. 25,'39; exploitation: Apr. 22,'39, p. 62.)				
Second Fiddle 949	S. Henie-T. Power-R. Vallee	July 14,'39†		
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Susannah of the Mounties 954	Shirley Temple-Randolph Scott	July 28,'39†		
Young Mr. Lincoln 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'38†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale-Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Drums (G)	Raymond Massey - Sabu - Roger Livesey-Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; No. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54; Jan. 7,'39, p. 53; Jan. 14,'39, p. 64.)				
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-D. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94	Feb. 4,'39
Prison Without Bars (A)	Corrine Luchaire-Edna Best	Mar. 10,'39†	79	Apr. 15,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80.)				
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly-Alan Mowbray-Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Tepper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	104	Apr. 1,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	73	Mar. 18,'39
Coming Attractions				
Captain Fury	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39†		
(See "In the Cutting Room," Mar. 4,'39.)				
Four Feathers	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson			
Man in the Iron Mask	Louis Hayward-Joan Bennett-Warren William - Joseph Schildkraut - Alan Hale			
(See "In the Cutting Room," Mar. 25,'39.)				
Music School	Jascha Heifetz-Andrea Leeds-Joel McCrea			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	Gary Cooper-Andrea Leeds			
Winter Carnival*	Ann Sheridan-Richard Carlson			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G)	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†	66	Apr. 22,'39
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39†	69	Feb. 4,'39
(See "In the Cutting Room," Mar. 25,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	87	Apr. 8,'39
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61	Apr. 15,'39
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trails 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†	58	
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	58	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys' Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½	Mar. 11,'39
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshal	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennet-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86	Oct. 29,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70	Mar. 4,'39
Son of Frankenstein, The G) 3004	Basil Rathbone - Boris Karloff-Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
(Exploitation: Mar. 4,'39, p. 69.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melyvn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitaoitn: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39†	87	Mar. 25,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy" - Frank Jenks	Feb. 17,'39†	79	Feb. 18, '39
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38
Coming Attractions				
Ex Champ	Victor McLaglen-Tom Brown - Nan Grey-Constance Moore	June 3,'39†		
(See "In the Cutting Room," Apr. 22,'39.)				
For Love or Money	June Lang-Robert Kent	May 5,'39†	67	
(See "In the Cutting Room," Apr. 15,'39.)				
House of Fear, The	Irene Hervey-William Gargan	June 30,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Old Grad	C. Grapewin - G. Louise - D. Foran			
Sun Never Sets, The	B. Rathbone-D. Fairbanks, Jr.	May 26,'39†		
They Asked for It	Michael Whalen - Joy Hodges - William Lundigan	May 19,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, pp. 66; Mar. 11,'39, p. 58; Apr. 8,'39, p. 82.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71	Mar. 11,'39
Broadway Musketeers (G) 368	Margt Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65, 66; Jan. 28,'39, p. 60.)				
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan-Humphrey Bogart	Apr. 22,'39†	106	Mar. 11,'39
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, p. 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54; Jan. 21,'39, p. 53; Mar. 25,'39, p. 82.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Champan-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80.)				
Coming Attractions				
Confessions of a Nazi Spy	Edw. G. Robinson - Francis Lederer-Lya Lys			
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39†	78	Jan. 21,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82; Apr. 22,'39, p. 64.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39†	61	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61	Mar. 11,'39
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins	Apr. 29,'39†		
They Made Me a Criminal (G) 307	John Garfield-Ann Sheridan "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 6; Feb. 25,'39, p. 69.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Jory	Apr. 15,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
Battle of City Hall	Ronald Reagan-Ann Sheridan-"Dead End Kids"-B. Granville			
Brother Orchid	Edward G. Robinson - Wayne Morris-Gale Page			
Code of the Secret Service	R. Reagan-R. Towne-J. Litel			
Devil on Wheels, The	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
(See "The Roaring Crowd," "In the Cutting Room," Mar. 4,'39.)				
Dust Be My Destiny*	John Garfield - Pat O'Brien - Margot Stevenson			
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
(See "In the Cutting Room," Apr. 1,'39.)				
Enemy Agent	Boris Karloff-Margaret Lindsay			
Family Affair, A	Lane Sisters—John Garfield-F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran			
(See "Family Reunion," "In the Cutting Room," Apr. 8,'39.)				
Gantry, the Great	Edith Fellows-James McCallion			
Give Me a Child	Geraldine Fitzgerald - Jeffrey Lynn-Gale Page-Gladys George			
Hell's Kitchen	Marg't Lindsay-Ronald Reagan-"Crime School Kids"			
(See "In the Cutting Room," Mar. 18,'39.)				
Hobby Family, The*	Henry O'Neill-Irene Rich			
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
(See "In the Cutting Room," Feb. 4,'39.)				
Kid from Kokomo, The	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Knight and the Lady, The	Bette Davis-Errol Flynn			
Lighthorse Harry	B. Wheeler-M. Wilson-G. Dickson			
Man Who Dared (G)	Chas. Grapewin-Jane Bryan		*60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Trouble Shooter	B. Granville-F. Thomas-J. Litel			
Naughty But Nice	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Old Maid, The	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stevenson			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Torchy Runs or Mayor (G) 322	Glenda Farrell-Barton MacLane		60	Apr. 1,'39
We Are Not Alone	Miriam Hopkins			
Waterfront	G. Dickson-D. Morgan-M. Wilson			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Juarez and Maximilian* (G)	Conrad Nagel	Torres		*95	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55	Mar. 18,'39
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Alla en el Rancho Grande (G)	Tito Guizar	Atlas	Dec. 2,'38	86	Nov. 7,'36
Annie Laurie	Will Fyffe	World	April 15,'39		
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85	Apr. 1,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72	Mar. 11,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Cancion del Alma	Vilma Vidal	Atlas	Oct. 7,'38	88	
Coral Rocks, The (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Double Crime in the Maginot Line* (A)	Victor Francen	Tower		83	Apr. 22,'39
Flight into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78	Apr. 1,'39
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87	Apr. 1,'39
Hey! Hey! U.S.A. (G)	Will Hay	G. F. D		92	Oct. 22,'38
Hombres de Mar	Vilma Vidal	Atlas	Nov. 4,'38	87	
Hostages, The* (A)	Annie Vernay	Nero		90	Apr. 22,'39
Human Beast, The (A)	Simone Simon	Paris Film		110	Apr. 1,'39
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Itto	Native Cast	World	Feb. 30,'39		
It's in the Air (G)	George Formby	A. B. F. D		87	Oct. 8,'38
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
Lambeth Walk The* (G)	Lupino Lane	(MGM)		84	Apr. 22,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mamele	Molly Picon	Sphinx	Jan. ..'39	102	
Man and His Wife, A (A)	Harry Baur	French Film Ex.	Mar. 27,'39	80	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Meinyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mi Candidato (G)	Esther Fernandez	Atlas	Oct. 28,'38	77	June 4,'38
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Outsider, The (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85	Mar. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothschild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Spain in Arms (A)		Film Facts		80	Mar. 18,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
Trouble Brewing (G)	George Formby	Assoc. British		87	Mar. 11,'39
Ware Case, The (A)	Clive Brook	A. B. F. D		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co		110	Nov. 26,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. ..'39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79	Feb. 18,'39
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39†	16½
Boom Goes the Groom 9431	Mar. 24,'39†	17½
Flat Foot Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charley Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	17
Now It Can Be Sold 9434 Andy Clyde	June 2,'39†	17
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430	Mar. 10,'39†	15½
Star Is Shorn, A 9432	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39†	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405	Feb. 24,'39†	17
Yes, We Have No Bananza 9407 (3 Stooges)	May 19,'39†	2 rls.
COLOR RHAPSODIES		
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Happy Tots (4-22-39) 9508	Mar. 31,'39†	6½
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38	8
House That Jack Built, The 9509	Apr. 14,'39†	7
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (reissue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors (2-18-39) 9506	Jan. 26,'39†	8
COLUMBIA TOURS		
Bermuda—Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11
COMMUNITY SING		
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10
(New Series)		
No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38†	10
No. 3 9653 (Seasons' Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657	Mar. 24,'39†	1 rl.
No. 8 9658	Apr. 21,'39†	1 rl.
No. 9 9659 (Songs of the West)	May 19,'39†	1 rl.
HAPPY HOUR Know Your History (Remakes from "March of Years")		
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	
No. 3 9473	Apr. 21,'39	
KRAZY KAT CARTOONS		
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	1 rl.
30. Golf Chumps 9705	Apr. 6,'39†	1 rl.
31. Krazy's Shoe Shop 9706	May 12,'39†	1 rl.
MUSIC HALL VANITIES		
Good Old American Home 9963	Apr. 21,'39†	1 rl.
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	1 rl.
PICTUREGRAPH		
No. 1 9951	Feb. 10,'39†	
SCRAPPY CARTOONS		
Earl Bird (10-1-38) 9751	Sept. 16,'38†	6½
Happy Birthday (2-18-39) 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	6½
Scrappy's Sideshow 9754	Mar. 3,'39†	1 rl.
Worms Eye View, A 9755	Apr. 28,'39†	1 rl.
SCREEN SNAPSHOTS (New Series)		
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39) 9854	Dec. 15,'38†	10
No. 5 9855	Jan. 10,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	1 rl.
No. 8 9858	Apr. 8,'39†	9½
No. 9 9859	May 12,'39†	1 rl.
SPECIAL **SPORT THRILLS**		
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Diving Rhythm 9806	Apr. 21,'39†	1 rl.
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
King Vulture (1-21-38) 9803	Jan. 8,'39†	11
Navy Champions (4-22-39) 9805	Mar. 17,'39†	9½
Odd Sports 9804	Feb. 10,'39†	1 rl.
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10
WASHINGTON PARADE		
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 9903 (Inside the Capitol)	Apr. 7,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 EI-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 EI-2	Jan. 20,'39†	9

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Mama's New Hat W-882	Feb. 11,'39†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (Color)	Jan. 14,'39	9
Pygmy Hunt, The W-687	Aug. 6,'38	8
Seal Skinners W-881 (Sepia)	Jan. 28,'39†	8
Winning Ticket, The W-690	Oct. 1,'38	9
CARTOONS		
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39†	9
Wanted: No Master W-884	Mar. 18,'39†	8
CRIME DOESN'T PAY		
No. 18—They're Always Caught (10-8-38) P-615 Stanley Ridges	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616 Lester Matthews	Sept. 24,'38	20
No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec. 24,'38†	17
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39†	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39†	21
FITZPATRICK TRAVEL TALKS		
Ancient Egypt (3-4-39) T-856	Jan. 21,'39†	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Glimpses of Australia T-859	Apr. 15,'39†	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey T-858	Mar. 18,'39†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Rural Hungary T-860	Apr. 29,'39†	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38†	9
HARMAN-ISING (Happy Harmonies)		
Little Goldfish, The (4-22-39) W-86 (Color)	Apr. 15,'39†	8
HISTORICAL MYSTERIES		
Bravest of the Brave, The (8-27-38) H-728 John Burton	Aug. 6,'38	11
Man on the Rock, The (10-8-38) H-729 Edward Raquello	Sept. 3,'38	11
Nostradamus (10-22-38) H-730 John Burton	Sept. 24,'38	11
MGM MINIATURES		
Angel of Mercy Sara Haden		1 rl.
Great Heart, The (2-4-39) M-875 Tom Neal	Dec. 31,'38†	11
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39†	9
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39†	11
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov. 12,'38†	11
Streamline Swing (11-12-38) M-872 (In Sepia)	Sept. 10,'38†	9
They Live Again (2-18-39) M-873	Oct. 22,'38†	10
MUSICAL COMEDIES		
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39†	20
Happily Buried R-805	Apr. 15,'39†	
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39†	21
OUR GANG		
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Clown Princess C-938	Apr. 15,'39†	10
Dual Personalities (4-8-39) C-937	Mar. 11,'39†	10
Football Romeo (1-21-39) C-933	Nov. 12,'38†	10
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38†	9
Tiny Troubles (3-25-39) C-936	Feb. 18,'39†	10
PASSING PARADE (Sepia)		
No. 1—(11-12-38) K-921	Oct. 15,'38†	10
No. 2—K-922 (3-4-39) K-922 (New Roadways)	Jan. 28,'39†	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 11,'39†	10
PETE SMITH SPECIALTIES		
Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39†	8
Follow the Arrow (8-20-38) S-712	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fisticuffs (10-1-38)	Aug. 27,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39†	9
Penny's Picnic (1-14-39) S-903 (Color)	Dec. 17,'38†	10
Weather Wizards (4-22-39) S-907	Apr. 8,'39†	9
ROBERT BENCHLEY		
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Hour or Lunch, An (4-22-39) F-955	Mar. 18,'39†	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet (2-4-39) F-954	Jan. 28,'39†	8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Musical Mountaineers T8-8	Mar. 24,'39†	1 rl.
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'38†	7
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sacred Crows, The T8-9	Apr. 21,'39†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Automobile T8-7	Mar. 31,'39†	1 rl.
COLOR CLASSICS		
All's Fair at the Fair (9-3-38) C8-1	Aug. 26,'38	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Always Kickin' (2-25-39) C8-3	Jan. 27,'39†	7
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry C8-4	Apr. 21,'39†	1 rl.

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Gautemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of the Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39†	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10
Music Through the Years (2-25-39) A8-7	Feb. 3,'39†	11
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan. 6,'39†	10
Queens of the Air (7-23-38) A7-14 Vincent Lopez and Orch.	July 8,'38	11
Three Kings and a Queen A8-9	Apr. 7,'39†	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Circus Co-ed (3-11-39) V8-8	Mar. 10,'39†	10
Fisherman's Pluck V8-9	Apr. 14,'39†	1 rl.
Mildewed Melodramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38†	10
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16
That's Africa (3-4-39) V8-7	Feb. 10,'39†	10

PARAMOUNT SPECIAL
(New Series)

Title	Rel. Date	Min.
No. 1—(8-20-38) P8-1	Aug. 5,'38†	10
No. 2—(9-3-38) P8-2	Sept. 2,'38†	10
No. 3—(9-24-38) P8-3	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—(12-3-28) P8-5	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 7—(2-11-39) P8-7	Feb. 3,'39†	1 rl.
No. 8—(3-11-39) P8-8	Mar. 3,'39†	10
No. 9—P8-9	Mar. 31,'39†	1 rl.

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wonderful Lamp EE8-1 (special)	Apr. 7,'39†	1 rl.
Bulldozing the Bull N(8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right (1-21-39) E8-5	Dec. 30,'38†	7
Customers Wanted (2-18-39) E8-6	Jan. 27,'39†	7
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
Leave Well Enough Alone	Feb. 24,'39†	10
Mutiny An't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Wotta Nite Mare T8-8	Mar. 24,'39†	1 rl.

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(In Color)
(New Series)

Title	Rel. Date	Min.
No. 1—(10-15-38) J8-1	Sept. 2,'38†	10
No. 2—J8-2	Nov. 4,'39†	1 rl.
No. 3—J8-3	Jan. 6,'39†	1 rl.
No. 4—J8-4	Mar. 10,'39†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39†	10
No. 61—The Sporting Irish (3-4-39) R8-9	Mar. 17,'39†	10
No. 62—Good Skates R8-10	Apr. 14,'39†	1 rl.

UNUSUAL OCCUPATIONS
(In Color
(New Series)

Title	Rel. Date	Min.
No. 2—(10-22-38) L8-2	Oct. 7,'38†	11
No. 3—(2-4-39) L8-3	Dec. 2,'38†	11
No. 4—(1-28-39) L8-4	Feb. 3,'39†	10
No. 5—L8-5	Apr. 14,'39†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93,704	Mar. 10,'39†	20
Major Difficulties 93,702	Nov. 18,'38†	10
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18

HEADLINERS

Title	Rel. Date	Min.
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Clock Wise (4-1-39) 93,404	Mar. 24,'39†	18
Maid to Order 93,403	Jan. 27,'39†	18

MARCH OF TIME
1938-39

Title	Rel. Date	Min.
No. 1—Prelude to Conquest—Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters—The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,103	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39†	18
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39†	19
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39†	18
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39†	19

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties 94,210	May 12,'39†	11
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39†	11
Readin', Ritin', and Rhythm 94,207 Lucky Millinder and Orch.	Feb. 17,'39†	10
Samovar Serenade 94,208 Luba Malina	Mar. 17,'34†	1 rl.
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	1 rl.

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Plumb Crazy 93,202	Feb. 3,'39†	16
Dog-Gone 93,208	Apr. 21,'39†	16

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Prairie Pappas 93,502	Dec. 16,'38†	18
Ranch House Romeo (4-1-39) 93,503	Apr. 7,'39†	17
Western Welcome, A 93,501	Sept. 9,'38†	18

REELISMS

Title	Rel. Date	Min.
Air Waves (3-17-39) 94,607	Mar. 10,'39†	10
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Gold 94,606	Feb. 10,'39†	1 rl.
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Pilot Boat 94,605	Jan. 20,'39†	9
Soldiers of Sea 94,608	Apr. 7,'39†	9
Trans-America 94,602	Oct. 14,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Big Leaguers 94,309	Apr. 21,'39†	9
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Blue Grass (12-17-38) 94,304	Dec. 2,'38†	10
Bow Strings 94,306	Jan. 27,'39†	9
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
On the Wing 94,305	Dec. 30,'38†	10
Smooth Approach	May 19,'39†	9½
Snow Falls (3-18-39) 94,307	Feb. 24,'39†	1 rl.
Sporting Wings (4-1-39) 94,308	Mar. 24,'39†	9

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,116	July 21,'39†	8
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Beach Picnic 94,114	June 9,'39†	8
Donald's Cousin Gus 94,113	May 19,'39†	8
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Penguin 94,117	Aug. 11,'39†	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104 (Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59, 60.)	Nov. 25,'38†	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39†	8
Hockey Champ 94,110	Mar. 17,'39†	7
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mother Goose Goes Holly-wood (10-38) 94,106	Dec. 23,'38†	7½
Pointer 94,118	Sept. 1,'39†	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Sea Scout 94,115	June 30,'39†	8
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Athletic Oddities 9204	Nov. 11,'38†	1 rl.
Daily Diet of Danger, A 9203	Dec. 9,'38†	1 rl.
Filming Big Thrills 9202	Sept. 30,'38†	1 rl.
Recording Modern Science 9201	Aug. 19,'38†	1 rl.

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 1 (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecast, No. 2 (12-31-38) 9602	Dec. 23,'38†	10
Fashion Forecast, No. 3 9603	Mar. 31,'39†	1 rl.

LEW LEHR

Title	Rel. Date	Min.
Muscle Maulers 9404	Apr. 14,'39†	1 rl.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
What Every Inventor Should Know 9403	Jan. 20,'39†	1 rl.

MAGIC CARPET SERIES
(Lowell Thomas)

Title	Rel. Date	Min.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39†	11
Mystic Siam 9105	Mar. 17,'39†	1 rl.
Viking Trail (12-31-38) 9104	Feb. 17,'39†	11

TERRY-TOONS

Title	Rel. Date	Min.
Barnyard Egg-citement 9528 (Color)	May 19,'39†	1 rl.
Cuckoo Bird, The 9511	Apr. 7,'39†	1 rl.
Frozen Feet 9509	Feb. 24,'39†	1 rl.
Gandy Goose in G Man Jitters 9510	Mar. 10,'39†	1 rl.
Gandy the Goose in the Frame Up 9507	Dec. 30,'38†	1 rl.
Gandy Goose in Doomsday 9524 (color)	Dec. 16,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522 (color)	Oct. 7,'38†	7
Goose Flies High, The 9502	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523 (color)	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Nutty Network, The 9527 (color)	Mar. 24,'39†	1 rl.
One Gun Gary In Nick of Time 9503	Jan. 27,'39†	1 rl.
Owl and the Pussycat, The 9525 (color)	Jan. 13,'39†	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	8
String Bean Jack 9521 (color)	Aug. 26,'38†	1 rl.
Their Last Bean 9512	Apr. 21,'39†	1 rl.
Three Bears, The 9526 (color)	Feb. 10,'39†	1 rl.
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Hunting Dogs 9303	Mar. 3,'39†	1 rl.
Inside Baseball 9304	Apr. 28,'39†	1 rl.
Shooting for Par 9302	Jan. 6,'39†	1 rl.
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The (1-28-39)		1 rl.
Fox Hunting (1-21-39)		1 rl.
Jerusalem (1-14-39)		1 rl.
Petra (1-14-39)		1 rl.
Rome Symphony (12-31-38)		1 rl.
River Thames (4-15-39)		1 rl.
Ruins of Palymra		1 rl.
Wanderers of the Desert (1-7-39)		1 rl.

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 53—3351	Aug. 22,'38†	9
No. 54—(11-19-38) 3352	Sept. 12,'38†	9½
No. 55—(12-3-38) 3353	Oct. 3,'38†	9
No. 56—(11-26-38) 3354	Nov. 14,'38†	19
No. 57—3355	Nov. 28,'38†	1 rl.
No. 58—(2-11-39) 3356	Dec. 26,'38†	9
No. 59—(2-25-39) 3357	Jan. 30,'39†	9
No. 60—(3-11-39) 3358	Feb. 20,'39†	9½
No. 61—(4-15-39) 3359	Mar. 13,'39†	9
No. 62—3360	Apr. 10,'39†	1 rl.
No. 63—3361	May 15,'39†	1 rl.

(THE RELEASE CHART--CONT'D)

LANTZ CARTUNES

Title	Rel. Date	Min.
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Birth of a Toothpick 3250	Feb. 27,'39†	7½
Cat and the Bell, The 3241	Oct. 3,'38†	7
Charlie Cuckoo 3254	Apr. 24,'39†	1 rl.
Crack Pot Cruise 3253	Apr. 10,'39†	6½
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38†	7
Little Tough Mice (4-15-39) 3251	Mar. 13,'39†	7
Magic Beans (3-11-39) 3239	Feb. 13,'39†	7½
One Armed Bandit (4-8-39) 3252	Mar. 27,'39†	7
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan 9,'39†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39†	19
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39†	17
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare York and King	Feb. 23,'38	17
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights (1-28-39) 3226 Arthur & Morten Havel	Jan. 11,'39†	19
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Pharmacy Frolics 3230	May 17,'39†	18½
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charioteers	Oct. 12,'38†	20
Stars and Stripes (7-2-38) 2172 Ed East-Ralph Dumke	Feb. 15,'39	2 rls.
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19

OSWALD CARTOONS

Title	Rel. Date	Min.
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Queen's Kittens 2292	Aug. 8,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39†	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39†	9
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39†	9
No. 62—Novelty 3373	May 1,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Up in Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 5,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sept 17,'38†	18
Murder with Reservations 4010 George Campo	Sept 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (1029-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	20
Sophomore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan. 21,'39†	20
Sundae Serenade 4020	Feb. 25,'39†	2 rls.
Projection Room 4022	Mar. 4,'39†	2 rls.
Small Town Idol (A) (3-11-39)	Feb. 11,'39†	20
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39†	2 rls.
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39†	2 rls.

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10
Points on Pointers 4606	Jan. 28,'39†	1 rl.
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb. 25,'39†	10
The Roaming Camera (4-15-39) 4608	Mar. 25,'39†	11

COLORTOUR ADVENTURE

(In Color)

Title	Rel. Date	Min.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Trapped Underground 3318	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12
High Peril (3-4-39) 4306	Feb. 18,'39†	12
A Minute from Death 4307	Mar. 4,'39†	1 rl.
Chained (4-15-39) 4308	Apr. 1,'39†	12

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 28,'38	19
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68.)	Feb. 11,'39†	20
Sons of Liberty (3-25-39)	May 20,'39†	20

LOONEY TUNES

Title	Rel. Date	Min.
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Whackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
No. 62—Porky the Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7.'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.
No. 65—Porky's Tire Trouble 4808	Feb. 18,'39†	1 rl.
No. 66—Porky's Movie Mystery (3-34-39) 4809	Mar. 11,'39†	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39†	1 rl.
No. 68—Porky and Teabiscuit 4811	Apr. 1,'39†	7

MELODY MASTERS

Title	Rel. Date	Min.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music With a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39†	1 rl.
Russ Morgan and Orch. (3-4-39) 4710	Feb. 25,'39†	10
Dave Apollon and Orch. 4711	Apr. 22,'39†	1 rl.
Clyde McCoy and Orch. 4712	Mar. 18,'39†	1 rl.
Artie Shaw and Orch. (4-8-39)	Apr. 29,'39†	10

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-in Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're an Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39†	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39†	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39†	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39†	1 rl.
No. 78—Presto Change 4514	Mar. 25,'39†	1 rl.
No. 79—Bars and Stripes Forever 4514	Apr. 8,'39†	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39†	7

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 2—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
The Master's Touch 4408	Feb. 18,'39†	1 rl.

SPECIAL

Title	Rel. Date	Min.
Nine Million, The (2-18-39)		9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10
"Gadgeteers" 4906	Feb. 18,'39†	1 rl.
Tax Trouble 4907 Grouch Club	Mar. 18,'39†	1 rl.
The Crawford "at Home" 4909	Apr. 15,'39†	1 rl.

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

BRITISH NATIONAL

Title	Rel. Date	Min.
Warning, The (4-1-39)		35

DEVLIN

Title	Rel. Date	Min.
Old Towns of Normandy Makassar (8-6-38)	Aug. 15,'38†	10

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

LENAUER

Title	Rel. Date	Min.
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11

MOTION PICTURE INDUSTRY

Title	Rel. Date	Min.
For Auld Lang Syne (4-22-39)		10

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK

(with Negro Cast)

Title	Rel. Date	Min.
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 1,'38†	10
Welcome Home	Sept. 15,'38†	9

SANDERS FILM

Title	Rel. Date	Min.
Midsummer In Sweden (11-5-38)		10
Fishing in the Fjords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

WORLD

Title	Rel. Date	Min.
Andante et Rondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		

WPA

Title	Rel. Date	Min.
Shock Troops of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39) James Craig-Lorna Gray	Jan. 28,'39†	
Mandrake, the Magician Warren Hull-Doris Weston	May 6.'39†	
Overland with Kit Carson Bill Elliott	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle Charles Quigley-Herman Brix	June 10,'39†	
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Malo	Dec. 3,'38†	2 rls. (each) (1st episode 29 min.)
Lone Ranger Rides Again Robert Livingston-Chief Thunder Cloud (15 episodes) (Exploitation: Mar. 11,'39, p. 55).)	Feb. 25,'39†	2 rls. (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Larry Crabbe	Apr. 11,'39†	
Oregon Trail, The Johnny Mack Brown-Louise Stanley	July 4,'39†	
Red Barry (10-8-38) 3681-3793 Buster Crabbe-Frances Robinson	Oct. 18,'38†	20 (each)
Scouts to the Rescue (12-31-38) 3781-92 Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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MOTION PICTURE HERALD

Better Theatres

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Spring & Summer

Section 2

APRIL 29, 1939

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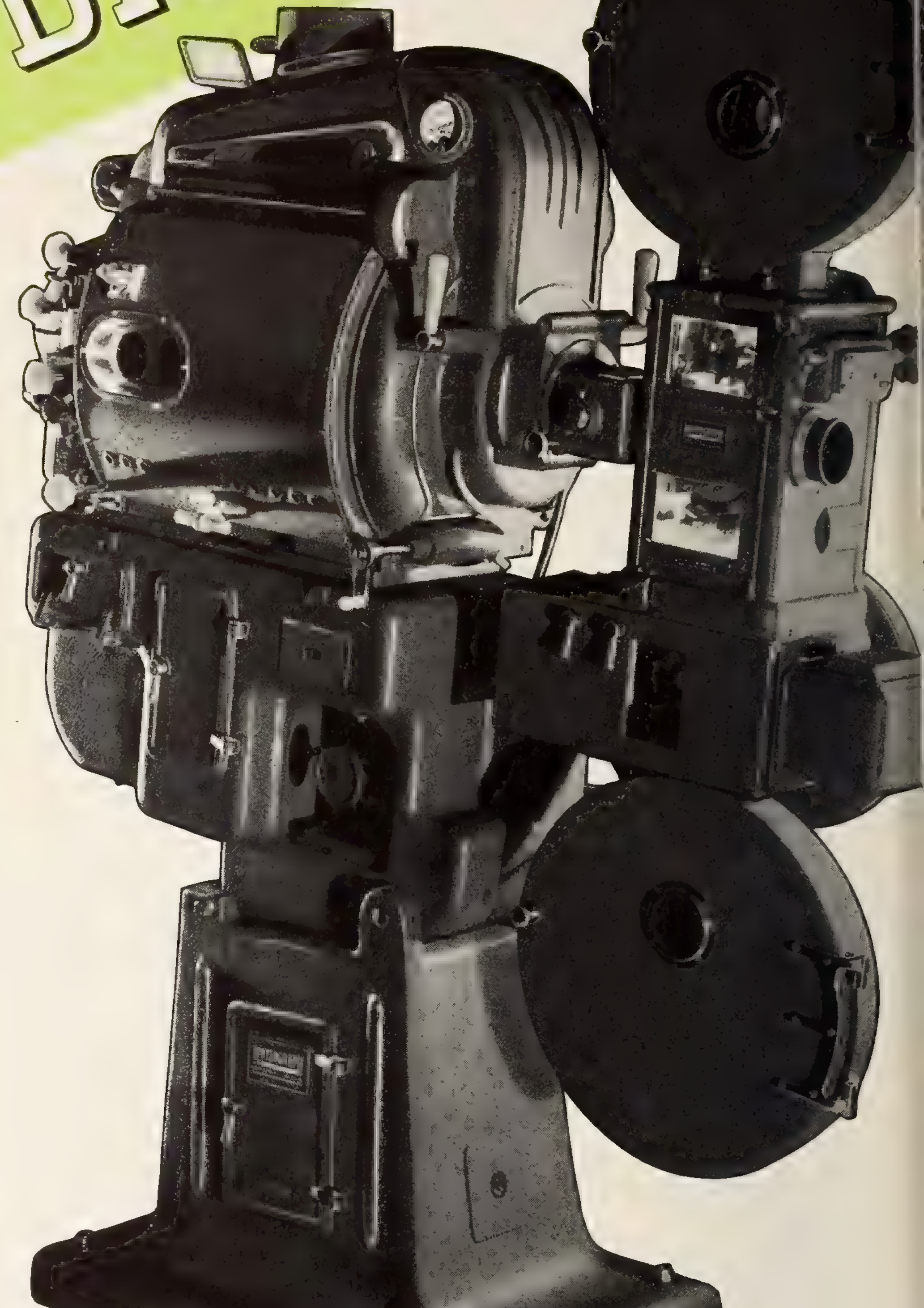
Above all else...

DEPENDABILITY



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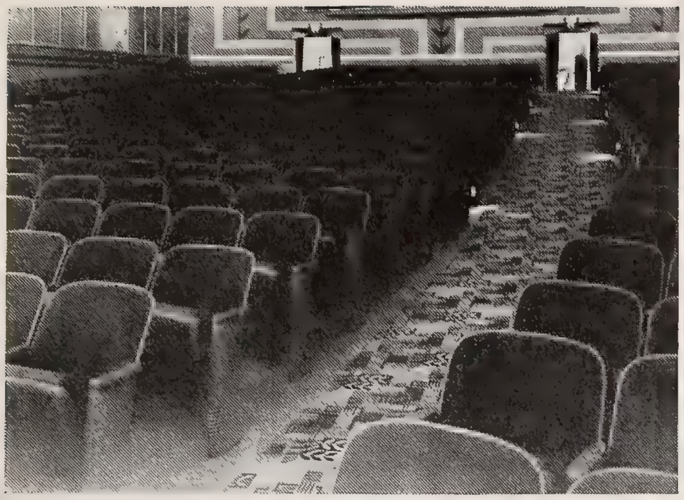
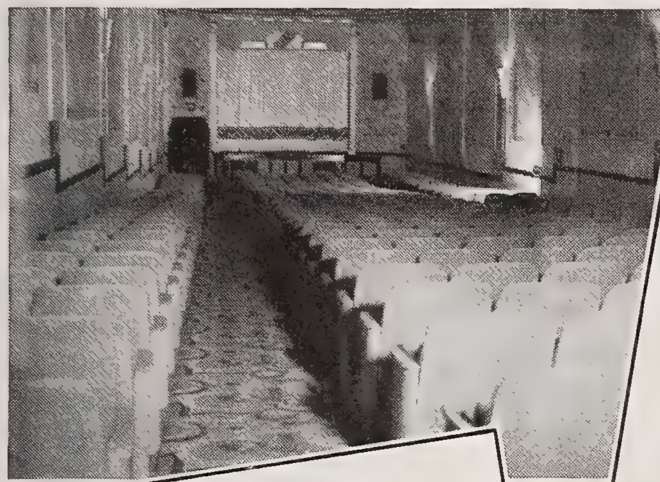
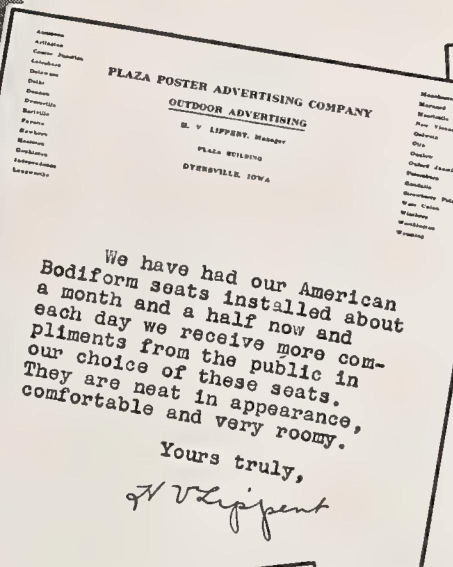


Interior view from front of the Fox Theatre, Sterling, Colorado showing American Bodiform Chairs

Interior view from rear of the Roxy Theatre, Fargo, North Dakota showing American Bodiform Chairs recently installed





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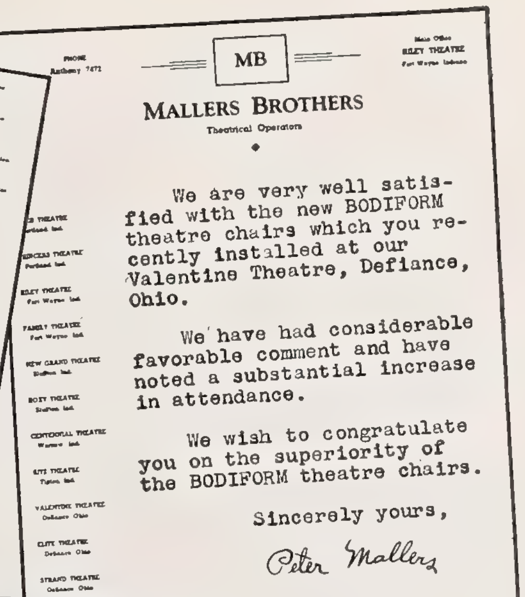

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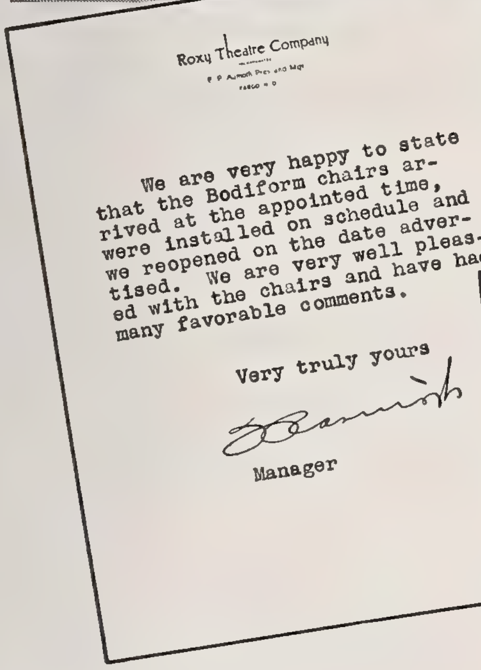
Sincerely yours,

Peter Mallers

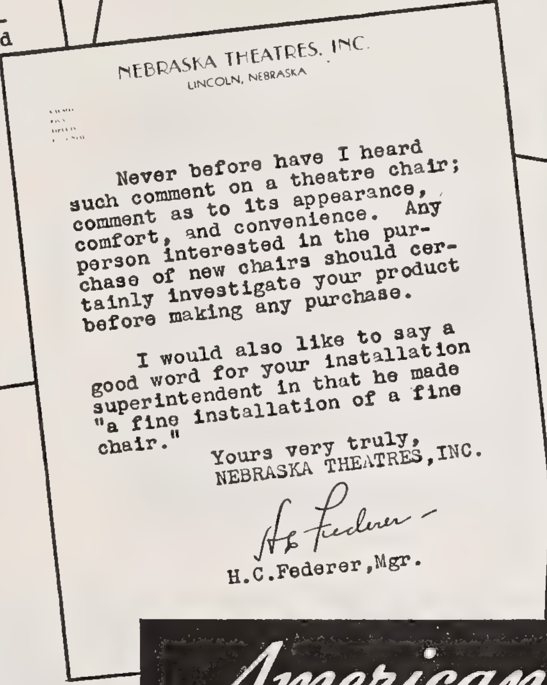


Roxy Theatre Company

We are very happy to state that the Bodiform chairs arrived at the appointed time, were installed on schedule and we reopened on the date advertised. We are very well pleased with the chairs and have had many favorable comments.

Very truly yours

Manager



NEBRASKA THEATRES, INC.
LINCOLN, NEBRASKA

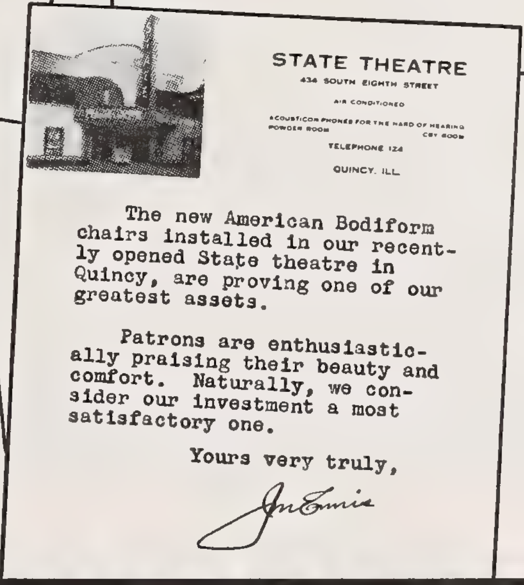
Never before have I heard such comment on a theatre chair; comment as to its appearance, comfort, and convenience. Any person interested in the purchase of new chairs should certainly investigate your product before making any purchase.

I would also like to say a good word for your installation superintendent in that he made "a fine installation of a fine chair."

Yours very truly,
NEBRASKA THEATRES, INC.

H. C. Federer

H.C.Federer,Mgr.



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434 SOUTH EIGHTH STREET
AIR CONDITIONED
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POWDER ROOM
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QUINCY, ILL.

The new American Bodiform chairs installed in our recently opened State theatre in Quincy, are proving one of our greatest assets.

Patrons are enthusiastically praising their beauty and comfort. Naturally, we consider our investment a most satisfactory one.

Yours very truly,

American Seating Company

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Pioneers and pacemakers in theatre, auditorium, school, church, stadium and transportation seating

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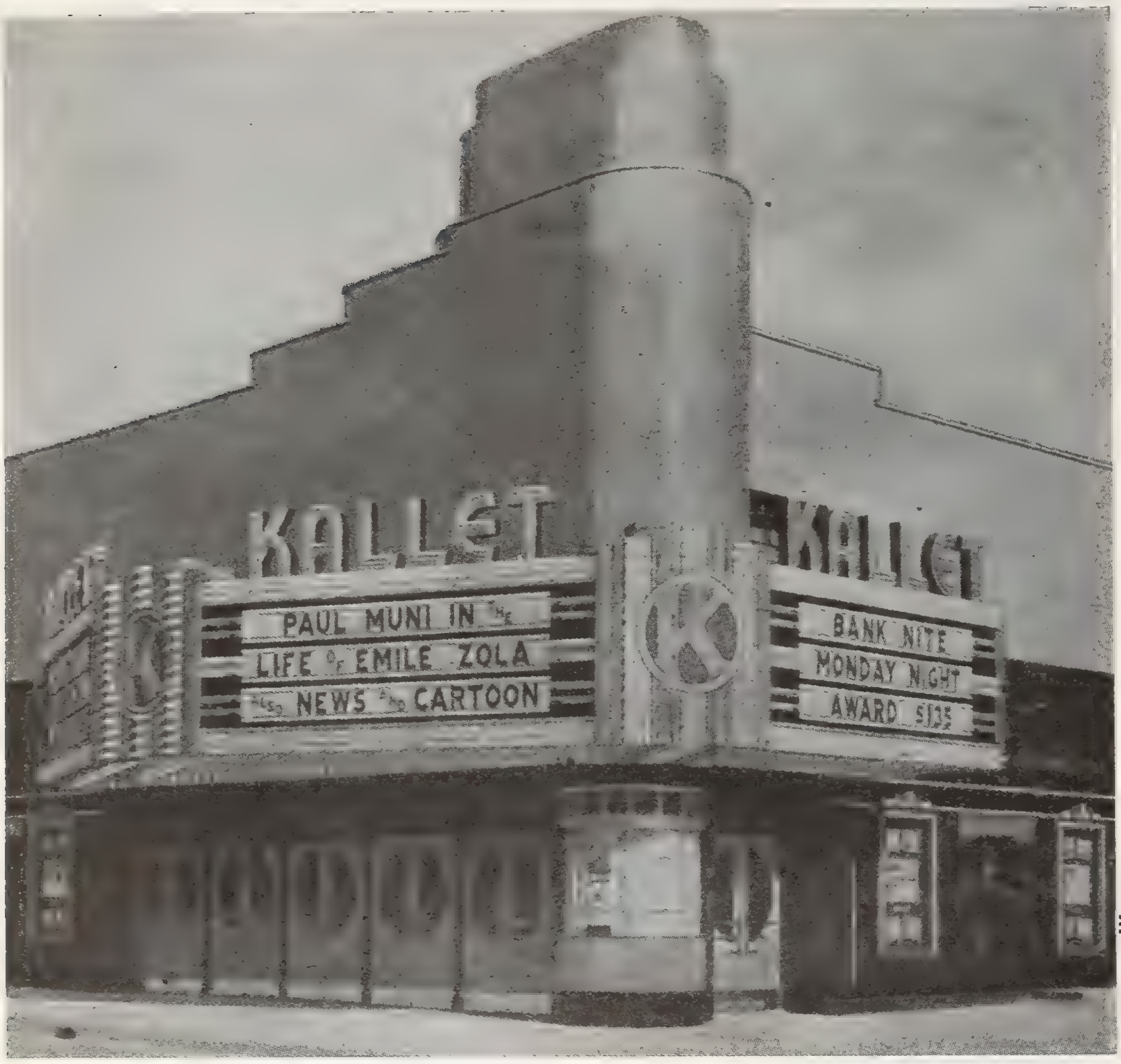
CUSTOM BUILT MARQUEES by FLEXLUME



Kallet Theatre, Oneida, N. Y.
Marquee designed, built, and erected by
Flexlume Corporation, Buffalo, N. Y.

STREAMLINE YOUR THEATRE front with a custom built Flexlume marquee to increase your box office returns.

Remember, your marquee is your best salesman.

The attractiveness and fine design of your marquee is an indication to the public of a first-class house.

Flexlume designers and engineers are available to you for original ideas for a modern marquee of design and proportion to fit your particular requirements.

Many discriminating buyers, from the small individual theatre owner to the large chains, are enjoying increased business from the use of custom built marquees by Flexlume.

WRITE FOR FURTHER INFORMATION

ELECTRICAL
FLEXLUME
CORPORATION
ADVERTISING

BUFFALO, N. Y. **EST. 1910**

Pioneers in the Electric Sign Business, Specializing in Modern Theatre Marquees . . . Sales Offices in All Principal Cities

Slashing Upkeep Costs

OF THEATRE SEATS

What is

FOAM SPONGE?

Pure milk of the rubber tree (from our plantations in Sumatra), whipped into a foam, then baked in special molds to give it permanent shape. Buoyed by millions of interconnecting air cells, Foam Sponge cushions are light, cool, luxuriously comfortable—yet hold their shape through long life.

One-piece Moulded Seat Cushions of

U. S. ROYAL FOAM SPONGE

REPLACE SPRINGS AND STUFFING – SAVE "REBUILDING"

Patrons are delighted with Foam Sponge comfort—theatre men with its year-after-year economy. Resilient air-celled Latex, softer than flesh, "flows" with every contour of the body. Supports so evenly—yet so gently—it feels more like floating than sitting. Both springs and padding are eliminated. Nothing is left to sag or pack down. Seat covers go on faster, easier—no pulling or stretching is necessary, as Foam Sponge cushions come already perfectly shaped. And they hold their shape through many years to save you "rebuilding" expense. For all the facts, write

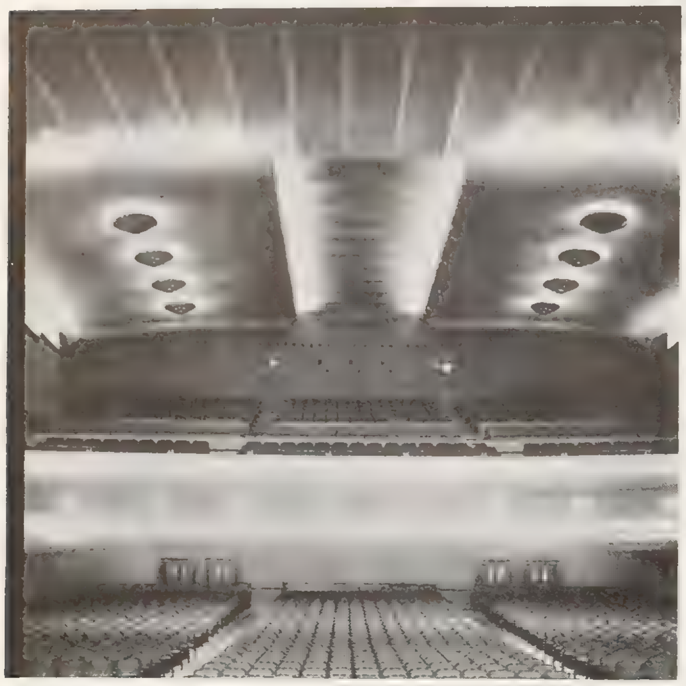
United States Rubber Company
Mishawaka, Indiana

WEAR TESTED BY GREYHOUND

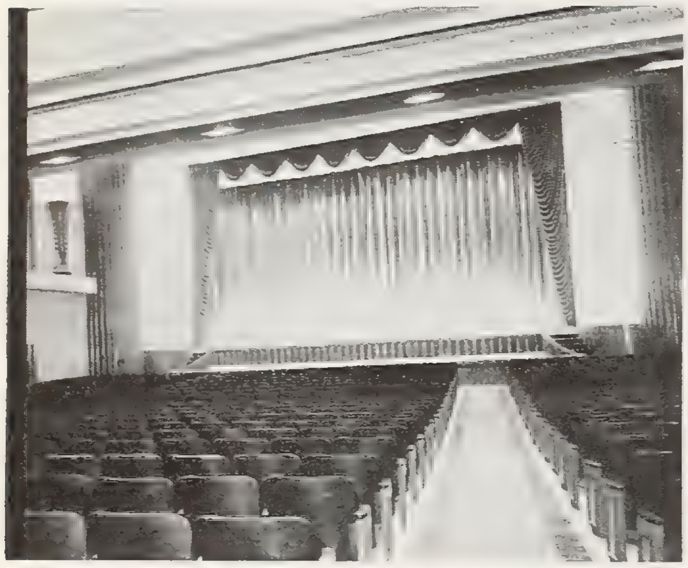
Five years! Millions of passenger miles! In Greyhound "Cruiser" reclining seats that must be both chair and bed. Covers replaced several times. But Foam Sponge units go on unchanged—still good for years of perfect service.

RUBBER WILL SERVE YOU BETTER

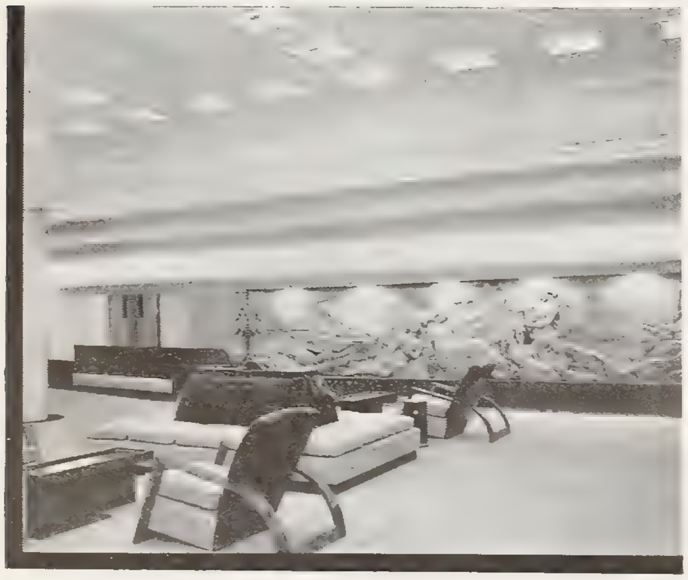
Meeting Place of West with East

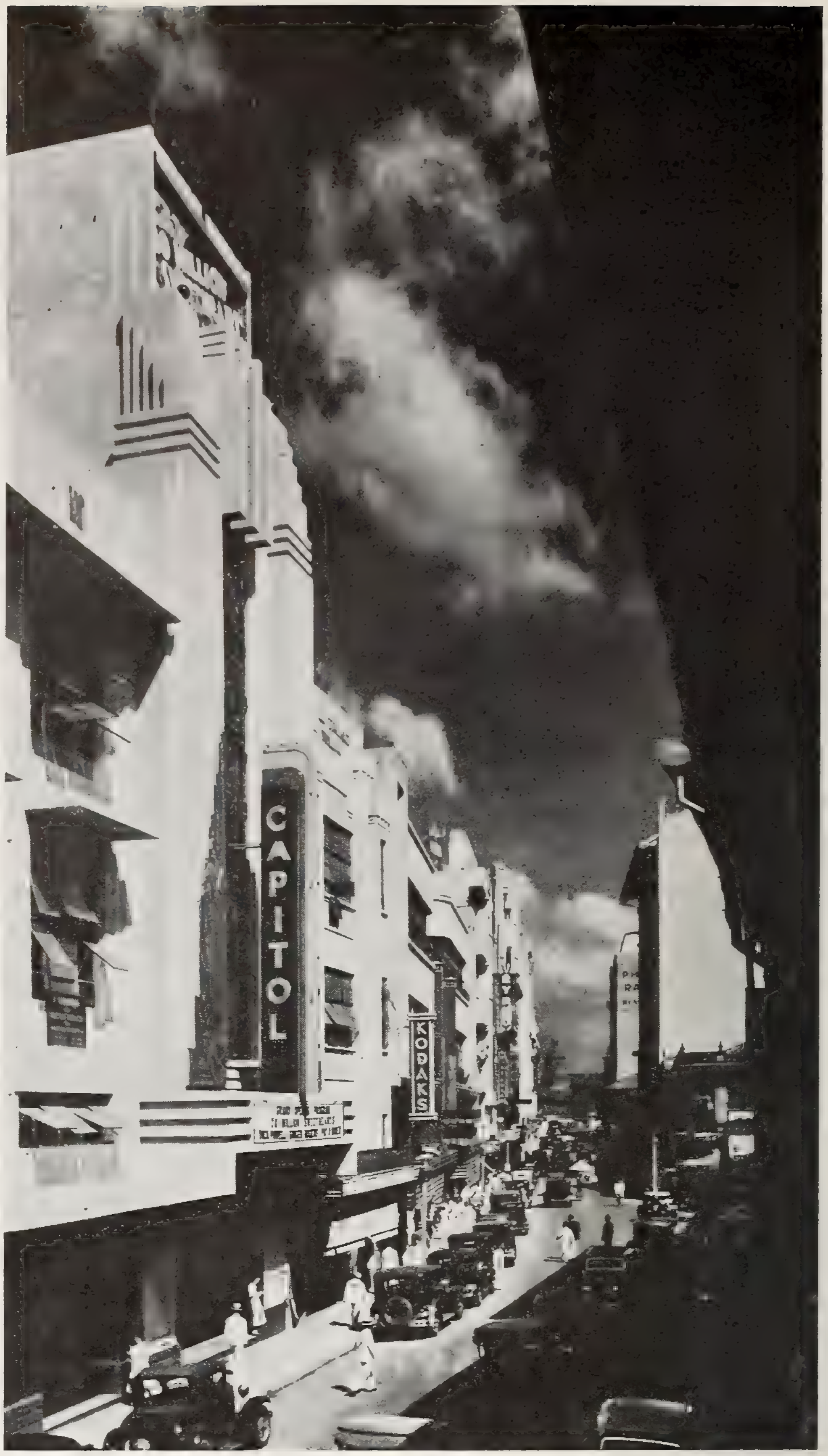


Rear (above) and forward views of the Avenue auditorium.



Below: Foyer-lounge of the Avenue theatre.





■ With the completion of the Avenue theatre, Manila, capital and principal port of the Philippine Islands, located on relatively populous Luzon and having a population of its own approximating 300,000, attained a total of nine motion picture theatres. Most of these, however, are quite large. Like a number of store and office buildings built in more recent years, they are more or less modern structures of American inspiration, set in a scene still predominantly Asiatic. Of the nine theatres, six are owned by three Filipino families: Tuason, operating the Lyric and Capitol (which latter is shown in the picture above of the Escolta); Roces, the Ideal; and Rufino, operating the Grand, the State and the new Avenue. . . . The Avenue theatre has a capacity of 1,600; lines and decoration are modern, executed in materials that liberally include marble; it makes a striking use of modern lighting devices. These are shown in the accompanying views of the foyer and auditorium. In the foyer are ceiling boxes arranged in a pattern, and coves; in the auditorium, light coves participate in a panel-and-rib ceiling pattern, and along the walls, light is cast into recesses from great urns. Facilities include a stage designed by C. E. Tompkins of the American J. R. Clancy, Inc., and the proscenium opening has luminous glass pylons.

Better Theatres

APRIL 29, 1939
Vol. 135 No. 4

. . . a section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. Martin Quigley, publisher and editor-in-chief. George Schutz, editor. Colvin Brown, general manager. Ray Gallo, advertising manager. C. B. O'Neill, Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square, W1. Consultants: J. T. Knight, Jr., physical operation; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.

■ ■ ■

Large Projects Liven Theatre Building Scene

REPRESENTATIVE reports from various sections of the country during April point to the coming months of 1939 as one of the most active periods in recent years in new theatre construction and substantial remodeling. Project reports at the beginning of the year indicated a busy summer in modernization and equipment replacement, but the larger programs apparently were held up until the box office curve showed definite signs of bending upward.

The Fox West Coast circuit, for example, estimates that three theatres projected immediately for California, and remodeling of a number of its circuits, will cost in the neighborhood of half a million dollars. The new theatres will be built in Los Angeles, Fresno, and Oildale.

Curving around to the Southwest, one notes another half a million involved in projects in Texas, Arkansas and neighboring states. The Dallas architectural firm of Pettigrew and Worley, alone, report they are preparing plans for theatres in that area totaling $385,000 in cost. These houses will be in Tyler, Bryan, Houston, and San Antonio.

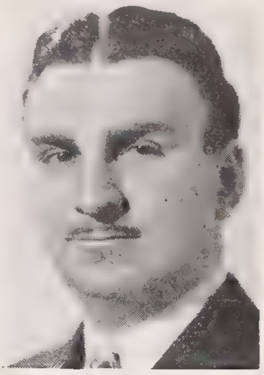
From the Middle West comes the announcement by Harry C. Arthur, Jr., chief executive of Fanchon & Marco, in St. Louis, that about $200,000 will be spent on the modernization of theatres under the management of this firm.

Three Malco theatres in Memphis, Tenn., alone are to be modernized immediately at a cost of $100,000.

Matthews Named New Head of Motiograph

H. THORWELL MATTHEWS, who since 1924 has been associated as one of the owners, and more recently as an executive, of the organization manufacturing Motiograph projectors and sound equipment, has been named president of the company. He was appointed president of Motiograph, Inc., plant and general offices of which are in Chicago, following the resignation of Joseph B. Kleckner, who has headed the company for several years.

Mr. Matthews has been secretary and purchasing executive of Motiograph for the past two years. In his new position he will also hold the post of general manager. Following his appointment he said that the policy of the company would continue as it has been with respect to the manufacturing of both projectors and sound reproduction apparatus, and also that no other executive changes, "either in the sales or manufacturing departments" are contemplated. He added tha the common stock holdings of the company would also be maintained.


H. T. Matthews

The new Motiograph president is a brother of Francis E. Matthews, who is attorney for interests associated with reorganization of the company following change in management a few years ago.

Boston Contributes an Office Building Theatre

A MINIATURE theatre housed within a commercial structure, its very "front" merely an entrance from the main floor corridor of the building, is Boston's new contribution to the exhibition of newsreels and shorts. It seats only 250. But its facilities include complete air-conditioning, and altogether it is appointed and equipped in modern fashion.

Called the Telepix Cinema, it is the project of an organization headed by Irving A. Isaacs, and the theatre was designed by Peter & Stubbins, Boston architects.

The Telepix is located on the first floor of the Park Square Building, which is rated as New England's largest office structure. The theatre as a whole occupies the space of four stores. Entrance to the lobby is off the arcade of the building, where it is recessed into the wall. At one side of the doors is the box office, and entrance is through a turnstile.

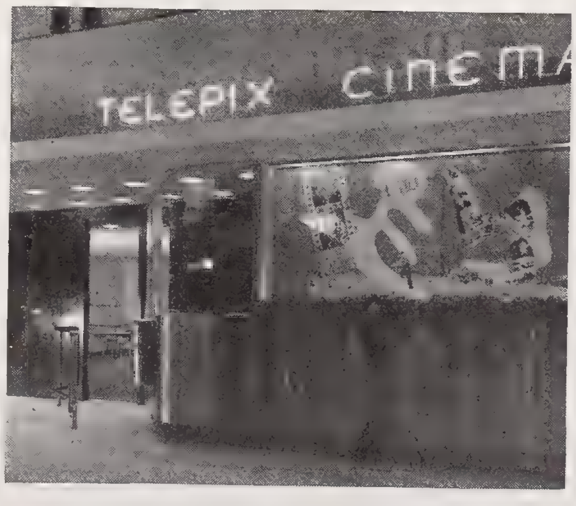
The lobby is 22x18, carpeted in broadloom, and equipped with modern furniture.

The auditorium, which measures 34x85 feet, has a rear wall of corrugated Transite, colored terra cotta; the right wall is similarly finished, with terra cotta color to the height of about 6 feet; however, the remaining wall area is finished in acoustic plaster, with the right wall tinted gray, and the left wall brown, while the ceiling is painted beige. This painting of various surfaces with different color was adopted for the purpose of giving an effect of greater spaciousness. The auditorium seating uses a Cable chair developed a year or so ago, with a "rocking" cantilever type seat suspension.

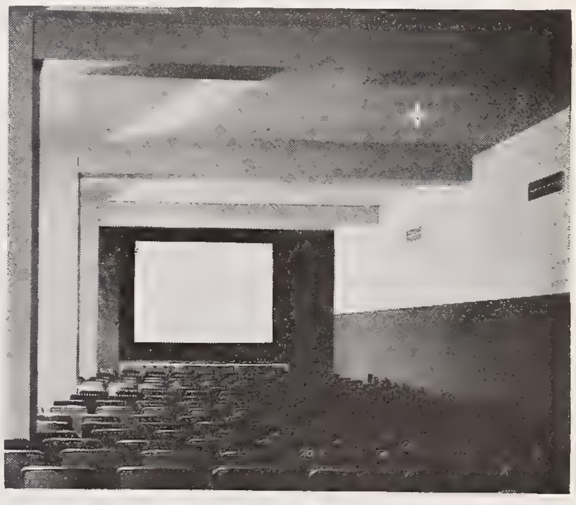
The projection room, on the second floor directly above the lobby, is 20x11 feet. Equipment includes Simplex projectors, RCA Sound, and Strong projection lamps. The screen image is 9x13 feet.

The Telepix Cinema is owned by a holding company called the Telepix Corporation, with an authorized stock issue of $200,000. The corporation was created last summer with the purpose of "developing research in, and the commercial exploitation of, agencies and methods for generating, transmitting and utilizing light and sound waves." The president is J. Stanley Graves, now of New Hampshire but formerly of Boston, who before this has had no theatrical affiliations.

Mr. Isaacs, the treasurer, was for many years an associate of Nate Gordon and was actively engaged in the development of the Olympia circuit, now owned by Paramount. He also helped in the formation of First National Pictures.



Arcade "front" of the Telepix Cinema.


The Telepix Cinema auditorium.

And now "Black Light"–

● Something new and different—especially something that excites curiosity as well as the senses—that is what the showman is always looking for. He has it in "black light." The materials and equipment with which "black light" are produced are not entirely new, but their application has become better understood, so that now it can serve a number of practical purposes in the theatre and give truly spectacular effect to interior treatments. Here are many suggestions for its application.

By FRANCIS M. FALGE

Socalled "Black light" is harmless, invisible ultraviolet radiation which is used to produce luminous effects by energizing fluorescent materials. It has had its greatest acceptance in the past in the production of luminous stage settings and costumes, but recent improvements in materials, light sources and lighting equipment have made it possible to use fluorescent effects much more extensively. Some of the places where "black light" has promising possibilities are:

Lobby and foyer poster displays.

Luminous murals for auditoriums.

Illumination of screen surroundings to soften picture contrasts.

Luminous end standards for aisle lighting.

Decorative niches with luminous figures, flowers or other designs.

Atmospheric effects in the foyer.

Decorations for special occasions, special lobby displays, etc.

Before considering these application problems, a knowledge of the equipments to make these things possible is essential.

What "Black Light" Is

Ultraviolet, or "black," light is radiant energy, invisible to the human eye; it has many properties, including that of affecting certain materials in such a way as to make them glow and give off visible light. Ultraviolet radiation is shorter in wave-length than blue light and may be divided into three parts as follows:

A. *Ultraviolet near the visible blue*: It may be transmitted by ordinary glass; is *not* harmful to the eyes.

B. *Middle ultraviolet*: It is useful for health purposes; not transmitted by ordinary glass.

C. *Far or short wave ultraviolet*: It is useful for sterilization purposes; very harmful to the eyes.

Whereas the short wave ultraviolet is used to activate the powders of the new fluorescent lamps used for illumination, the *near-ultraviolet* is used for advertising and decorative purposes.

There are many substances that have the property of fluorescing, some brightly and others faintly. Some 600 different minerals, a wide variety of chemicals, aniline dyes, common greases, many cosmetics, and certain glasses are among the available fluorescent materials. In addition, there are *phosphorescent* materials, which continue to glow for some time after the energizing source applied has been entirely removed.

In the past, some of the more active minerals and chemicals have been available in powder and in paint forms for application to various surfaces for special fluorescent effects.

Luminous Lacquer-Enamel

Recently one manufacturer has made considerable improvement in the luminescent qualities of these materials. Available in a lacquer-enamel form, they may be readily applied by painting or spraying, and they have adequate opacity so that it is no longer necessary to use a reflecting under-surface in order to obtain effective results.

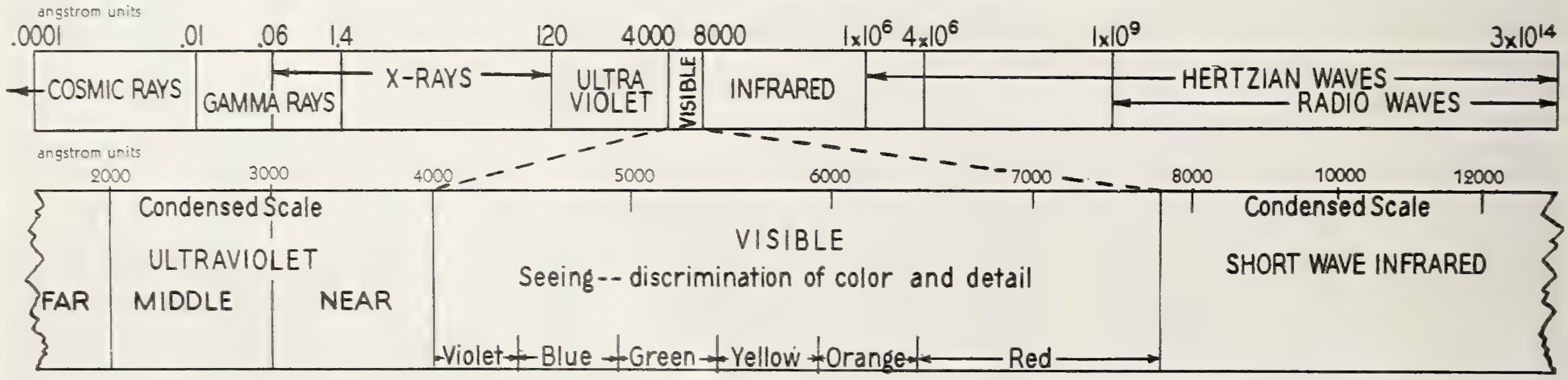
These *lacquer enamels* are available in a wide range of colors, and for the most part the colors, when seen under visible light, are somewhat similar to the colored appearance under ultraviolet. In addition, several colors are available which are invisible under filament (regular mazda) lamp lighting. Although the lacquer enamels are rather expensive, a pint will cover approximately 60 square feet, and most "effects" do not encompass many square feet, so that the finished job is not unduly expensive.

Luminous Lithographs

In addition to perfecting these materials and paints, a method of processing paper has also been developed, applicable to the processing or lithographing of posters of any size, and utilizing such standard illustrations as are employed for ordinary printing.

Ultraviolet Light Sources

The sun, arc lights, filament lamps, and mercury discharge lamps are all sources of ultraviolet. For the purposes here under discussion, however, filament and mercury lamps are the most practical sources of the



Representation of the spectrum, indicating location of the near- and middle-ultraviolet, which is "black light" as distinguished from true ultraviolet.

Another Tool of Showmanship

near ultraviolet needed for display purposes.

It is important to note that the source of ultraviolet "black light" is vital to the finished effect, and that the more watts of effective ultraviolet energy per square foot, the more brilliant the finished result will be certain to be.

Filament lamps give off ultraviolet to some extent; the higher the temperature of the filament, the greater the output of ultraviolet. For that reason the higher wattage spotlight and floodlight lamps and the photoflood lamps, are the most practical of the filament sources.

These sources, however, do not compare in ultraviolet output with the mercury lamps (*see below*) and the heat from these lamps makes it difficult to operate them satisfactorily; they should be limited to simple temporary applications where simplicity and keeping cost down to a minimum are of major importance.

Mercury Discharge Lamps

The mercury discharge lamps are best suited to providing large enough amounts of ultraviolet for striking display results. A wide variety of lamps are useful for this purpose, including the S-1 and S-2 sunlamps, and the high-intensity mercury lamps. The 50-inch *Nico tube* has been used to good advantage in many cases where a wide flood rather than a controlled distribution is satisfactory. Because they appear to be the most practical at the present time for providing control of the ultraviolet, our discussion will be limited to the lamps listed in the accompanying *"Black Light" Rating Chart* [this appears on page 32].

The relative ultraviolet "Black Light" ratings of the various lamps are indicated in the last column of the chart. From this it can be seen that the 250-watt capillary mercury lamp gives double the effect of the 100-watt. The argon glow lamp figure is without a filter so that here the visible blue plays an important part in the result, making it more useful than the rating figure would seem to indicate.

The heat of the lamps has the result of reducing the near-ultraviolet output; if ventilation can be provided, the output will be increased 30 to 50% on both the 100-watt and 250-watt lamps.

Visible Light Filters

In practically all cases light sources which produce ultraviolet also give off a considerable amount of visible light as well. It is necessary to screen or filter out a major portion of this visible light for satisfactory results, at the same time interfering as little as possible with the passage of the ultraviolet. For this purpose a *nickel-cobalt glass* has proved most satisfactory. Such filters have been available either as square plates, roundels, or sleeves. Three types of glass are available as follows:

1. *Heat resisting red-purple ultra—rather brittle, but suited to applications involving considerable heat.*

2. *Red-purple ultra where less heat is involved—somewhat higher transmission than No.* 1.

3. *Blue for substances which flouresce under blue light as well as ultraviolet—used where visible blue light does not detract from the display.*

Control Equipment

Because the amounts of ultraviolet which can practically be produced are limited, it is important to utilize every possible means of controlling the radiation so as to redirect as much of it as possible to the fluorescent surfaces. For the near-ultraviolet, any of the usual types of reflecting surfaces are satisfactory, the one of highest efficiency, with the most suitable surface for light control, being best. Because of the "black" bulb, the curvature of the reflectors should be so designed that light is not redirected *through* the bulb.

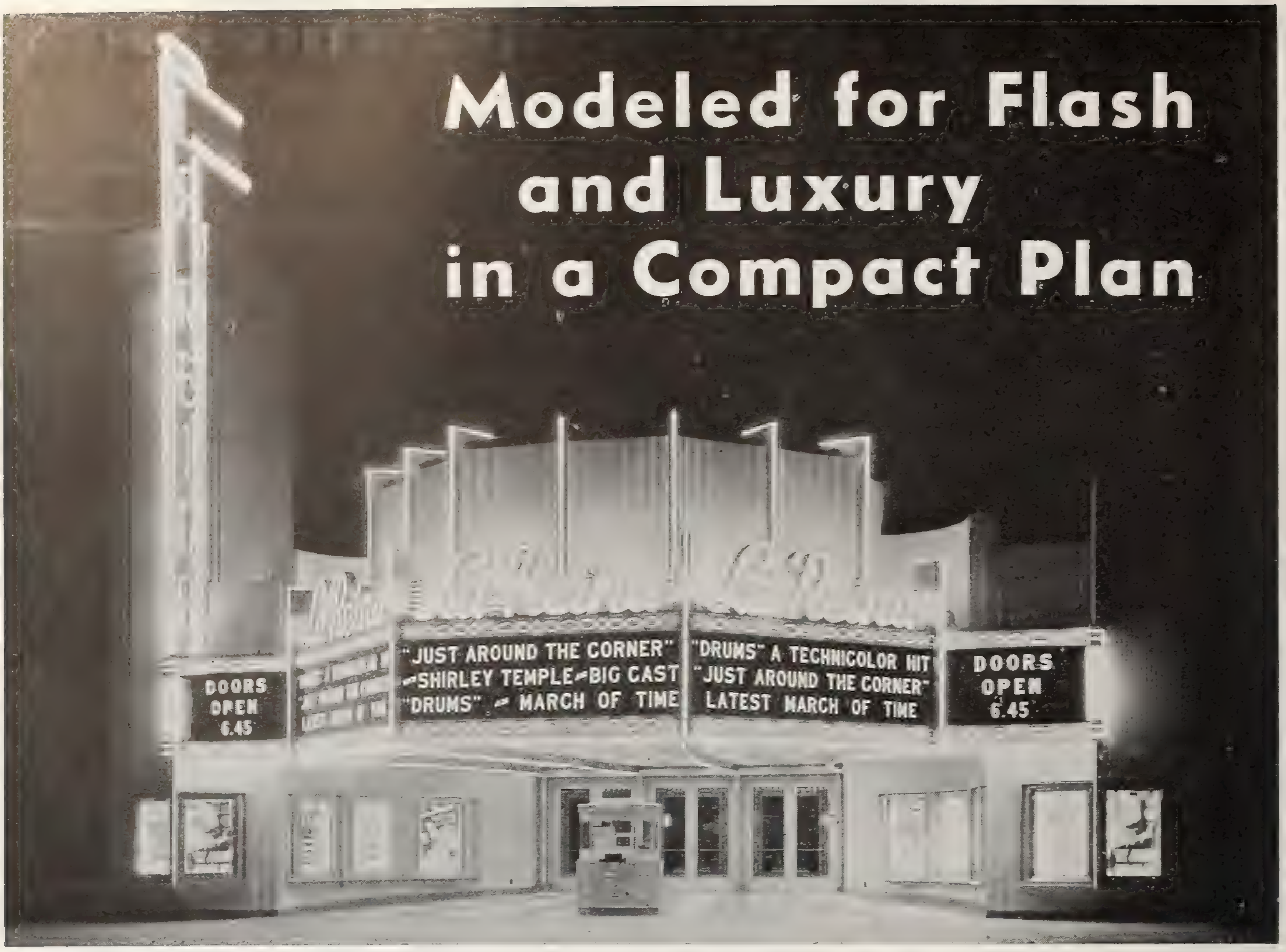
To control further these equipments, *spill rings* and *shields* can often be used to advantage to concentrate the light where needed, at the same time eliminating the spilled light, which may reach people, causing their eyeballs to fluoresce, which results in a hazy view. These equipments may be used as spotlights, or as downlights, mounted at or above the ceiling. The problem of brightness at the source is minimized because of the lack of visible light.

The wattage needed to produce satis-

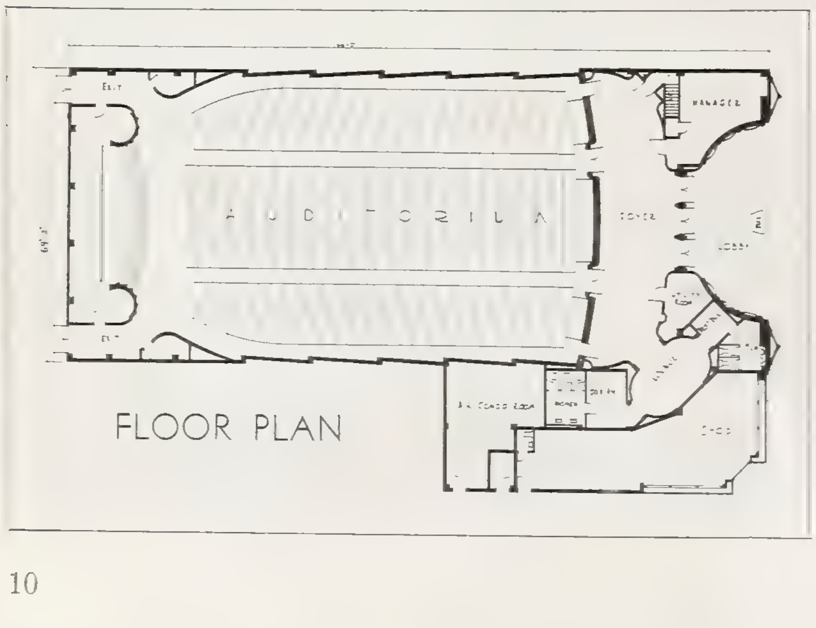
(*Continued on page* 31)

One of the two niches with fluorescent figures on opposite sides of the auditorium of the Interstate circuit's Lakewood theatre in Dallas, Tex., lighted by three 100-watt "black bulb" mercury lamps. The ultraviolet sources show in the photograph, photographic plates being extremely sensitive to ultraviolet radiation. Actually, the sources are practically invisible to the eye.

Modeled for Flash and Luxury in a Compact Plan

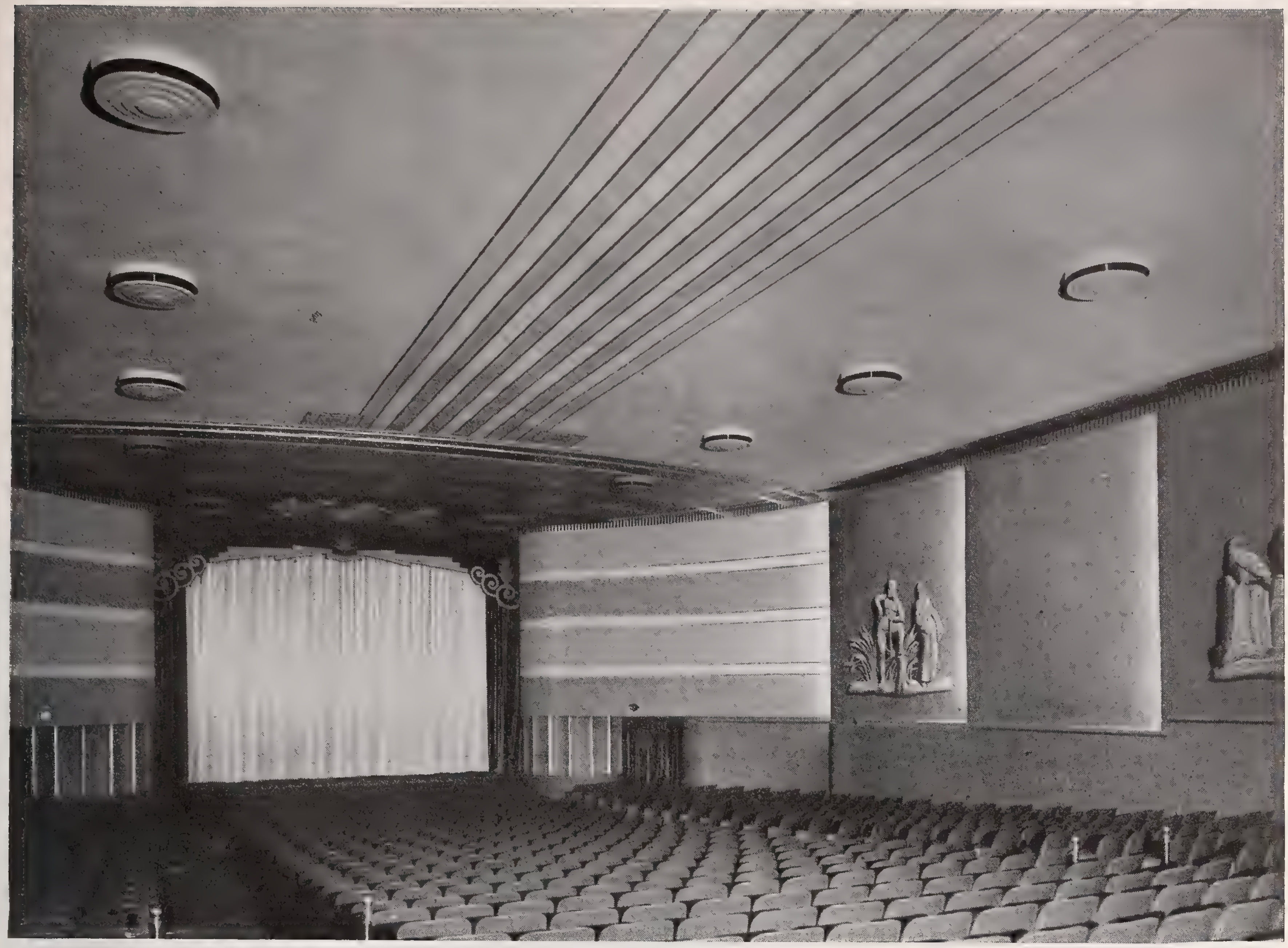


¶ One of the newest theatres on the Pacific Coast, the La Reina in Van Nuys, Calif., offers many a suggestion for the application of modern materials and principles of functional design to the peculiar needs of the theatre—a front with active "pull," an interior of imagination, yet of practical purpose. The La Reina is a Fox West Coast Theatres property designed by S. Charles Lee, Los Angeles theatre architect. Located in a new business section serving a rapidly growing residential district between North and West Hollywood (near Burbank), the La Reina, with a cubage of 310,000 and 900 seats on one floor, was constructed at a cost of $76,000 (prevailing hourly wages for common labor 62½c.; for masons, $1.50; for carpenters, $1.12½). The equipment cost $15,000.



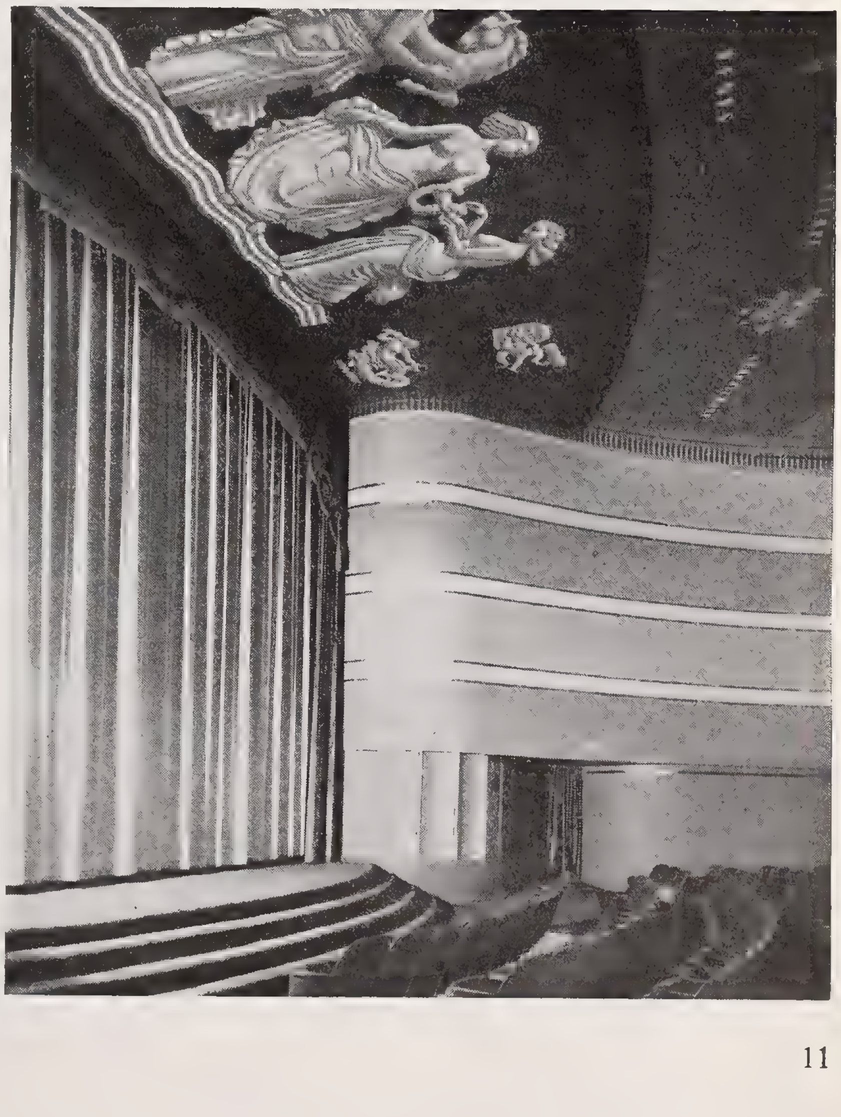
FLOOR PLAN

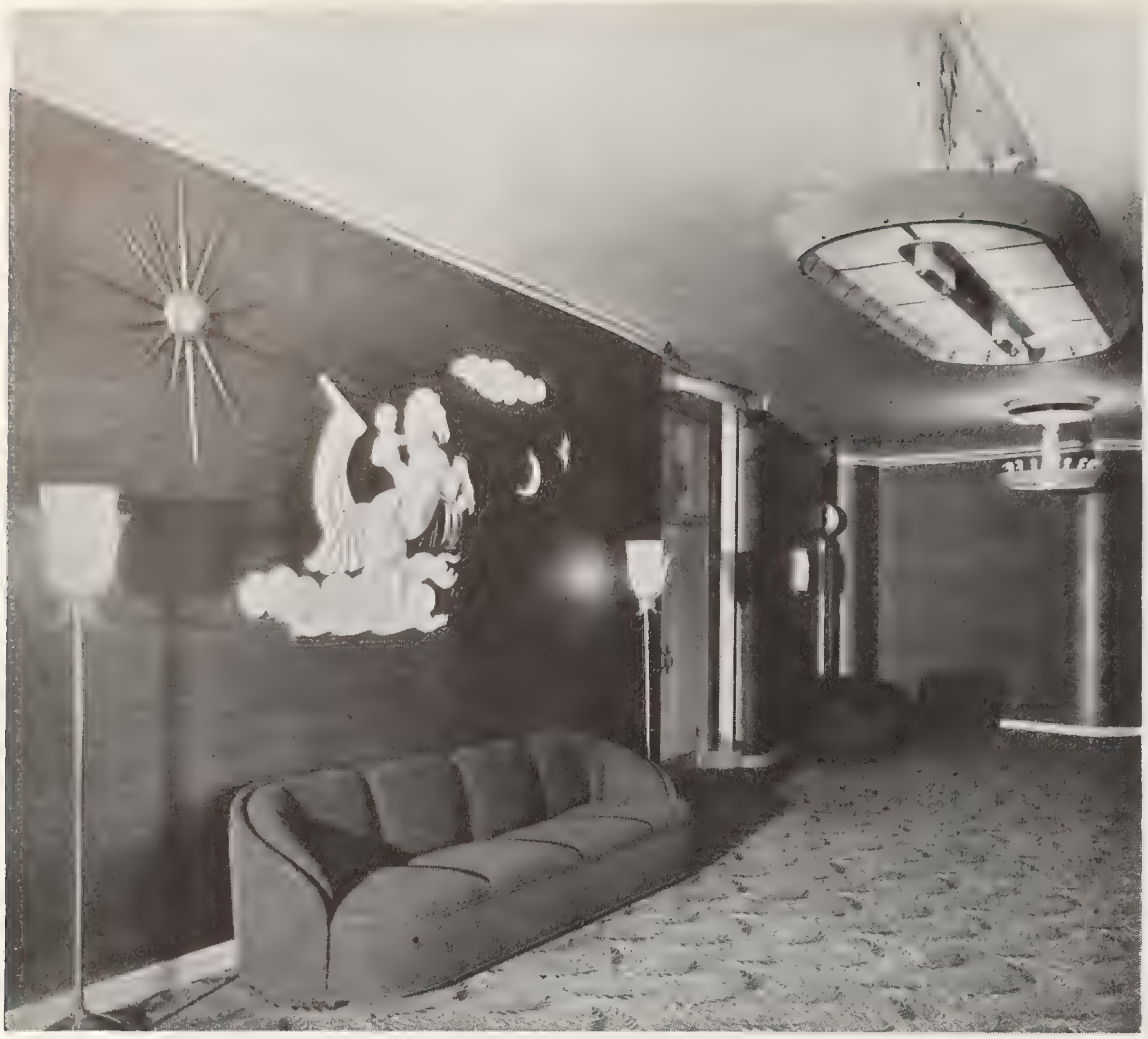
FRONT and LOBBY: Faced in cement plaster, with cement base brushcoast, the front of the La Reina is even an exaggeration of the unconventional form that a theatre facade, to achieve pronounced distinction from neighboring buildings, is allowed to take. All front elements are integrated—note how marquee completes the architectural motivation begun behind it, then is joined to the broad, deep vestibule, or lobby, itself—and this integration is directional, toward the box office and entrance, with this movement of line accentuated by a dynamic use of light. At the turret-like structure behind the marquee begin, on copper fins, strips of zeon tubing (fluorescent tube "neon"); these continue to the fascia of the marquee and turn to cross the marquee soffit, which is integral with the lobby ceiling, converging at the entrance doors. The entire display is colorful as well as animate—the vertical sign is painted cream, rose, green and gold, and lighted in green zeon on face of letters with red and blue flashing zeon border; marquee is similarly painted and carries three name signs in green zeon against lines of gold zeon, while the marquee itself is bordered in red and blue flashing zeon. Supplementary marquee soffit lighting consists in 36 recessed 150-watt floodlight lamps, and an outer border of 25-watt regular incandescent lamps. The vestibule walls, curving eccentrically to the doors leading directly into a foyer, have built-in chrome-framed display cases lighted on four sides with lumiline lamps. The doors are of wood painted blue with rose trim and paneled in etched glass. The ceiling is of plaster painted pale green, the floor of terrazzo in a two-tone pattern radiating from the doors. The ticket booth has a rose taranelle marble base with chrome snap-on mouldings. Marquee letters are of the flashed opal glass raised letter interchangeable type on opaque panels.



AUDITORIUM: This is treated in plain surfaces and solid colors. The side walls are finished in Acoustipulp laid in furred panels, the edges of which conceal light coves. These panels are painted burgundy red, and every other one is ornamented with plaster allegorical figures in ¼-inch relief; the figures are painted white with gray shading, which makes the relief appear deeper. Similar reliefs, representing Venus and the Muses, form an ornamental ceiling group just in front of the proscenium opening. The ceiling, of hard plaster, is painted sage green with darker stripings edged in gold. Both emergency and running light sources are in the five coves on each side, each cove containing 40-watt incandescent lamps on 4-inch centers, wired on three circuits—white, blue and red—with dimmer control. The rear of the auditorium is additionally lighted by six ceiling boxes, recessed flush and covered with opal glass panels, each containing one 100-watt floodlight lamp. The rear wall is divided into sections in different planes (each having specific directional characteristics with respect to sound reflection); these sections are finished in Acoustipulp on wire lath with rock wool blanket behind. The screen image is 18 feet wide; distance from the screen to last row is 116 feet, to first row 21 feet. Rows are spaced 36 inches, except at rear, where spacing increases to 38 inches. Chairs are American "Bodiform," with end standards finished in an aluminium shade with bronze stripes, and are upholstered in turquoise mohair.

PROJECTION and AIR SUPPLY: The projection room is 22 feet wide, 12 feet deep, 9 feet high; adjoining it is a room 6x14 feet for current supply and control equipment. The angle of projection is 5°. . . . The La Reina has an evaporative condenser cooling system. Heating is by auxiliary units only.





FOYER: The foyer, entered directly from the vestibule, or open lobby (see floor plan), has walls finished in an African wood veneer (Sapeli), applied with its ribbon-like grain running horizontally. The only other wall treatment consists in white plaster relief figures, and a metal star, on the wall opposite the entrance. The ceiling is of plaster, painted powder blue with terra cotta trim. The foyer carpeting, which is continuous with the carpeting of the lounge area and the auditorium (extending, as the auditorium pictures show, up the stage steps to the apron of the stage), is a Crestwood Velvet in modernization of a traditional wreath pattern, with the figures in gold against a green ground, which harmonizes in color with the light brown shade of the wall veneer, yet balances the relatively solid coloration of the entire wall surfaces. Lighting is by direct-indirect type suspended ceiling plaques of brass and opal glass, and by pedestal torchiers with bowls of gold powdered glass set between "plumes" of Lucite (the new synthetic Dupont material which curiously "bends" light). Foyer furniture is of hardwood frame construction, overstuffed, and completely covered with high-pile wine-colored mohair.

LOUNGES: Off one end of the foyer, giving access to both men's and women's rooms, is an oval-shaped general lounge with walls of Sapeli wood except for corner panels of fluted wood, painted white, which joins with white wood base and cornice mouldings to form a frame for the light brown African veneer. The ceiling is of plaster, with a moulded cornice forming a slightly stepped border, and is painted three tones of terra cotta. Lighting is by four opal glass ceiling bowls suspended on brass in groups of two. . . . The women's section off the main lounge includes a powder room, with walls finished in a light blue paper with silver figures. The ceiling is plaster, painted rose. Illumination is by a ceiling fixture consisting in an opal glass cylinder set into an etched glass bowl, ornamented with cut glass "plumes" painted coral. Cosmetic tables are of metal construction with green Formica tops; metal chairs are upholstered in red leatherette. . . . Entrance to men's toilet is through a small anteroom.

◆

LA REINA THEATRE

Van Nuys, Calif.

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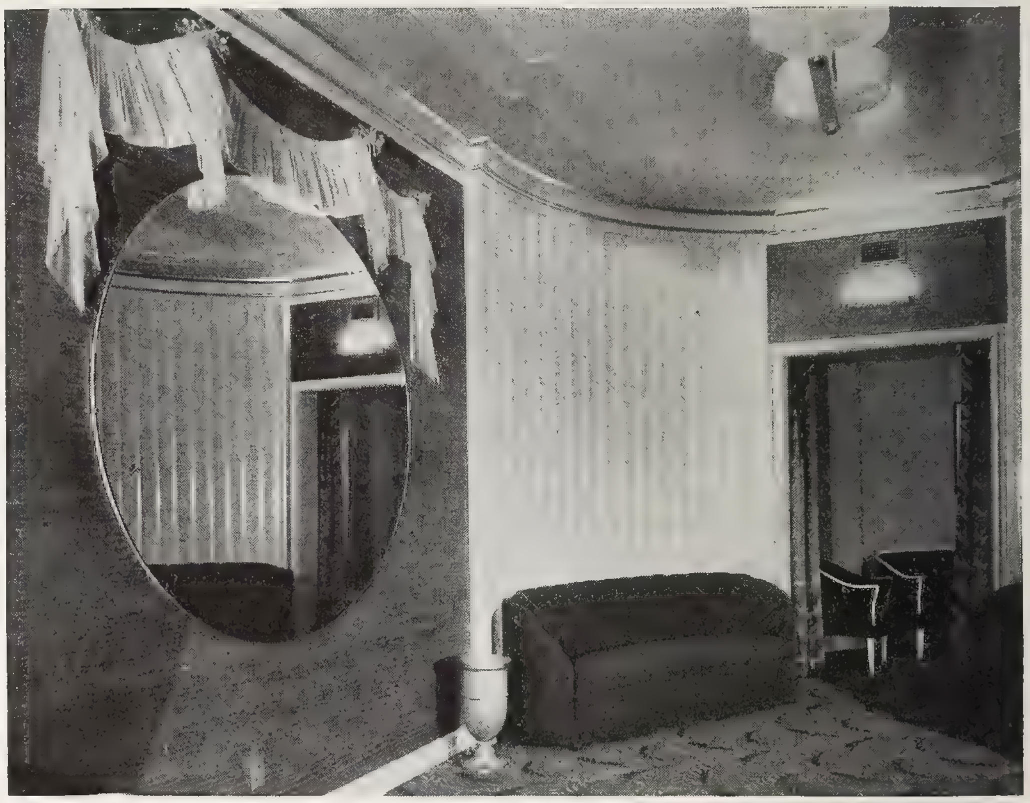

EQUIPMENT and FURNISHINGS: Marquee, signs, attraction boards: **Electrical Products Corporation, Los Angeles**; lamp reflectors: **Solar Lighting Company, Los Angeles**; display frames: **Theatre Specialties Company, Los Angeles.** . . . Ticket register **(Temco)**, coin changer **(Universal)**: **National Theatre Supply Company.** . . . Projectors **(Simplex E-7 with Super-Simplex bases)**, sound system **(Simplex)**, projection lamps **(Peerless Magnarc)**, rectifiers **(General Electric)**, rewinder **(Golde automatic enclosed)**, film cabinets **(Manson)**, changeovers **(Weaver)**, curtain controls **(Weaver)**, spotlights **(Weaver)**: **National Theatre Supply Company.** . . . Interior lighting fixtures: **Solar Lighting Company.** Switch assembly for light control: **Frank Adam Electric Company, St. Louis.** . . . Evaporative condenser and pump equipment **(Carrier)**, cooling coils **(Aerofin)**, air system controls **(Minneapolis-Honeywell)**: **DeJongh-Howells, Los Angeles.** . . . Auditorium seating: **American Seating Company, Grand Rapids.** Carpeting **(Alexander Smith)**: **National Theatre Supply Company.**

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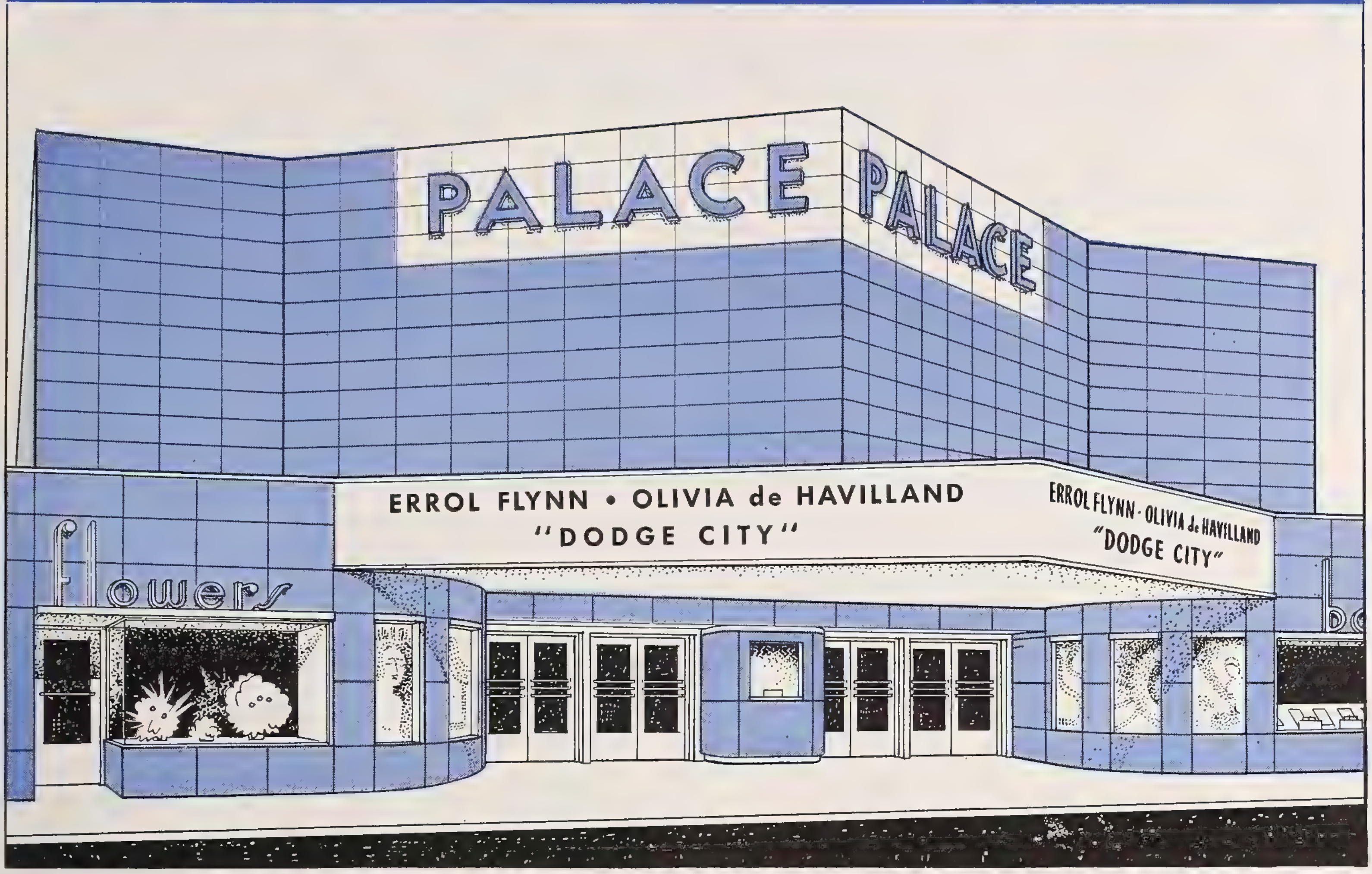
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Kawneer

RUSTLESS METAL AND PORCELAIN ENAMEL

STORE FRONTS

.about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Miss Lillian Walker has opened a new theatre, called the Savage, at Durant, Okla. The house has a seating capacity of 420. Miss Walker formerly owner a theatre at Wewoka, Okla.

Nasser Brothers of San Francisco, have purchased the Colusa and Gem theatres at Colusa, from the Harvey Amusement Company and will make alterations to both houses. They have also bought the Williams theatre at Williams, Calif., from the same interests.

Tommy Read, manager of the Paramount in Atlanta for the past several years, has been named manager of the Fox in the same city. Mr. Read succeeds Hudson Edwards, who has been named city manager of the Lucas and Jenkins theatres in Savannah, Ga.

Billy Pratt, assistant manager of the Fox since 1935, becomes manager of the Paramount, where he began work several years ago as an usher, advancing to doorman and then to chief of staff.

Alec Schulman has reopened his theatre in New Orleans, La., now called the Best. The house, formerly called the Avenue, has been completely renovated and modernized.

N. C. Haefele, manager of the Baltimore branch of the National Theatre Supply Company, organized his forces for some fast work when it was decided to replace the existing sound equipment in Constitution Hall, Washington, D. C., with more modern equipment for the gala premiere of 20th Century-Fox's "The Story of Alexander Graham Bell." Notification came a matter of days before the date of the performance. The large Type-C Simplex sound system was installed under the supervision of Mr. Haefele and a special crew of Altec engineers.

■ ■ ■

Harry G. Waldron, operator of the Blue Moon in Lindsay, Okla., has begun remodeling of his theatre to cost $12,000. Renovations will include the installation of 404 General Seating Company auditorium chairs, a new roof, a concrete floor, accoustic treatment, new auditorium lighting fixtures, new sound equipment and a glass enclosed "cry room."

Charles Morel has sold his Moon theatre in Alexandria, La., to the Milton Starr interests. The house is being remodeled throughout, with additional seating space added, and the installation of new seats, marquee and sign. The theatre will be renamed the Ritz, and with the new seating arrangement will accomodate 650.

Roy P. Bedore, sales manager of the Golde Manufacturing Company of Chicago, has been on a business trip to the West Coast, calling upon dealers in southern sections of the country. The Golde company recently removed to larger quarters in the same building at 1214 Madison Street, acquiring twice as much space as it formerly had. Three new products have just been added to the line of theatre equipment—a takeup, an opaque projector, and a ticket chopper.

The Star theatre has been reopened at Natchez, Miss., after being closed for renovation. Charles Morrell is manager.

The new Fulton theatre was opened on March 23 in Hapeville, Ga. The house forms part of a building project which includes the theatre, a filling station and four stores. The theatre has been leased to the East Point Amusement Company, which operates a group of houses in the suburbs of Atlanta.

■ ■ ■

Milton Guidry, who operates theatres in Erath, La., and Delcambria, La., is remodeling a building at Abbeville, La., into a theatre. The new house will be called the Bijou and will have a seating capacity of 500.

W. Kugel, owner of the State in Holstein, Iowa, is remodeling the house.

Four Chicago theatres are displaying new front signs. The houses are the Milford, owned by Meltzer Brothers; the Panorama, a Dubois & Mandis holding; the Crest, operated by Sam Abram, and the Illington, a Goodman & Harrison theatre. All four signs were erected by the Whiteway Sign Company.

The San Bernardino Cinema Corporation will open a theatre in Colton, Calif., about August 1, following the completion of alterations.

W. W. Adams, manager of the Cotton Valley theatre in Cotton Valley, La., was critically wounded when he attempted to act as peacemaker in an argument between two men. Returning from his theatre, Mr. Adams came upon the pair arguing near his home where Mrs. Adams was recovering from a recent illness. Requesting the fighters to move on, Mr. Adams was stabbed in the chest and the abdomen.

Joy Houch has opened a new theatre, called the Joy, at LaRose, La. The house has a seating capacity of 550. Frank Couvillion is the manager.

Harry Loewenstein, operating three theatres in Ardmore, Okla., has acquired three more houses. The newly acquired theatres are the Temple from Al Yomans, the Star from E. L. Black and the Fox from Max Burger. Loewenstein Theatres, Inc., is affiliated with the Griffith Amusement Company of which Mr. Loewenstein is a director and stockholder.

■ ■ ■

The Crescent Amusement Company of Nashville, Tenn., is to rebuild the Princess in Harriman, Tenn., which was destroyed by fire in February at a loss of $50,000.

Shore Amusement Company has opened the New Shore in Euclid Village, Ohio. The house seats 1,800 and cost $300,000. Frank I. Cost has been named manager of the new theatre.

The Howard at Howard Beach, Long Island, has been reopened by Murray Ginsburg and Anthony Bannon.

After being closed for many years, the Capitol in Elizabeth, N. J., has been reopened by A. Andrewski.

The interests of Harry L. Nace in the State theatre, Warren, Ariz., have been taken over by C. W. St. Clair.

Simon Galitzki, who operates the Coed at Topeka, Kan., has opened another theatre, the Novelty, there.

Nevada County Theatres, Inc., of Grass Valley, Calif., plans to remodel the Strand in Grass Valley, Calif., and to increase the seating capacity to 1,200 with the addition of a balcony. Jorgensen & Deichmann of San Francisco, are the architects.

R. P. DeVries has taken over the Ritz theatre at Correctionville, Ia. The house was formerly operated by Lou Sprinkle, who is moving to Omaha, Neb.

Miss Mae Preston, owner of the Lyric in Salem, Mo., plans to complete work on the new 500 seat house, construction of which was interrupted some months ago when she reached an agreement with F. V. Mercier of Perryville, Mo., to take over the new theatre he had started. Miss Preston will change the plans for her building to turn it over to commercial uses.

The Bona Theatre Corporation, with George Stamatis as president, is the new operator of the Tremont in the Bronx, New York City.

Mrs. G. McLaughlin, who recently sold her theatre at Gladbrook, Ia., is building a new house in Bancroft, Ia.

Saenger Theatres plan to expend from $25,000 to $40,000 in renovating the Saenger theatre at Shreveport, La., according to an announcement made by Jack Manning, house manager. The auditorium will be reversed, placing the screen end where the rear originally was. A new marquee and signs will be installed. When remodeled the theatre will have a capacity of 765.

George Sumner, president of the Sumner Theatre Supply Company, has acquired the Oklahoma sales territory for Frigidaire water coolers.

Charles Tamler has sold the Tacoma in Indianapolis, to William Ackerman.

Wayne and Floyd Smith, owners of the Wayne in Corydon, Ia., have modernized their theatre.

Abe Nathanson has acquired the Avalon in Indianapolis, Ind., from Jacob Friedman.

Frank Shipley of Chicago, is building a theatre at Lenox, Ia. Mr. Shipley began in the motion picture business with his father at Valley Junction, Ia., and formerly operated a house at Creston, Ia.

R. J. Ashmun of Ashmun Theatres, Caro, Mich., has plans for a new theatre there. The new house will seat 650. Cost of the new project, including property, will be about $75,000, it is reported.

■ ■ ■

Robert E. Gumm has purchased the equipment of the La Habra theatre, La Habra, Calif., from Max Shapiro.

K. Lee Williams, film distributor in Oklahoma City, Okla., has added seven more theatres to his newly formed circuit in Arkansas and Oklahoma. Mr. Williams has purchased a total of ten theatres in that area since January 1. The theatres added are the Best, taken over from Charles Buffum, and the Tower and Arrow, from S. B. Callahan, all in Broken Bow, Okla., where Gerry L. Doing has been placed in charge; the New in Nashville, Ark., from H. H. Baker of Emerson, Ark.; the Liberty and Gem in Nashville from R. B. Hardy, with O. P. Peachy in charge of the Nashville houses; and the Dixie at Ashdown, Ark., from B. K. Walker, with Bill Frazer in the post of manager. Other theatres acquired by Mr. Williams are two

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NEW ECONOMIES . . .

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New Complete-in-One-Unit Carrier Air Conditioners

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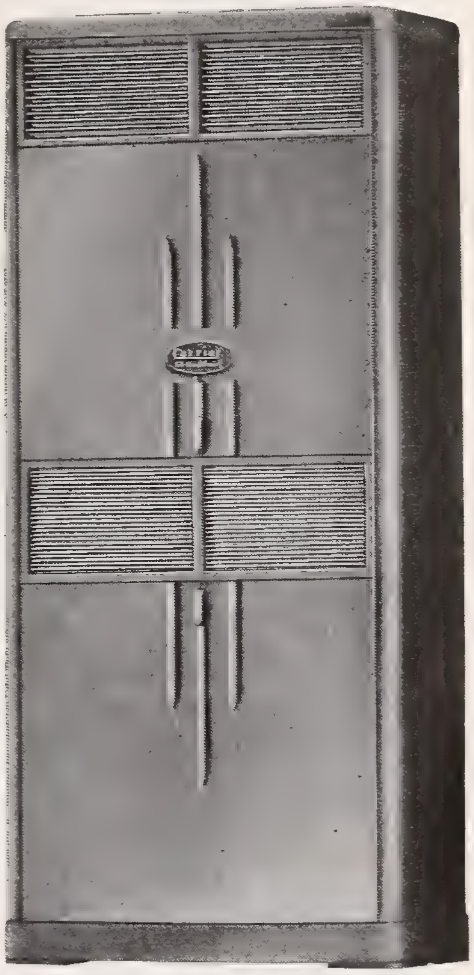
NEW SIZES. What's more, new sizes, new models have been added—making economical, profit-building Carrier Air Conditioning possible for every theatre—large and small. Attractively styled, they may be installed on your orchestra floor or located in basement or closet space.

TRUE AIR CONDITIONING. The new Carrier self-contained Air Conditioner provides true air conditioning—cooling, dehumidifying, air filtering and air circulation. And with the addition of simple equipment to provide heating and humidification, the 1939 Carrier Air Conditioner provides true year 'round air conditioning.

EASILY INSTALLED, EASILY MOVED. With these new Carrier self-contained Air Conditioners, you enjoy all the benefits of package air conditioning. They can be moved easily to a new location.

ACT NOW. Your dealer, backed by Carrier's experience in providing air conditioning for countless theatres is well qualified to aid you. Call him today.



HOW MANY PLEASE? That's the cashier's continual chant in a Carrier Air Conditioned theatre. Patrons gladly stand in line for every show when you feature "Carrier Cool Comfort".

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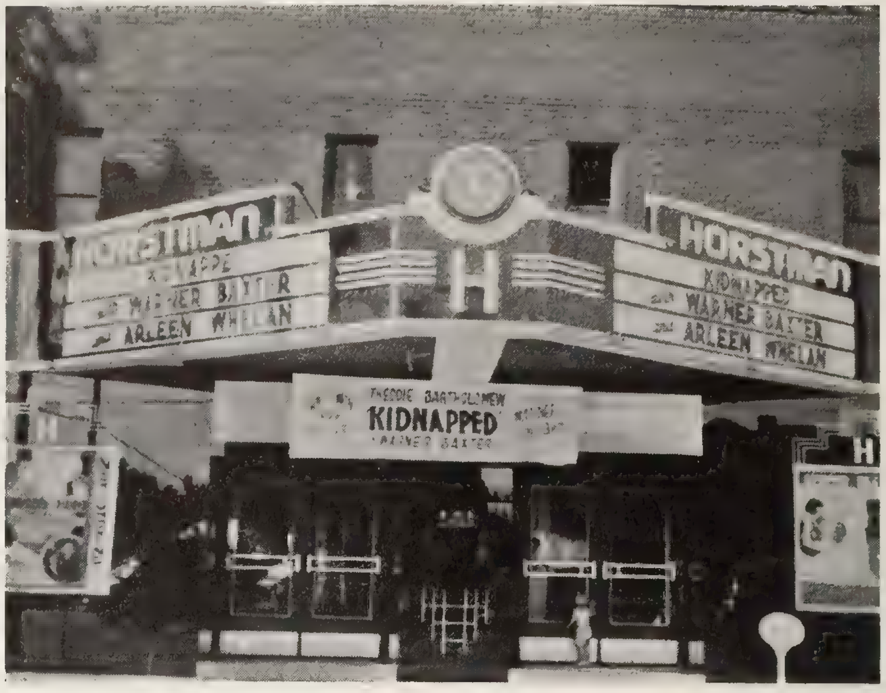
In Showbusiness Since Age of 11, She Runs the Theatre Now



"I believe I can challenge anyone of my age, which is 28, that I am about the youngest manager to have been in the business seventeen years," writes Mrs. Bernice Montgomery of Chaffee, Mo., sending pictures of the Horstman theatre which she manages. The picture of herself came later, on request. The theatre is shown before and after the recent remodeling of the front, which was given a new marquee of triangular shape with neon lighting in blue, red and two shades of green, and entrance facing of black Carrara glass. Mrs. Montgomery adds, "Chaffee has a population of 3,500 and is a railroad terminal. My father. Charles Horstman, bought the old Pullman theatre in 1921 and I sold tickets, so I have been brought up in the business. My father passed on and I have been manager for eight years."

houses in Dequeen, Ark., and the Pine at Dierks, Ark. It is planned to remodel the Gem and the Arrow theatres.

FRED MINTON has been appointed city manager for the Jefferson Amusement Company theatres in Port Arthur, Texas. Mr. Minton is succeeded as city manager for the six Beaumont houses, by IRVING COHN, who in turn is succeeded as manager of the Jefferson in Beaumont by HOLLAND SMITH, formerly manager of the Paramount at Marshall, Texas.

The Majestic in Algoma, Wis., is being remodeled into an 800 seat house with a new front, marquee and lobby. The theatre is owned by LOUIS HASSBERG.

H. J. FENTRESS, operator of the Quanah in Fletcher, Okla., recently had his theatre reseated by the Oklahoma Theatre Supply Company.

HARRY SCHWARTZ of Lexington, has reopened the National theatre in Louisville, Ky., which has been dark for some time.

The Northern Amusement Company has opened the Shasta theatre at Yreka, Calif.

The Schafer theatre in Edgerton, Mo., has been reopened by ABE SCHAFER after being dark for the past few months.

The Tivoli theatre in Chattanooga, Tenn., has reopened after being renovated at a cost of $50,000. The theatre is operated by Eastern Theatres, Inc., and is managed by EMMETT ROGERS.

D. P. BOWMAN, head of Bowman Theatres, Inc., has reopened the 320 seat Oakland in Marion, Ohio. It has been closed since last summer.

HAL HOWARD, manager of the Saenger and Rialto theatres in Hope, Ark., has gone to Milwaukee, where he has become associated with the Standard Theatres Company.

SAM PASQUA has opened his new Pasqua theatre at Gonzales, La. He has another house there, called the Gonzales.

O. L. KIRKLAND plans to remodel his Ritz theatre at Vivian, La. Cost of the project is placed at $8,000.

C. C. RHOADES, operator of the Roxy at Warsaw, Mo., has opened the New Buffalo at Buffalo, Mo.

MINNIE ROSENFELT of San Francisco, has sold the American in Portland, Ore., to EDWARD LEWIS of Salem, Ore. The new owner plans to remodel.

■ ■ ■

SAM PECHNER, for three years manager of the Warfield theatre in San Francisco, suddenly died recently on a train near Watsonville, Calif., while enroute home from a meeting of theatre executives at Los Angeles. Mr. Pechner was 56 and had been identified with the amusement business most of his life.

C. A. MACDONALD has remodeled his Southland theatre in Columbus, Ohio. Included in the remodeling was the installation of new seats, a new screen, acoustical treatment and new decorations. The floor pitch was also changed to give better sightlines. The new seating improvement involved a completely upholstered seat and back rest in rust colored Mohair. The Theatre Division of the F & Y Building Service, Columbus, had charge of the work.

S. E. PERTLE of Jerseyville, Ill., plans to renovate his Gem theatre in Beardstown, Ill., including moving the proscenium arch back to provide space for 160 additional seats. Also planned are new lobby displays, ticket booth and new furnishings.

GLEN KLOCK has opened the Klock theatre at Fredonia, Kan. The new house seats 400. Mr. Klock also operates a theatre at Neodasha, Kan.

The Fanchon and Marco interests plan to close the Mikado theatre in St. Louis, for complete modernization. The cost is put between $40,000 and $50,000. This organization recently opened the Union in the same city after the house had been closed for renovation.

JENSON VON HERBERG has opened the Liberty in Seattle, following installation of a new front and redecorating of the interior.

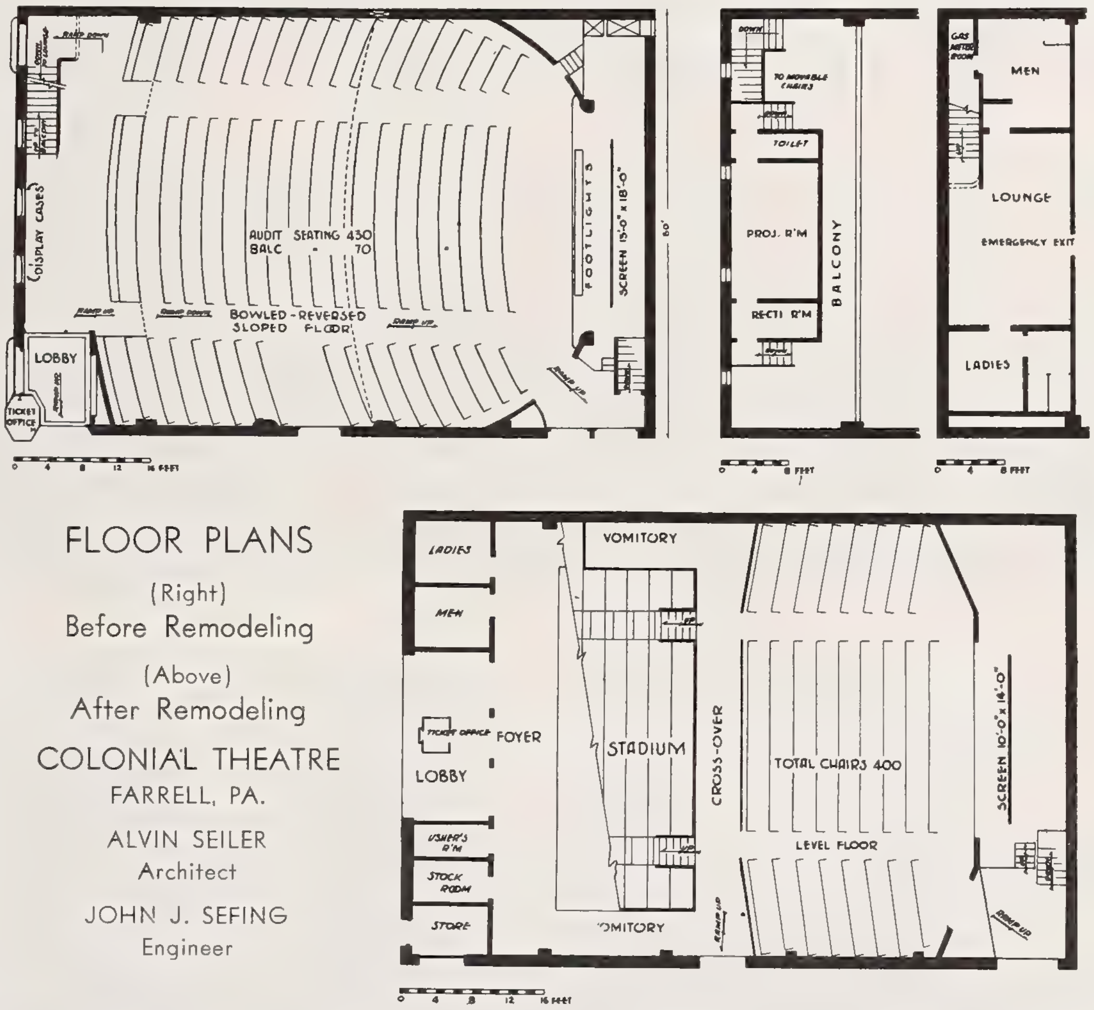
W. D. FULTON and others have formed the 3838 Woodland Corporation to operate the Colonial, new suburban house which replaced a theatre destroyed by fire a year ago. E. E. WEBBER, who has been running the theatre, will continue in the management of the house.

KENNETH KING, city manager for Commonwealth Theatres at Searcy, Ark., has completed remodeling of the Rialto. The changes included new auditorium seating, new carpeting throughout, installation of modern lighting fixtures throughout, and toilet facilities.

HORACE STANLEY, owner and operator of the Beebe theatre at Beebe, Ark., has installed new seating and projection equipment in that house.

Replanned to Make Better Use of Plot

• How the original scheme of the Colonial theatre in Farrell, Pa., was revised for greater economy of space



FLOOR PLANS
(Right)
Before Remodeling
(Above)
After Remodeling
COLONIAL THEATRE
FARRELL, PA.
ALVIN SEILER
Architect
JOHN J. SEFING
Engineer

RECONSTRUCTION after fire in accordance with the principles of modern architecture gained for the Colonial Theatre, Farrell, Pennsylvania, an enlarged seating capacity, far better sight lines, more efficient utilization of space available and elimination of handicaps previously imposed by unfavorable sidewalk grades.

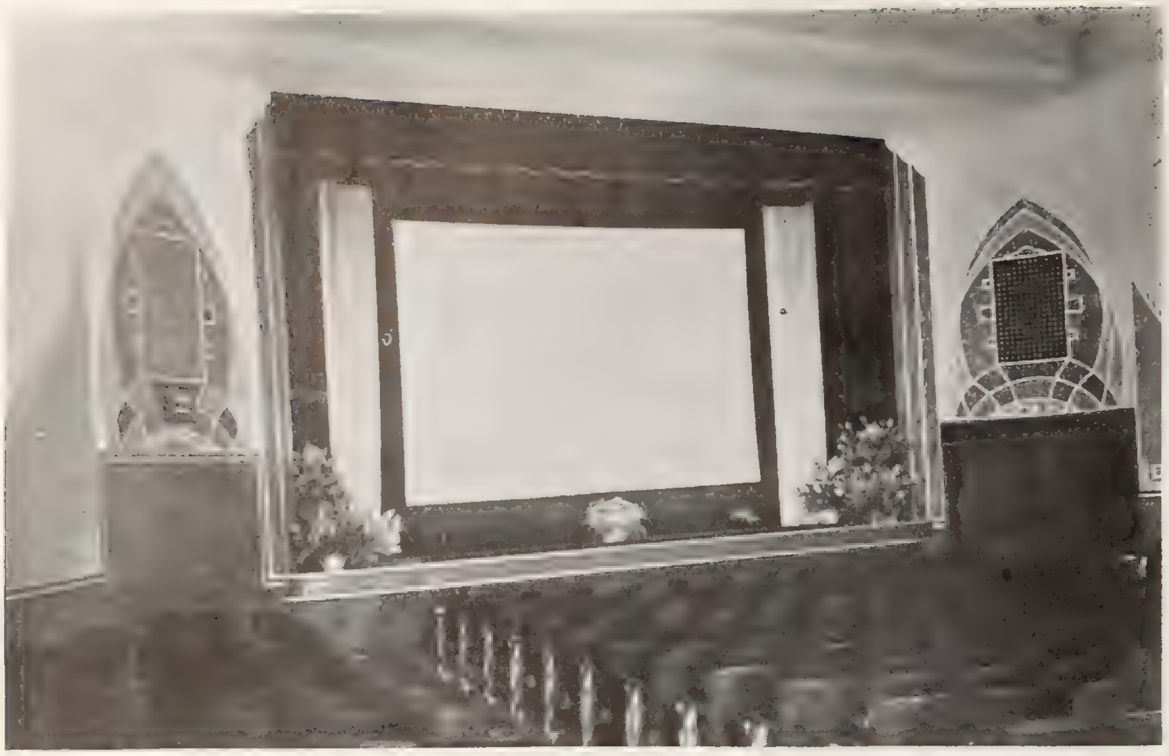
Originally constructed for Pete Wellman of Girard, Ohio, the Colonial, now operated by Lampros Brothers, took fire December 14th, 1938. Architect Alvin Seiler of Greensburg, Pennsylvania, and John J. Sefing, a New York engineer, planned the reconstruction. Cost was $26,000, plus $20,000 for equipment. The new theatre was ready for opening after 59 working days.

Walls left standing by the fire were demolished nearly to the foundations. These, concrete piers and footings remained, and on them a steel frame, product of Pitt-Desmoine Company, was erected, and brick curtain walls added. The roof is a Robertson steel deck, finished with built-up 5-ply 25/32" asphaltic insulation board.

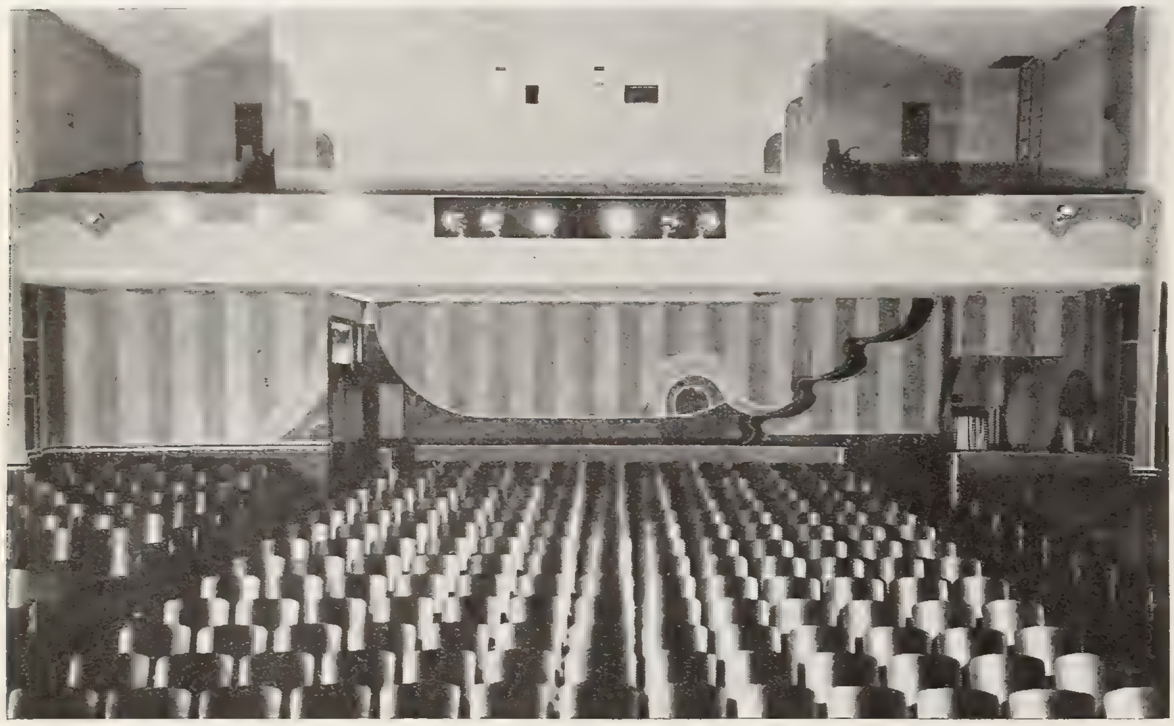
In the new design, space was gained by transferring the entrance from the center of the front wall to the corner, and removing the rest rooms to the basement, where they flank a comfortable lounge. An increase of seating capacity from 400 to 500 was realized by abandoning the former stadium arrangement, which gave poor sight lines and poor acoustics, in favor of a small balcony and a Schlanger reversed-incline main floor. The latter, which solved the problem imposed by steep sidewalk grades, reduced the auditorium ceiling height, and added enough ceiling height to the basement to permit installation of new heating and ventilating equipment without additional excavation.

The marquee, painted sun tan with black border, carries the theatre name in half-silhouette letters, the background for which is red, while the letters are illuminated in green fluorescent neon. A standard 8-inch two-line Wagner attraction board is used, with rose pink fluorescent neon trim and high speed flashing incandescents above and below. Incandescents are used to illuminate the soffit.

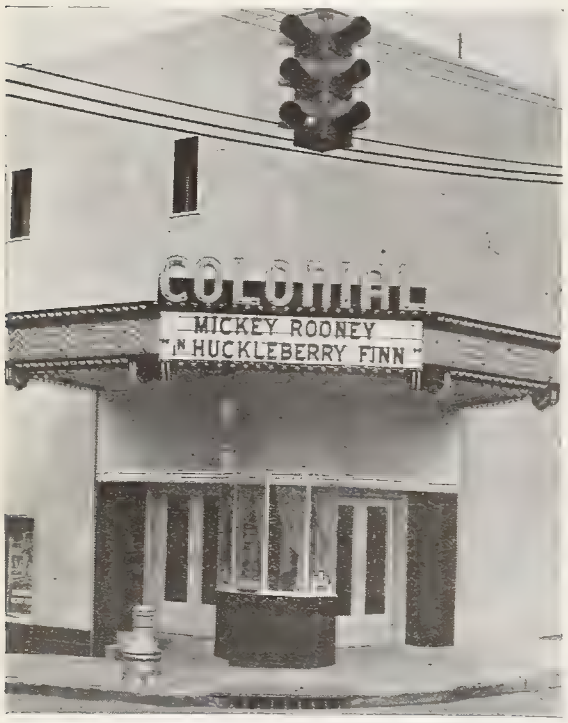
The entrance is faced with sun tan Carrara glass, black Carrara glass panels, and red glass under the ticket window, all Pittsburgh Plate Glass products, and with Alumilite trim. Alumilite and plate glass



The auditorium, which has green sanded plaster walls lighted with baby spots.



Rear view of the auditorium, which has small balcony with movable chairs.



The entrance, faced with Carrara glass.

Section of foyer, or standee area.

form the display cases, which are lighted on four sides with 18-inch clear lumiline lamps.

Entrance doors are of ⅞-inch wood, painted white, with plate glass panels and aluminum hardware.

The vestibule occupies one corner of the theatre to the same depth as the standee portion of the auditorium. It is rectangular in shape, with sanded plaster walls painted in horizontal bands of red, sun tan and black. The ceiling, Hushkote plaster, is painted sky blue. The floor, mat on concrete, is illuminated by a baby spot with color frame. A lighting cove, constructed of wood, wire lath and plaster, runs around the edge of the vestibule ceiling, concealing fluorescent rose pink neon to a total of 800 watts and four 18-inch lumiline lamps.

Patrons passing through the vestibule enter directly into the standee portion of the auditorium.

Auditorium and Standee Area

The standee section, and auditorium aisles, are carpeted in Mohawk Axminster, dark red, with yellow-tan, green and black figures. The stair balustrade is sanded plaster laid over wood, and covered with Pantasote leather. From a landing of the balcony stairs, an iron Jacob's ladder leads to the projection room.

The women's lounge is finished entirely in Craftex, stencilled green, with ceiling of sky blue. The auditorium carpet is used in this lounge. Lighting is provided by a ceiling fixture and two brackets. Furniture is metal; cosmetic tables, also metal, are topped with black glass.

The men's lounge is walled in sun tan glazed tile, and has a sky-blue plaster ceiling illuminated by a ceiling fixture.

Side walls of the auditorium are light green sanded plaster on wire lath, with brown Craftex wainscoting; the rear wall is Kalite, the ceiling Hushkote. All wall color schemes are brown and light green; the ceiling is painted blue.

Baby spots working on dimmers and equipped with color wheels illuminate the side walls; additional illumination is provided by exposed incandescents located along the fascia of the balcony parapet.

Chairs, box spring, plywood back, by American Seating Company, are 20 inches wide, spaced 30 inches back-to-back, arranged 430 on the lower floor, 70 in the balcony. Seat fabric is red Pantasote. End standards are finished in red, green, white and blue.

The auditorium standee rail is wire lath and plaster, covered with Craftex, and with a Pantasote leather arm ledge. The glass wind-breaker has been given Alumilite trim.

The projection room, 16 feet by 10 feet by 8½ feet, is walled with light green Hushkote, and has a ceiling of blue Hushkote. The floor is covered with green linoleum. Toilet room and rectifier room are located at either side. Projection angle is 8° to an image measuring 12 feet, nine inches by 17 feet, 7 inches.

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Being entirely glass and metal, L·O·F Theatrefronts do not rust, rot or decay. There is nothing to peel or require paint. And they may easily be kept like new for years at lowest maintenance cost.

Dress up to win your share of the crowds. Find out how easily an L·O·F colorful Theatrefront can be designed to suit your needs and installed in old or new construction. Send for latest literature and the name of a nearby L·O·F distributor. Libbey·Owens·Ford Glass Company, 1310 Nicholas Bldg., Toledo, Ohio.

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1. **VITROLITE**—the colorful structural glass for easily cleaned, modern wallfacings, exterior and interior.
2. **VITROLUX**—the new L·O·F color-fused, tempered plate glass for luminous color, signs and illumination.
3. **EXTRUDALITE**—the modern L·O·F decorative storefront metal with patented sash that minimizes glass breakage.
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For Mirrors, L·O·F Plate Glass, clear or in colors. For Lighting, Vitrolux color-fused, tempered Plate Glass.

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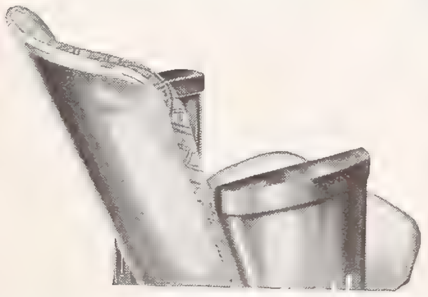
To the left, one of Heywood's new, low-priced, volume-production chairs. This design, O.C. 625, has a sleek, swanky aisle standard.

Top STYLE . . . Real QUALITY . . . at a Price!

HEYWOOD-WAKEFIELD *announces* a new, lower-priced, volume-production line of modern Theatre Chairs! Chairs that have the famous Heywood Streamline protective edge . . . chairs with the regular Heywood steel hinges . . . chairs that have swanky style, decorative flash, sound construction, and positive, provable quality. Now . . . for reseating and for *new* houses, operators with limited budgets can afford; can install; can get the full box office benefit of Heywood Streamline Chairs at amazingly low prices. Ask your Heywood Sales Representative or Distributor to give you details on the new 600 series of Streamline Chairs.

Below, one of three backs available on the new Heywood low priced chairs. This style has a turned-over, protective back panel.



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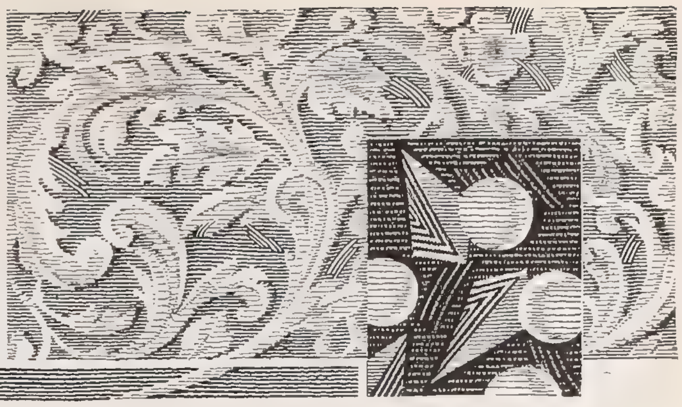
Foyer and lounge floors, and stairways, are always conspicuous—keep them well groomed.



Basic Pattern and Color Factors

Continuing a discussion of the more practical considerations in design selection

By NORMAN PATTERSON

IN DISCUSSING this business of choosing the proper carpet design for your theatre the writer made in the April 1st issue, some general observations that were intended for theatres whose interiors had been re-altered without leaving any particular decorative style for basic guidance. Of necessity, the actual choice of carpet pattern was left to the theatre owner himself.

In those theatres that are definitely of a modern style, or can be reasonably identified with some recognized style of interior decoration, be it American Colonial or Spanish, Georgian, French Empire, etc., selection of the proper design in carpeting is comparatively simple in *competent* hands. It would be so in the caseof many a theatre operator or manager. However, for those not having some natural or acquired talent in interior decoration, and some knowledge of fabrics, the writer advises that the advice of the theatre architect, the carpet mills' experts and designers, or interior decorators with authentic *theatre* experience, be sought and given the fullest consideration before final choice is made.

It may seem odd to the average theatre operator, but English Regency and French Empire period styles, with their crystal chandeliers, etc., are again finding favor in interior decorating circles. Theatre owners with relatively old theatres styled in these modes and seemingly hopelessly out of date, may find comfort in the knowledge that should the above trends continue, there is no reason why they should not take advantage of it and, with a few minor changes, renovate their foyer and lounges in the original decorative scheme, without making extensive structural changes. The carpet manufacturers have the correctly colored and designed fabrics already available to fit these periods, and in foyers and lounges the floor covering goes a long way to effect a remodeled appearance.

¶ Range of Patterns

There are, literally, hundreds of carpet patterns in production, and thousands of designs in the files of the carpet mills, employing pattern themes that have originated in many earlier periods in history and thus providing an almost limitless range of selection.

These basic pattern motivations were and are constantly being modified to meet the tastes and requirements of certain period treatments persisting everywhere, and still to be found among motion picture theatres (for that matter, many of our strictly *modern* carpet patterns have been inspired by these earlier styles). The carpet patterns shown in *Figure* 1, for example, is anciently classical in ultimate origin, but it could be used to excellent advantage in some of our older theatres done, say, in the Empire, Regency or late Georgian style of design (either of which is readily recognizable as, in general, an ornate, heavily elegant style very popular for theatres of all kinds almost up to the time when modernism took over). This type of pattern, because of its boldness, is at its best in a large theatre and is shown here primarily as being indicative of the periods mentioned.

In *Figure* 2, on the other hand, we have a *modernized* classical design that is both dignified and exclusive in feeling. It lends itself easily to directional effects and works out very well in "class" theatres. Although apparently simple in design, its

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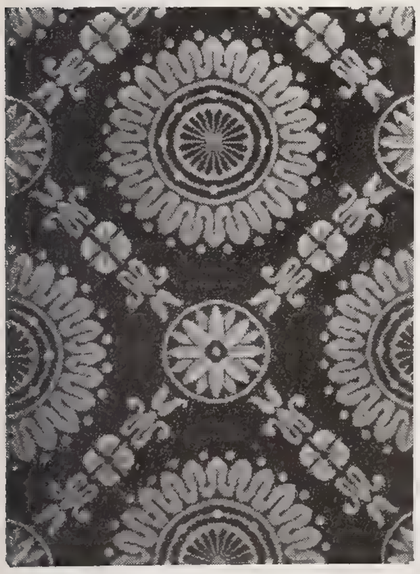

Figure 1. A Mohawk pattern.

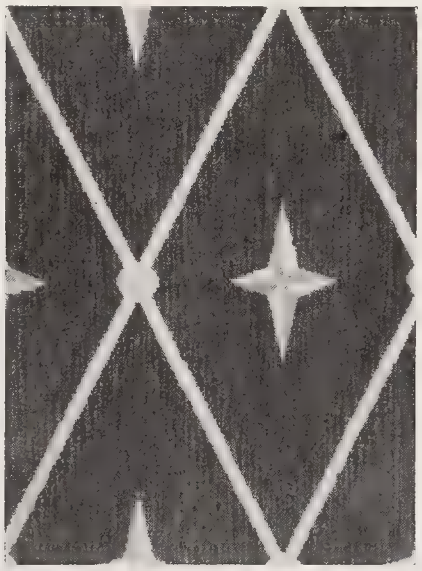

Figure 2. An Alexander Smith pattern.

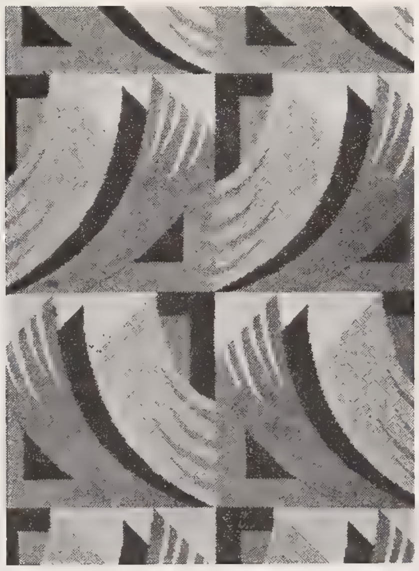

Figure 3. A Bigelow-Sanford pattern.

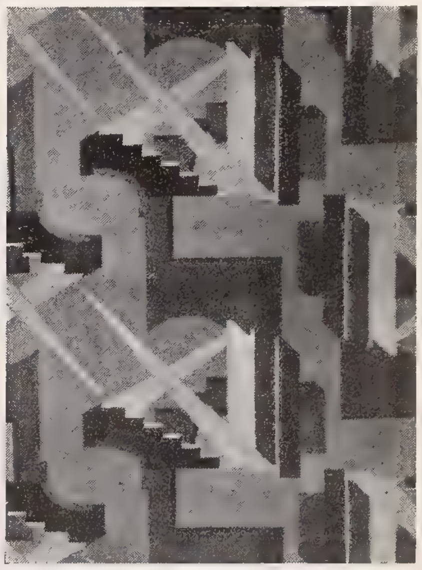

Figure 4. A Mohawk pattern.

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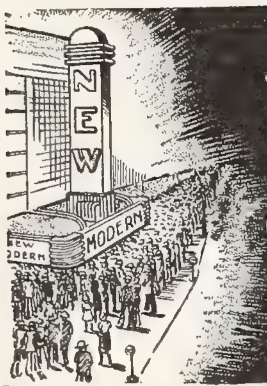

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overall appearance—whole effect—suggests the elegant in the grand manner.

Strictly Modern Designs

And now the definitely modern: *Figures* 3 *and* 4 are designs which are abstract and are intended for use in theatres of the latest style. Their inherent character requires that they be properly co-ordinated and harmonized with the whole interior treatment, otherwise their value as a decoration becomes severely minimized.

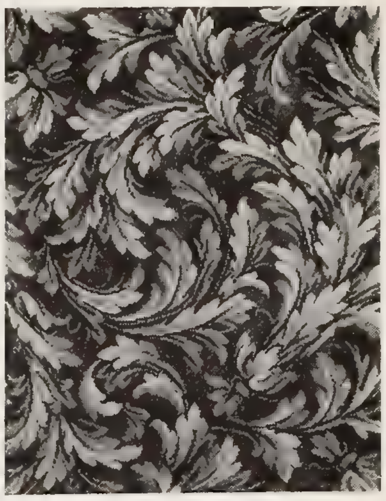


Figure 5. Bigelow-Sanford pattern.

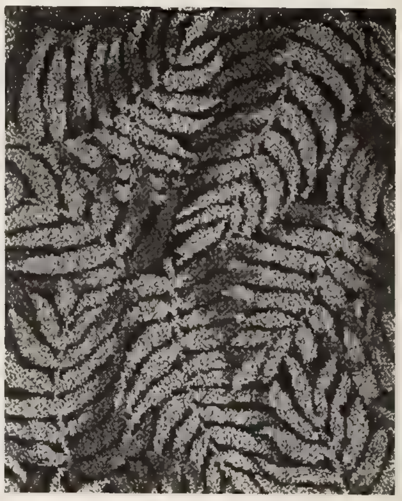


Figure 6. Alexander Smith pattern.

Both have motivations based on our modern industrial civilization and are the products of designers famous for their artistic interpretation of the tempo and temper of today.

Modernization of Traditional Forms

Modern, too, are the patterns shown in *Figures* 5 *and* 6. But here we have modifications of traditional design sources that make these carpetings well adapted to both modern and older interior styles. It is plain that such modernized-traditional patterns are peculiarly suited to theatres which, while remodeled (perhaps with a completely modernized front), still retain characteristics of their older style.

It may be noted that in the case of such partial modernizations, the pattern in *Figure* 5, would fit particularly well into an interior scheme originally Georgian which, while "cleaned up" a bit, yet has some of the "flavor" of its original style. Properly used, this pattern is an excellent example of a type which presents an appearance of graceful movement and, let us say, refined cordiality.

The pattern in *Figure* 6 presents a modern allover leaf design that is currently popular in many fields. It is unusually effective as a background where a tasteful *quietness* is desired without, however, creating any "dead" or "flat" floor appearance. Its use is not confined to any particular decorative method; it has extraordinary merit in the subdued and balanced arrangement of its design.

¶ Figure—Color Factors

The qualified selector by indicating the period, style and color carpet pattern he desires, provides the manufacturer or supplier with enough definite knowledge to enable him to present a sufficient number of designs that will reasonably approximate the theatre's particular needs. Sometimes a slight revision in the ornamentation of color tints are required, and in certain instances an entirely new design may be developed and furnished, at no extra cost, providing the yardage specifications run 250 or 300 yards in that pattern.

It should be pointed out that *different* designs and colors can effectively carry the impression by use of harmonious basic styles, of a harmonious whole from one section of the theatre to another and at the same time meet the individual space, functional and lighting requirements of each area involved. The same pattern, in many instances, while effective in the foyer, is too large for proper balance in the aisles, lounges or mezzanine. On the steps occasionally, the larger patterns tend to become either dissipated or distorted, contrary to the total effect desired. These difficulties can sometimes be overcome or minimized by such use of different designs and colors in the same *style family*. Other methods of meeting these difficulties are:

A—To use the same design on a smaller scale for the steps and smaller areas.

B—To use the same patterns, large or small, in stronger or softer shades of the same colors to meet the effects of the different lighting encountered within, respectively, lounges, mezzanine, foyer, promenade, and auditorium proper.

Light Effect Considerations

Since in theatre practice, darker colors are often employed for the background, with lighter colors to bring out the design, the relative intensity of color under light must be considered at the outset. It is a real decorating problem in the theatre where lighting conditions vary substantially from area to area. Different colors and levels of light naturally influence the ultimate coloration of the carpet, and the coloration is the medium by which the design is formed. Variations in color shading that are important factors in the decorative and emotional effect of the carpet may become either lost or over-emphasized; the design itself may become unbalanced. The selection of carpet pattern and colors, and the determination of the lighting scheme, therefore should, in each instance, be co-ordinated.

[*The author has had considerable experience in the floor covering problems of theatres and similar buildings. He will contribute further articles in this series on carpeting.*]

FURNITURE • for lounge & foyer

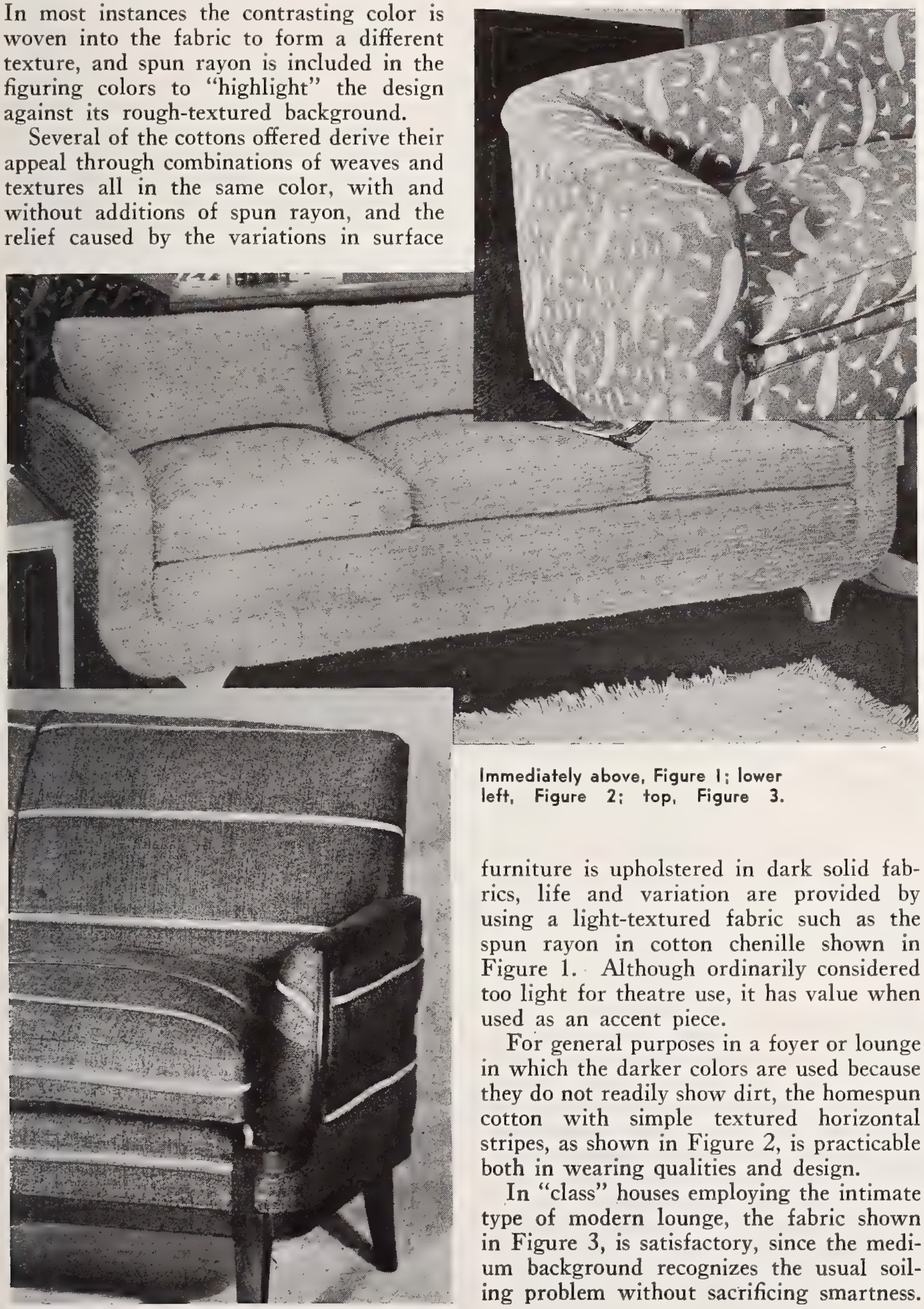
The New Cottons Can Take It

FOR NEW OR for reupholstering modern lounge and foyer furniture, cotton fabrics now being offered are more practicable than ever.

In the new designs, rough textures and simple stripes predominate for use with modern type furniture. The patterns are not developed by differences in color alone. In most instances the contrasting color is woven into the fabric to form a different texture, and spun rayon is included in the figuring colors to "highlight" the design against its rough-textured background.

Several of the cottons offered derive their appeal through combinations of weaves and textures all in the same color, with and without additions of spun rayon, and the relief caused by the variations in surface serves, through this self-texturing, to create a natural pattern.

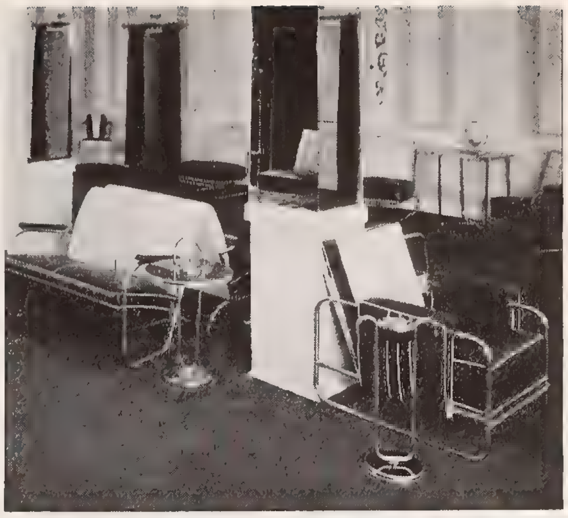
Texture effects in themselves are not ideal in the darker shades, owing to the fact that their natural relief pattern is lost in the relatively subdued lighting of the theatre lounge. However, where the lounge furniture is upholstered in dark solid fabrics, life and variation are provided by using a light-textured fabric such as the spun rayon in cotton chenille shown in Figure 1. Although ordinarily considered too light for theatre use, it has value when used as an accent piece.



Immediately above, Figure 1; lower left, Figure 2; top, Figure 3.

For general purposes in a foyer or lounge in which the darker colors are used because they do not readily show dirt, the homespun cotton with simple textured horizontal stripes, as shown in Figure 2, is practicable both in wearing qualities and design.

In "class" houses employing the intimate type of modern lounge, the fabric shown in Figure 3, is satisfactory, since the medium background recognizes the usual soiling problem without sacrificing smartness.



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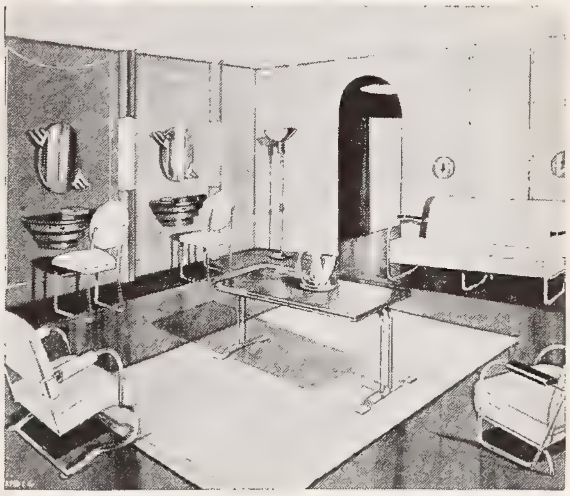

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THE WELL PLANNED STAGE

2. PROVISIONS FOR RIGGING

- The second article of a series dealing with the planning and construction of the stage of the motion picture theatre to meet all program requirements for regular or for occasional stage shows

By C. E. TOMPKINS

IN THE PRECEDING article the proscenium opening, stage floor and walls were dealt with. In continuing our discussion of the general plan of the stage area, the writer wants to refer at this point to the fact that many theatres are equipped with paint frames that hang close to the rear wall, in which case it is necessary that the rear wall be free from columns or projections that will interfere with the raising or lowering of the frame. The hanging of the paint frame does not exclude the placing of doors in the lower part of the rear wall inasmuch as the frame, when not in use, will fly above the doors and be out of the way

Height and Rigging

The height of the stage is a matter of real importance and one that is not always given sufficient consideration. Since the advent of movable scenery in the Dorset Garden Theatre in London in 1660, every conceivable method of handling has been tried, and the only method to become popular and stand the test is the perpendicular hoisting, or counterweight method, by which everything goes up and out of sight. To do this sufficient space above the stage must be provided which, in itself, is a profitable investment since this method of handling curtains adds years to their life.

By this method, the curtains always hang straight and are not wrinkled or creased, eventually producing holes, and do not drag on the floor to pick up slivers and dust. By this method they are also less susceptible to moths. Practically all theatres equipped for stage shows use this method. Where it is impractical to provide suitable headroom, a rather attractive stage can be created by the use of draw curtains on suitable tracks. Numerous attempts have been made to adapt the counterweight method to such a stage, but this always results in failure insofar as drops are concerned, since it does not permit the required changes, while the use of tracks does.

It is possible to counterweight the borderlights on such a stage, but this is hardly necessary since such a stage is usually small and the borderlights are short and light in weight and can usually be hoisted by hand, making counterweight equipment a wasteful expenditure.

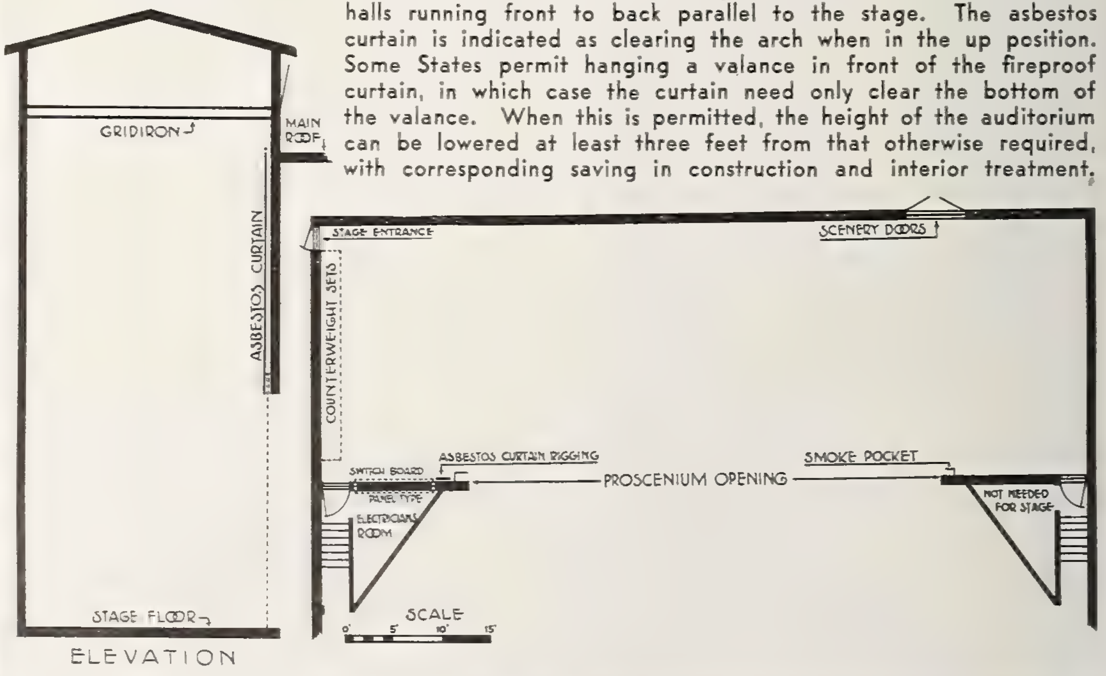
To provide for stage performances a gridiron should be installed. The height of the gridiron above the stage floor is closely related to the height of the proscenium arch. Where the arch is extremely high, the curtains must be correspondingly high, and it will require equal height above the arch to fly the curtains out of sight of the audience. Many architects, however, prefer to build the arch high, especially on a wide stage, to give it a more graceful effect, then hang a wide valance in the archway to cut the proscenium opening down to a suitable height, a system that produces a very pleasing effect. When this system is used, the height of the gridiron in many theatres is based on twice the actual height that the curtains are to be raised, plus from 3 to 5 feet.

This will apply generally to all curtains except the asbestos curtain, which, to comply with the underwriters' specifications, must cover the arch proper and extend at least 2 feet above the arch. Consequently much greater headroom is required for the asbestos curtain, which is provided by placing the asbestos curtain blocks on brackets, on channels placed in the proscenium wall sufficiently higher than the gridiron to provide the required lift, the curtain passing upward through a slot in the gridiron. Since there should always be 5 or 6 feet of headroom between the gridiron and the roof, no additional expense is involved—in fact, a saving is effected, as by so doing 3 or 4 feet in the height of the building can be eliminated. By this method the weight of the asbestos curtain is carried by the proscenium wall instead of the gridiron.

The roof over the gridiron should be high enough to permit a man to work on the main gridiron, but the headblock beams may be set close to the roof, allowing only sufficient space above same to take care of the height of the blocks, plus about 6 inches. The roof must conform to the underwriters' specifications calling for ventilators, etc., and the ventilators must be equipped to operate in accordance with such specifications. The matter of conforming to the rules of the underwriters and to local fire ordinances and safety regulations is one of the utmost importance and should be entrusted to an architect, otherwise much annoyance and higher insurance rates are likely to be the result.

Fly Galleries Today

In the days before modern counterweight rigging reached its present state of perfection, all theatres were equipped with manually operated rope sets, usually consisting of three or four single lines that tied off on a pin rail. The pull end of the lines were of equal length sufficient to reach to the pin rail and tie off when the curtain was in a down position. Obviously with this system huge coils of rope would lay on the floor when the curtains were raised, and largely to get this rope out of the way and off the stage, fly galleries came into use, such fly galleries being a sort of balcony, several feet above stage, on the *prompt* side. Here



This sketch shows a well proportioned stage for the average theatre that has to be built between two other buildings. The wide arch is adapted to maximum seating capacity, and all space between the side walls has been used—space has not been wasted, with halls running front to back parallel to the stage. The asbestos curtain is indicated as clearing the arch when in the up position. Some States permit hanging a valance in front of the fireproof curtain, in which case the curtain need only clear the bottom of the valance. When this is permitted, the height of the auditorium can be lowered at least three feet from that otherwise required, with corresponding saving in construction and interior treatment.

the "flyman" of other days toiled and tugged with the ropes and heavy scenery in the dust and heat, always with pride in his work and bending every effort to obtain satisfactory operation. Unknown and unseen by the audience these men contributed much to the success of every production, and are entitled to much credit.

With the perfection of modern counterweight rigging, the fly gallery has almost become a thing of the past, except in the larger theatres where they are occasionally installed for the purpose of tying off secondary lines not intended to be used during the performance. The cost of construction is another contribution to the rapid disappearance of the old fly gallery, the elimination of which will more than offset the difference in the cost of modern counterweight equipment, and since modern counterweight rigging, occupying a minimum of space will handle the heavy modern scenery, borderlights and sound horns almost without effort, and can be operated from the stage floor, it is obvious that the days of "the fly gallery" are limited.

On large and modern stages, where frequent changes in counterweighting is required, it is customary to build a small and narrow platform known as a loading platform, which is attached to the gridiron for the convenient changing of counterweights and the storage of excess weights when not in use.

Planning Entire Stage

In planning a stage it is necessary to develop an individual plan for that particular stage showing the location of the asbestos curtain, switchboard, borderlights, draperies, sound horns, picture screen and, in fact, all other equipment that is to be used on that particular stage. Such plan should also show the location and type of all rigging and provide suitable space in which to install properly such rigging to obtain correct operation. The gridiron plan should also be developed at this time and should be laid out to fit such particular stage. The weight of all material hanging from the gridiron should be computed in pounds, as well as the side pull exerted by such weight, and this should be taken into consideration at the very beginning of the designing of the gridiron.

In other words, the plan should provide space and proper location for all stage equipment as it will actually operate and fit in the particular stage for which it is designed, as well as a properly laid-out gridiron.

There is a mistaken belief that a plan used on some other stage can be adapted to all stages. This idea has led to inconvenience, added expense and inefficiency of the completed stage in cases too numerous to mention. The reason for this is very obvious as there are two things that affect the design of any stage or gridiron, and that is the size of the proscenium opening and the depth of the stage. Any change in either of these two features immediately causes a *complete* change in the layout of the stage equipment and the gridiron and in the general construction of the stage.

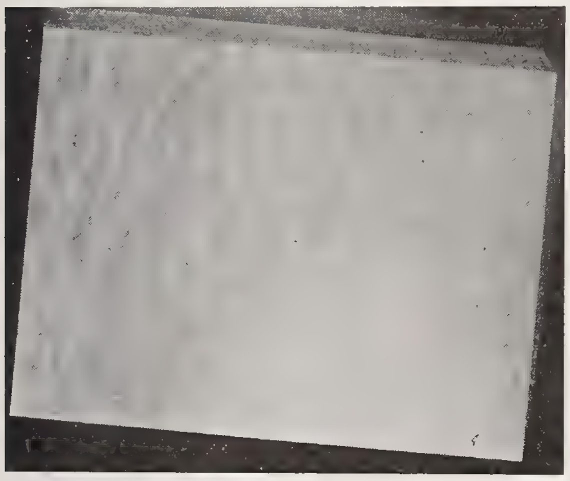
[The author has had many years of experience in the planning and equipping of stages of all types. He is president of J. R. Clancy Inc., Syracuse, N. Y.]

MODERN Architectural & Decorating MATERIALS

NU-WOOD STA-LITE

A NEW TYPE of wood veneer, called Sta-Lite because of the response of the surface to light, has been developed by the Wood Conversion Company of St. Paul, Minn., manufacturers of the grained Nu-Wood veneers that are widely used in the interior finishing of theatres. The new product is, indeed, called Nu-Wood Sta-Lite, being in basic composition of the same family.

Sta-Lite has a light reflection factor of better than 70%. The surface treatment is the result of a special coating, an interesting feature of which is that this extremely light surface actually turns lighter with exposure. Tests on samples exposed to sunlight and Fadometer show that the surface after exposure is enough lighter to be easily seen by the eye, according to the manufacturer. Tests made in a standard Fadometer show that exposure, the equivalent of two years, results in a definite increase in whiteness.



Sta-Lite is available in tile, plank and board, as are the other types of Nu-Wood. The product maintains the distinctive texture of Nu-Wood, and also offers a considerable amount of sound absorption and insulating value. Both in texture and color, Sta-Lite is designed to harmonize with tan and vari-colored Nu-Wood.

Additionally, a special new type tongue and groove joint is furnished on Sta-Lite tile and plank. This joint has a slightly shallower bevel which gives the board an improved appearance in design. The tongue and groove joint has been designed to give greater support in construction to adjacent pieces. Leakage of air through the joint has been practically eliminated, and slight movement is said not to be noticeable on the finished job.

Nu-Wood Sta-Lite can be cleaned with a sponge or cloth. In extreme cases, a wall paper cleaner or damp cloth may be used. If another color is desired, the surface acts as the priming coat. This, together with the mat texture, offers a surface which is easily covered with paint without showing brush marks.

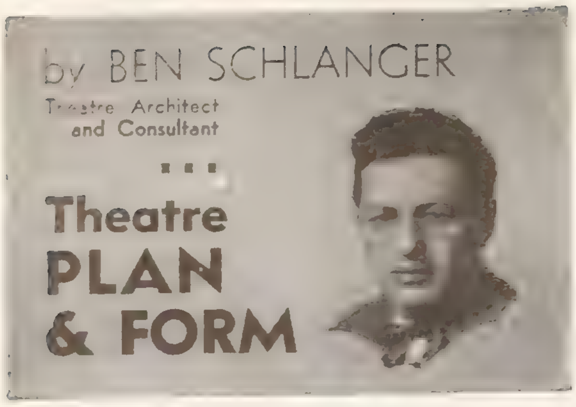
PERMACOUSTIC

A NEW ACOUSTIC treatment material of the ceramic tile type has been brought out by Johns-Manville under the name of Permacoustic, the characteristics of which include surface texture suitable for interior finishing, as well as sound absorption. Permacoustic is a combination of rock wool and clay, and this material is baked at an extremely high temperature.

Permacoustic is furnished 1-inch thick in sizes 12x12 inches, 9x9 inches, and 9x18 inches, combinations of which permit a wide variety of patterns. The 9x18-inch size is particularly applicable for wall work. The exposed edges of each size have a ⅛-inch bevel, though square-edged tile is available on special order.

This material is furnished in one standard color—the cream buff of the natural material itself—but the surfaces of the tile may be primed and spray-painted without appreciable reduction of the sound-absorbing properties, according to acoustical tests.

Light reflection tests made on Permacoustic, in its natural color, have shown a reflection factor of 60%. Moisture has no deteriorating effect since it is a ceramic product. It may be cleaned by means of a brush, vacuum cleaner or damp sponge. The use of a calcimine brush with soap and water is also successful.



THE TYPES OF theatre floor slopes which can be designed to function so as to provide unobstructed and comfortable vision of the motion picture vary as follows:

- A. Downward only.
- B. Downward and then upward.
- C. Very slightly downward and very slightly upward (essentially flat).
- D. Upward only.

The slopes in all cases are non-uniform, having a change of rates of pitch for every row and the total amount of slope will vary according to the seating depth. Quite a few motion picture theatres have now been constructed in which it has been proved that it is entirely unnecessary to resort to use of the completely downward type of floor slope. Listed below are many considerations affecting floor slope design which, when studied, show the advantages of floor slope types other than the completely downward type:

1. The existing levels and contours of the property.
2. Whether or not, upper levels of seating are to be incorporated in the plant.
3. The total number of rows in the seating depth.
4. Degree of clearance of view of the picture (first- or second-row vision).
5. Placing of seats in stagger or non-stagger system.
6. Minimization of degree of floor pitches to conform with building laws and to avoid hazardous access to seats.
7. Effect of floor slope on total cubic volume of structure as it may help to reduce construction costs.
8. Advisability of keeping the seating area from rising to an extremely high level relative to the height of the screen.
9. Ability to work within limited vertical dimensions in existing structures.
10. Control of vertical dimensions to best suit the requirements of acoustics.

A theatre having all the seats on one floor, with a limited seating depth of twenty rows, and with the ground sloping rapidly away from the street building line, may without any serious disadvantages have a completely downward floor slope, but a theatre requiring a greater seating depth, an upper level of seating, to be erected on ground which slopes upward away from the street, or to be built on flat ground, need not have a completely downward slope to permit good sightlines—indeed, in my opinion, the floor under these latter ground conditions *should* not have a completely downward slope if certain disadvantages are to be avoided.

These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants on inquiries from readers seeking counsel on the planning of theatres.

Chair Back Factor In Spacing of Rows

MANY inquiries recently received refer to the question of proper back-to-back distance between rows of auditorium chairs. Building laws, in most instances, state the minimum for this measurement. A distance of 30 inches is the minimum stipulated in some cities, but one of 32 inches is the more common distance required by building codes.

Where back-to-back spacing of 30 inches is permissable, and the exhibitor chooses to use such a minimum spacing, it is necessary to be sure to do two things: (1) To limit the thickness of the back of the chair to ¾-inch or less, and (2) to use a minimum tilt for the back of the chair.

Use of thicker or more titled backs with 30-inch spacing, makes it most difficult to pass between rows. Yet the tilt of chair back required for 30-inch spacing is insufficient for comfortable posture, so 30-inch spacing should be avoided whenever possible.

Even when 32-inch spacing is used, it is advisable to keep chair back thicknesses down to 1 inch, and use a maximum chair back tilt of 16½° off the vertical plumb line. If chair back thicknesses and tilts greater than those just mentioned are used, the back-to-back measurement should increase equal to the amount of the extra chair back thickness and to the amount of extra overhang to the tilt.

There probably has not been enough general study of this matter, inasmuch as the back-tilt factor is not taken into consideration, as a rule, when row spacing is determined. Inquiries from exhibitors show this consistently. After all, row spacing merely refers to what provisions we make for convenient passage of patrons in front of those seated, and how far the chair-back comes into this area must affect our calculations.

Back-to-back measurements ought to be increased above 32 inches when seats are placed on sharply pitched floors or on stepped platforms, as on a balcony or mezzanine, owing to the fact that the overhang of the chair backs in these instances occurs at a low and encroaching position.—B.S.

WE SHALL interrupt the acoustical study of rear wall design, temporarily, to discuss a question which has characterized quite a few inquiries of late. This question, in effect, is: *"What shall I buy in acoustical materials?"*

Every theatre presents its individual problem in acoustical treatment as well as in acoustical design. For this reason, no one type of material will fulfill the needs of every case. Acoustically, the selection of materials will depend upon:

(1) *The construction of the theatre* (whether the surfaces are of furred or solid construction.)

(2) *The cubic-foot volume per seat.*

(3) *The sound absorption qualities of chairs, carpet and other furnishings.*

The distribution of material is primarily a function of shape. In many theatres requiring treatment, the best results are obtained by grading the sound absorption in efficiency, with materials used for the rear surface having a relatively high acoustical value, and those used for the side walls and ceiling having a more moderate value. Of course, both materials should combine in *total* efficiency to fulfill specific needs.

In selecting materials, do not compare their sound absorption qualities merely on the strength of their coefficients at 512 *cycles per second, nor on their average noise reduction values.*

Today sound systems are efficient in their response over an extremely wide range of frequencies; consequently, in order to avoid "boomy" effects at the low frequencies, or the bass, and "kickbacks" of the "s's" and the "th's," or the very high frequencies of speech, the materials selected for treatment must have the correct amount of absorption for *all* frequencies.

Do not be guided by appearance alone and select a material principally because it seems to blend well with the decorative scheme you have in mind—that is, if acoustic considerations are of first importance. That material may not have either the type or quality of absorption required.

First, compare the acoustical, structural and decorative qualities of several different materials, then base your final decision on the material or combination of materials which affords *all,* rather than only a part, of the acoustical *and* decorative result you desire.

[*Data on the sound absorption characteristics of the various acoustics materials can be obtained from their manufacturers, or from* BETTER THEATRES. *Leading manufacturers of acoustic materials are listed on page* 48.—THE EDITOR.]

Equipment and Operation

a department of news & counsel dealing with management of the physical theatre and with its equipment in general, including . . . LIGHTING • SEATING AIR-CONDITIONING AND VENTILATION • MAINTENANCE • MARQUEE & SIGNS

OBSERVATIONS

of the editor

GIVING NEW LIFE TO THE THEATRE THOUGHT TO BE HOPELESSLY OUTMODED

MORE than a few theatre owners have quite a cost problem to play with in contemplating remodeling. These especially are those who have houses chock full of decorative doodads and gilt so integral with the interior construction that an attempt to modernize the theatre at a reasonable cost seems hopeless. Moulded panels and ornamented pilasters, heavy cornice structures, domed ceilings, et cetera, some of them by now all mixed up with acoustic materials put in when sound came along to change (like the city slicker who sold Pa his first car and stayed to marry the daughter) the simple ways of us moving picture folks. The "atmospheric" theatre particularly has left its hangovers. "A night in Spain, with twinkling stars overhead"—in Kalamazoo, this was, or maybe Keokuk! Only half the show was on the screen. (And did that stuff cost dough!)

The only effective treatment for many of these hangovers is a strong purge—rip them out. But the worst of the erstwhile gorgeous scenes can usually be got rid of for little money; then let the rest remain. The walls may not be in a condition to make mere painting feasible; then cover them with a material like wood veneer, in as simple, as neutral a treatment as possible. Install new auditorium seating, new aisle carpet, a few plain lighting fixtures, and you will probably find that the hopeless case is sitting up and taking nourishment.

■ ■ ■

But here's the point: In trying to salvage a theatre of this character without spending more than its location warrants, one cannot be guided by the idea that to make it attractive today one must go violently "modern" (or do you prefer moderne?). The public isn't much interested in the details of theatre style. It is the whole environment that counts. If this is cheerful, stimulating to the senses (without, however, administering an overdose), clean, tight at the seams, easy to get around in, comfortable to see a show in, you have about half the bill filled.

The other half, when the situation means spending either relatively little money or none at all, can often be pretty well supplied—certainly enough to keep the property in fairly profitable operation—by cleaning out the excess decorative rubbish, covering up with paint or veneers the holes thus made, and installing furnishings in a style more or less neutral—that is, of forms, materials, colors, patterns that do not clash with the original style of the interior. Carpeting, foyer and lounge furniture, lighting fixtures are readily obtainable in styles and materials that are beautiful in any age. After all, a roast of prime ribs was delicious before we knew it had vitamins, and we're still having wars.

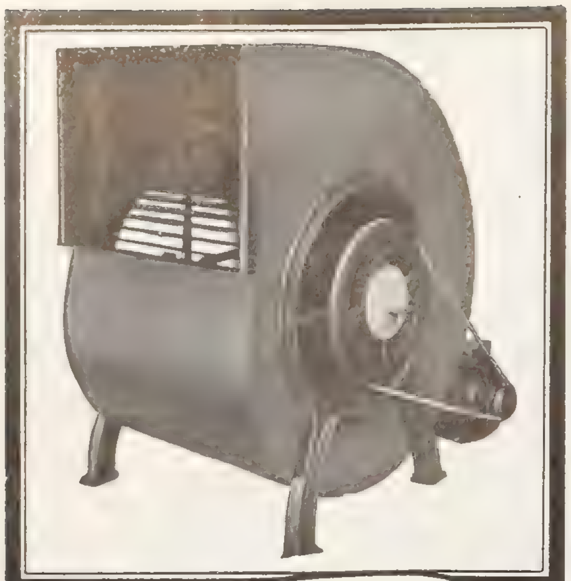
■ ■ ■

Catalogs, if they are more than mere mailing pieces, have definite value to the person who has use for the products they describe, and a file of them will often prove a time-saver. (And of course Sears-Roebuck has amused a nation.) It is not a regular thing, however for a catalog to be something of a text book, and that is why we take this occasion to refer to the booklet on cooling equipment, and related apparatus, issued by the National Theatre Supply Company. The writers of this catalog have attempted much more than a recital of the virtues of certain equipment. They have sought to give the layman some understanding of the principles of air cooling, dehumidification and many a related matter.

We particularly like the way they have gone about defining terms used in air-conditioning engineering, dealing with matters sometimes regarded (though obviously not by us) as much too tech-ni-cal "for the intelligence of motion picture theatre operators." What is meant by "wet bulb" temperature, "dew point" temperature, and so on, is explained with a full appreciation of the fact that the theatre operator and manager do not specialize in air-conditioning technics, yet want to know enough about its fundamentals to buy smartly and supervise efficiently the equipment involved.

We began browsing through the National catalog in an idle moment. The moment was not spent idly. The theatre executive and engineer should find it a helpful source of information which, on some occasion, can stand them in good stead.

—*George Schutz*



Are You Afraid to Look the Calendar in the Eye?

Hot weather takes its toll at the box office of theatres failing to provide the high standard of comfort possible with modern cooling equipment.

REYNOLDS BLOWERS

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Quietly
without Vibration

Eight models from 2,500 cfm to 30,000 cfm.

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including variable speed control, belt and motor pulley. Equipped with ball bearings set in solid rubber pillow blocks.

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★

RECT-O-LITE RECTIFIERS

produce bright, clear pictures—no flicker or sound interference. No heat. No servicing.

AT RIGHT: New 30S RECT-O-LITE with Ammeter. Price, less bulbs...... $79.00

Write for Bulletin 62.

BALDOR ELECTRIC CO.
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RECT-O-LITE
A BETTER RECTIFIER

AIR-CONDITIONING & Ventilation

" . . today the theatre must assure
its public breathing comfort."

HEATING FILTERING INSULATING

■ ■ ■

Just What Are We After In Theatre Air-Conditioning?

¶ The first of a series of plain talks on the meaning and attainment of "breathing comfort"

LET'S TAKE a man in Boston. The month is July, and the day has been particularly uncomfortable. At 5 o'clock he leaves his business for home, and on the way he buys a newspaper. Everyone is saying, "Whew, isn't this a hot one?" and the man we are hypothetically observing at the moment looks in his newspaper for the official weather report. He finds his suspicions emphatically confirmed—it *is* a hot day! At 3 o'clock the official temperature was 92°, let's say.

Let's also consider a man in Dallas, Tex., on the same day. He finds, we can logically suppose, that the official temperature in Dallas at 3 o'clock was 102°. Need that mean he was more uncomfortable on this day than the man in Boston? Not at all.

Temperature and Comfort

In point of fact, the official temperature reports are really meaningless. They are ordinary thermometer—dry bulb—readings. Down through the years we have become accustomed to thinking of temperature by itself, whereas it is only *one* aspect of actual air conditions affecting our comfort. Alone, it is totally without meaning so far as comfort is concerned. Inasmuch as the general public is interested in temperature reports only in terms of physical comfort, there is no good reason for newspapers to print them. Ordinary thermometer—dry bulb—temperatures have significance only when considered, and *re-valuated,* in relation to the amount of *water vapor* in the air, and the rate of *air motion.*

It is quite possible—and, indeed, this often has happened—for our man in Dallas to be far less uncomfortable with the official temperature 102° than our man in Boston at 92°.

To appreciate just what we are after in theatre air-conditioning, we must think of comfortable temperature only as that temperature which is determined by the amount of sensible heat in the air, the amount of water in the air, and the amount of motion the air has. No one of these factors means anything, so far as comfort is concerned, by itself. All three must be figured together.

And it is to create a certain air condition with respect to all three—with all three of these factors co-ordinated—that we install and operate air-conditioning equipment in theatres.

These factors and their relationship are well known to theatre engineers, of course; but in general they appear to be fumbled around a good deal despite elaborate discussions of them. As a theatre operator knows what he is after in projection, and essentially how to get it, so he should have a clear understanding of just what he is after in his efforts to give his patrons "breathing comfort."

Body Action and Air

What do we mean by "breathing comfort"? Let's look at the human organism in its relation to atmospheric conditions, for it is the human body that we are dealing with when we buy and operate air-supply and air-treatment apparatus.

Our bodies are engines which run on

certain chemical substances (food), water and air. The combustion of this fuel is heat. Heat is energy. This heat is partly used up in living (in children a lot of it is required for growing). Some of the heat—the amount depending upon the amount of fuel we have taken in and the amount of our activity—is stored up in the body. When we have more heat than we need, we get rid of some of it.

At least our bodies *want* to get rid of this surplus heat. Whether they can or not depends upon the condition of the air we are in—its condition as determined by its temperature, its water content, its motion.

If air conditions are right, our bodies can get rid of the surplus heat by carrying it to the surface of the skin, where it escapes (1) by radiation—it is attracted, so to speak, by the layers of air next to our body that are cooler than our skin is; and (2) by evaporation—the moisture from the pores of the skin is evaporated, and evaporation uses up heat; and both of these processes are promoted by air motion.

To carry this description a step further: The efficiency of the body (and our comfort is, in general, merely a reflection of that efficiency) is determined, so far as its breathing is concerned, by the difference between our specific *internal* heat of combustion (using up our fuel), which is 98.6° Fahrenheit, and the *external average* of the skin temperature, which is something like 88° F. for the whole skin surface. This is the prime level of surface body temperature at which we have the greatest bodily efficiency, and for our purposes here it may be called the *comfort zone* of the skin.

For example, if the air has the proper warmth, in balance with proper water content *in direct relation to that degree of warmth*—relative humidity—and similarly in balance with air motion, we can go practically nude and be comfortable. Unfortunately, from the point of view of "breathing comfort," custom in most parts of the world decrees that even on the hottest summer day, we must wear *some* clothing when we emerge from our homes. Even the lightest summer clothing will equal from 6° to 8° retention of bodily heat. To be comfortable, we seek air conditions that balance this heat retention.

Since we are most comfortable when the skin has an overall temperature of about 88°, an ordinary thermometer temperature of from 80° to 82°, or thereabouts, is indicated to overcome the heat retention of even the lightest summer clothing. *But,* as we have seen, mere provision of such a temperature gets us what we want *only* to the extent that there is a proper amount of water in the air, and proper amount of air motion, for that particular temperature.

In other words, what we want to produce in the theatre is a specific *effective temperature.*

Effective temperature will be dealt with in following articles.

Boiler Maintenance Methods

SPRING IS AN excellent time of year for heating plant inspection. How has it come through the winter? What repairs will have to be made before it is ready to resume operation in the fall? Such inspection is in order now whether the plant is to be entirely shut down or held ready for occasional operation as air-conditioning may require.

This is particularly the time of year to get rid of all boiler scale. If the plant is being shut down, scale which has accumulated during the season should not be allowed to remain.

Scale should be kept to a minimum amount at all times, of course. Scale forming solids normally found in boiler water are divided into two classes, those with

LEON BARMACHE, *Designer*, and RENE BRUGNONI, *Architect*

FLASH!
WMCA SELECTS BAKER SYSTEM AIR CONDITIONING

AS the finishing touch to its streamlined new studios, Radio Station WMCA, New York City, selected BAKER System Air Conditioning.

Automatic control of temperature and humidity plus freedom from noise, dust, and drafts are as essential to your theater as to a radio station.

BAKER'S complete range of sizes and long famous high quality and economical efficiency of operation make it easy for BAKER engineers to meet the most exacting installation requirements,. In fact, *BAKER specializes in special problems.* Write for complete information.

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AUTHORITY ON MECHANICAL COOLING FOR 35 YEARS

A FEW REPRESENTATIVE THEATRES
in which the "Anemostat High Velocity Air Diffuser" draftlessly and evenly distributes conditioned air and thereby equalizes temperature and humidity. Some of the illustrations show a combination of the Anemostat with indirect cove lighting which produces beautiful and unusual lighting effects.

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AN 32-B

SUPER-LITE LENSES
PRO-JEX SOUND UNITS
are giving universal satisfaction . . . reason enough for their universal popularity!

A TRY-OUT WILL CONVINCE YOU

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COOL YOUR THEATRE

The OZONE-AIR BLOWER
Adequate refreshing air for 450 seats, obtained with 1 H. P. motor.
Silent. All-metal, welded.
Including pulleys and belt (less motor) $98.50
OZONE-AIR, INC.
928 Cherry Street Grand Rapids, Michigan

a low solubility and those which are highly soluble. In the first group of low solubility solids are found calcium sulphate, calcium carbonate, calcium phosphate, calcium silicate, magnesium silicate and the aluminum silicates. The most common and most objectionable is calcium sulphate. This causes a hard flint like scale which thickens until tube failure occurs.

Calcium carbonate and calcium phosphate do not usually deposit on the metal, but instead form a *sludge,* which may debut instead form a *sludge.*

Most boiler scale is comprised of various combinations of solids. Therefore it represents a complex problem. To try to treat the water chemically in an attempt to remove scale strictly through the action of chemical compounds, would require, as can readily be seen, a group or combination of chemical compounds, would require a combination of chemicals to offset this complex group of solids.

In the large plants of power stations, etc., where softeners, deaerators, evaporators, etc., are in use, and where there is normally a chemist assigned to run the feed water control system, the greatest part of the scale problem is overcome by the *external* treatment of the water in the various equipments with which these plants are provided. But for those of us who do not have such equipment and who must rely on *internal* treatment of the water, there are a few simple rules to keep constantly in mind if we are to check scale formation.

Reducing Scale Formation

First, the intelligent use of the blow-down (blowing out of the sludge and solids at the bottom of the boiler by steam pressure, with which heating plant engineers are familiar). Proper blow-down means that concentration of solid matter is kept to the lowest amount possible and better steaming results. Excessive blow-downs, however, are expensive, while inadequate blow-downs mean accumulation of solids, the possibility of foaming, and reduced evaporating efficiency. A regular standard blow-down schedule is therefore a first rule.

Second, a regular schedule of boiler washouts. Boilers permitted to remain in service too long lose efficiency. A definite schedule should be followed, and the length of time between washouts will depend to a great extent on operating conditions. Even though scale does not present a major problem in your plant, regular scheduled washouts and inspections enable you often to apprehend trouble.

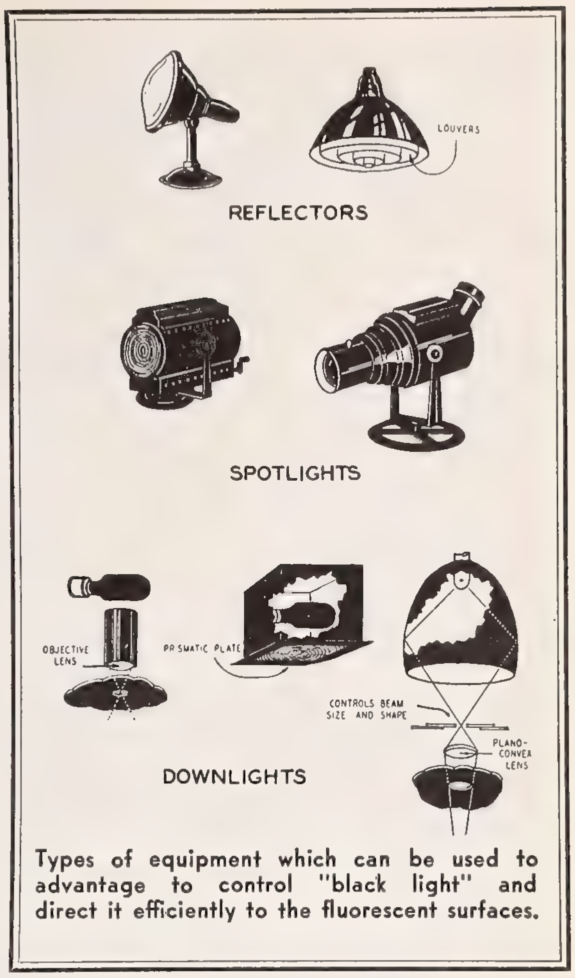
Third, in conjunction with the above, regular inspections should be made at each washout in addition to your regular insurance inspection. Faulty tubes, sludge deposits, small burns can always be corrected are neglected.—A. W. Pugsley.

[*The author is a specialist in heating plant maintenance. He is vice president of the North American Products Company of Cleveland, manufacturers of water treatment, boiler cleaning and other heating plant maintenance products.*]

LIGHT

FOR VISION DECORATION AND SELLING

"... light is a first tool of showmanship."

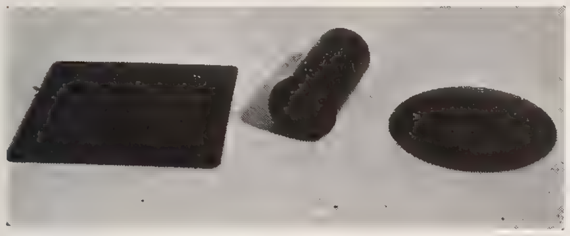


Types of equipment which can be used to advantage to control "black light" and direct it efficiently to the fluorescent surfaces.

"Black Light": Another Tool of Showmanship

(*Continued from page 9*)

factory "black light" renditions varies considerably with the equipment used, whether it directs the rays directly and efficiently to the fluorescent materials, or whether they are spread to the surroundings and absorbed. The argon glow lamp is suited only to energizing of areas of 1 to 1½ square feet at 1½ to 2 feet distance. The table below gives an approximation of the required watts per square foot (provided by mercury sources) needed for various applications based on efficient utilization of the "black light":



Types of red-purple "black light" filters to screen out visible light.

Watts Per Square Foot for "Black Light" Applications

Advertising effects with considerable surrounding light	5 to 10
Advertising effects with fairly dark surroundings	3 to 6
Decorative treatments	2 to 4
Auditorium treatments for "picture" lighting	1 to 2

Lobby and Foyer Poster Displays

Processes have been developed for applying fluorescent materials to standard theatre posters such as the 40x60-inch size so popular for theatres. One of the accompanying illustrations shows a free-standing display unit developed to use these posters to good advantage. The lighting equipment for these luminous posters consists of the following:

1. *A 250-watt capillary mercury lamp in a semi-concentrating oxidized aluminum reflector with sleeve-type UV filter and transformer.*
2. *A semi-concentrating type reflector designed for 150-watt filament lamps and fitted with medium orange gelatine color filter, operated by an "on-and-off" flasher.*

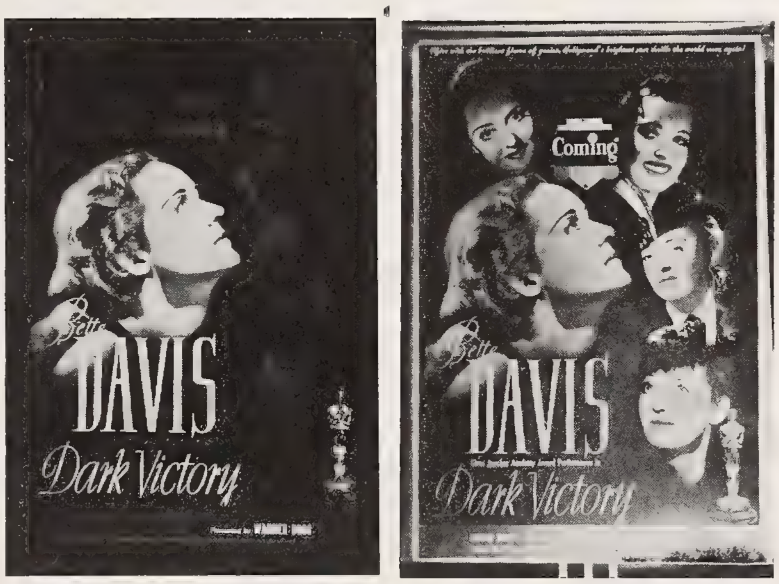
Lighting Fluorescent Poster

The operation is as follows: The *mercury* lamp is kept on at all times, for it takes time to start and warm up. The incandescent lamp is flashed on and off at intervals of approximately one second. This cycle is more or less critical, depending upon "spilled light"; as this spilled light increases, it is essential to have a short fluorescent "on" period with a quickly read message. This does not permit the eyes to adjust themselves to the spilled light and the fluorescent message stands out accordingly.

When the *filament* lamp is on, it washes out the "black light" effect and illuminates the complete poster in a warm inviting color. When the filament lamp goes off, the "black light" effect stands out in startling relief; usually just the most important illustration and message of the poster is treated with fluorescent materials. For lobbies, the 150-watt lamp is desirable, possibly even with the color screen removed. For foyers 60-, 75-, or 100-watt lamps (with a socket extension) are quite adequate.

Luminous Murals

Because the ultraviolet is invisible, equipments for illuminating murals on the side walls of the auditorium can be placed to much better advantage than it would be possible to place conventional equipments producing visible light. Filament sources are usually required to be concealed in restricted spaces near the mural, with the result that the mural is so unevenly lighted that it often loses its identity. Brightness near the light sources also gets out of hand and may become glaring.



Example of a poster treated with fluorescent materials, shown (left hand) with "black light" only, and with visible light washing out the fluorescent effect. This poster was displayed in Warner's Hippodrome theatre in Cleveland. Such fluorescent posters are adapted to foyers and standee areas as well as lobbies, for they have a striking effect.

[*Photos courtesy of Continental Lithograph Corporation, Cleveland*]

Light Sources and Their Application

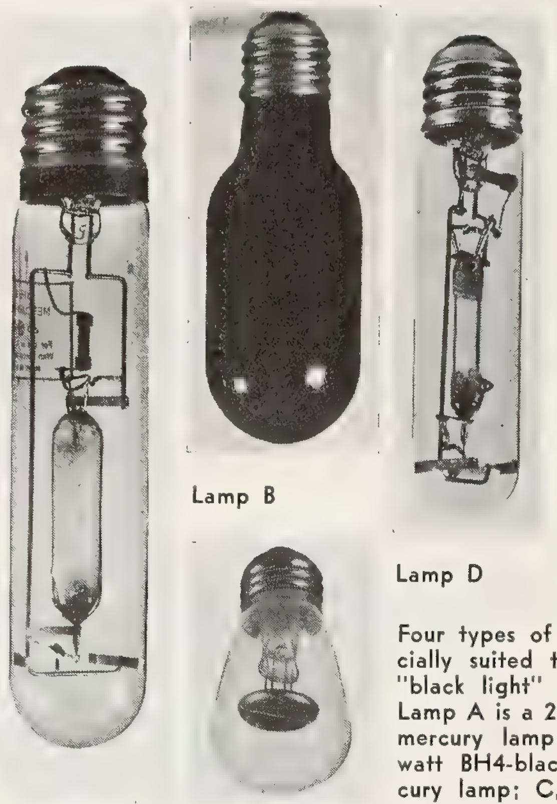
For fluorescent lighting, concentrating equipments of the downlight type, equipped with 100-watt or 250-watt mercury lamps and ultraviolet filters, may be placed in the ceiling at a distance out from the mural of approximately one-third its height. One to two watts per square foot should provide a satisfactory brightness, which can produce adequate illumination throughout the auditorium for "picture" presentation.

The murals may be treated in almost any color, though a moderate use of color is likely to prove most satisfactory. Extreme contrasts should be avoided, and the murals should preferably be *completely* luminous. This is exactly the opposite procedure to that which proves effective for advertising. In this case, too, the murals must be treated so that they will still appear pleasing when the regular auditorium lighting is brought up during intermissions. It is, of course, practicable to have a fluorescent design superimposed on the mural, making it possible to obtain entirely different decorative effects under the two types of lighting.

There has been much discussion regard-

Example of a "black-lighted" mural effect (this one in a restaurant, but indicating the possibility of such applications to theatres). In this display, Nicotubes were used throughout to supply the "black light".

ing the advisability of having some illumination around the screen to lessen the harsh contrast so that the screen light will be more comfortable to the eyes. To accomplish this with filament lighting is somewhat difficult because of the possibility that some light will spill onto the screen itself. Here again the projection of invisible ultraviolet to the screen surroundings which have been treated with fluorescent materials has the advantage of being free from visible light. One watt per square foot should be adequate for this purpose, providing a slight luminous effect that should prove an aid to screen vision.



Four types of lamps especially suited to controlled "black light" applications. Lamp A is a 250-watt AH5 mercury lamp; B, a 100-watt BH4-black bulb mercury lamp; C, a 2½-watt argon glow lamp; and D, an AH4 mercury lamp.

The 2½-watt argon glow lamps may be placed in the end standards of the rows of seats to provide ultraviolet aisle illumination by activating fluorescent materials painted on the end standards.

Decorative Treatments

For decorative treatments in general, at the rear of the auditorium, in the foyer, rest rooms, etc., ultraviolet has many possibilities. Some of them are as follows:

Fluorescent figures, free standing or in niches.

Fluorescent flowers that glow in colorful beauty.

Painted fluorescent designs of various kinds, walls, sky ceilings, coves, etc.

Fluorescent glassware worked into displays.

Fluorescent cloth, drapes, etc.

Painted fluorescent advertisements that appear and disappear.

The utilization of these "intriguing" effects to advantage depends upon the ingenuity of the theatre owner, manager, display man, architect. Fluorescense offers an interesting new tool, but like all tools it must be handled skillfully to get the best results. A small beginning, a simple effect here and there, will reveal the versatility of this new medium and suggest innumerable ways in which "black light" can be used for beauty and profit.

[The author has specialized for many years in theatre lighting and has frequently contributed to Better Theatres.*]*

"BLACK LIGHT" RATING CHART OF VARIOUS LAMPS

	Watts	Base	Filter	Relative Ultraviolet Rating
Argon Glow Lamp.............	2½	Medium Screw	None	.002
A—H-4 Capillary Mercury Lamp.	100	Ad-Med. Screw	Red-Purple High Transmission	50.000
B—H-4 Capillay Mercury Lamp with Black Bulb.............	100	Ad-Med. Screw	Black Bulb Only	20.000
A—H-5 Capillary Mecury Lamp..	250	Mogul	Red-Purple High-Transmission	100.000*

*Selected as a base for relative ratings.

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Look to GENERAL for proper POSTURE — comforting ease and grateful relaxation that win good-will. Look for colorful, modern design that makes an interior distinctive.

GENERAL quality seating is surprisingly economical. Just consult a GENERAL dealer for a new chair or reseating job. He will give you "A SQUARE DEAL CHAIR DEAL."

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FLUORESCENT U. V. COLORS
Stroblite luminescent colors glow in the dark under Ultra-Violet Light, producing amazing and spectacular effects for Stage Shows, Theatre Decorations, Lobby Displays, etc.
ULTRA VIOLET LAMPS
for producing BLACK-LIGHT
U. V. Lighting Equipment for every purpose. Write for complete information
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It's Smart
TO BUY COOLING EQUIPMENT WITH A 15 YEAR RECORD FOR DELIVERING COMFORT COOLING AT THE LOWEST DOLLAR COST
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Write for Details
UNITED STATES AIR CONDITIONING CORP.
MINNEAPOLIS, MINNESOTA

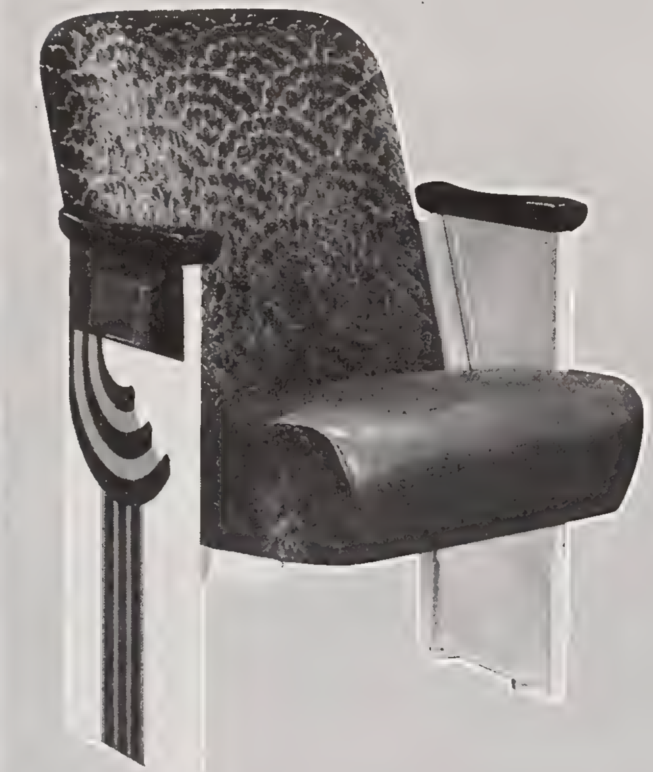
TIFFIN "All-Steel" Three Sheet Panels. Extensively used by theatres to cover contributing territory.
Panel size: 42" x 84"
Type M
Price $8.50
THE TIFFIN ART METAL CO.
Dept. A
TIFFIN, O.

IN BASEBALL

IT'S HITS AND RUNS THAT COUNT!

IN THEATRE SEATING

IT'S COMFORT . . . STYLE . . . AND SERVICE!



● As winning teams attract big crowds, so do healthy attendance figures associate with good theatre seating.

You should learn more about the comfort, style and service afforded by Ideal Chairs...the popular prices which make them unsurpassed values.

Write today for catalog and name of your nearest dealer.

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IDEAL
BUILT TO EXCEL NOT JUST TO COMPETE
CHAIRS

"TOUCH CONTROL"
MAKES
PEABODY CHAIRS

- EASY TO ENTER
- EASY TO LEAVE

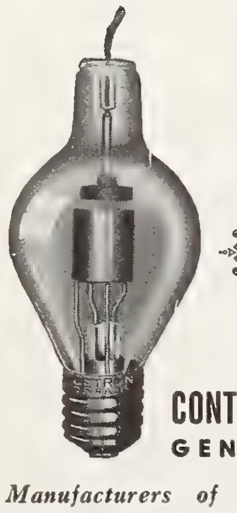
Chair No. 1800

Before you buy another Theatre Chair, be sure to investigate the Touch Control, Noiseless Peabody Chairs with the trouble-free Ball Socket Self-Cushioning Roller Bearing Hinges. There are no springs, no gadgets of any kind to get out of order.

Not only are Peabody Chairs the ideal chair mechanically, but they are smart, rich looking seats, designed to stand hard use and to stay comfortable. Write today for free Catalog Folder on Peabody Theatre Chairs.

PEABODY SEATING CO.
Box 4 North Manchester, Ind.

Peabody
QUALITY THEATRE SEATING

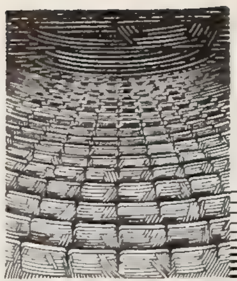


CETRON GAS FILLED RECTIFIERS

2000 HOUR GUARANTEE

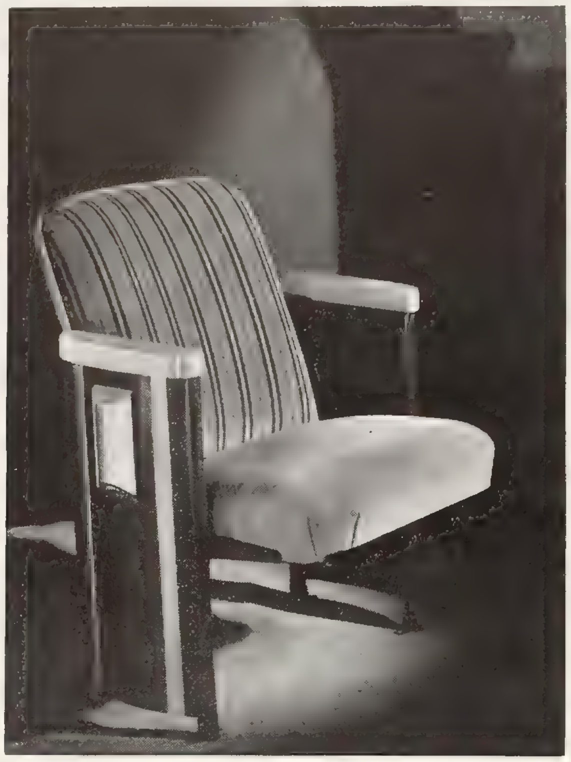
Satisfaction Assured
Made by
CONTINENTAL ELECTRIC CO.
GENEVA, ILLINOIS
Manufacturers of CETRON photo cells

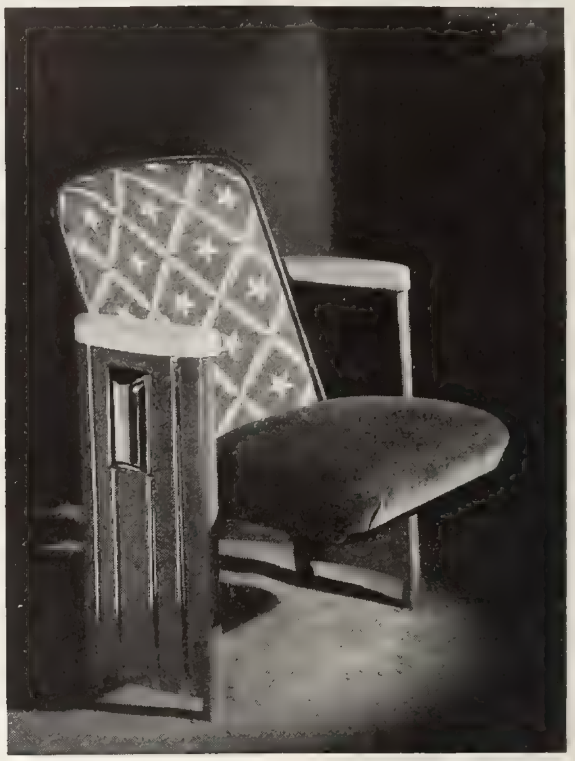
SEATING the auditorium



". . . no theatre can be better than its seating."

NEW MODELS IN LOWER PRICE GROUP





PICTURED above are auditorium chairs made in two of the standard designs now available in new Heywood-Wakefield models which have been developed especially to interest the theatre operator whose new project or remodeling must be carried out on a modest budget.

All of the models in this new group are of the same general design, but eight end standard treatments have been provided. The standards in each case are stamped from cold-rolled steel (the center standards also are steel) and have rounded edges.

Seat bottom panels are of steel, smooth finished, and hinges also are steel.

The chairs shown are representative of the available designs. In the left-hand chair the stripes toward the sides of the standard are raised ribs of the stamping itself, given a light satin finish, while the aisle box is similarly treated. The standard of the right-hand chair, however, has bright metal pieces attached to the stamping. Arm rests follow the curvature of the standard in streamline effect. The steel back panels are edged in a rounded metal piece welded to the panel so as to be substantially a part of it.

Either spring or padded backs are available, while seats are of coil spring type.

Auditorium of the Indiana theatre in Bloomington, Ind., which, though built only four years ago, has just been reseated, as shown, by the National Theatre Supply Company with Irwin chairs. The Indiana is owned and operated by H. P. Vonderschmitt who owns eight other theatres in Indiana.

RIDING THE SOUND WAVES

WITH VELMO UPHOLSTERY

Seat upholstery can make or break acoustics. Better acoustics are easily obtained by specifying Velmo Upholstery . . . because Velmo is an upholstery velvet that *absorbs* sound waves, muffling echo and making sound reproduction as good when your theatre is half empty as when every seat is occupied.

In addition to acoustical value, Velmo has definite audience-appeal that pays off at the box office . . . it's comfortable, clean and washable with warm water and mild soapsuds, or a bubble cleaner.

Write Chase for samples and full information about Velmo Upholstery. If interested, also ask about Chase Bubble Cleaner.

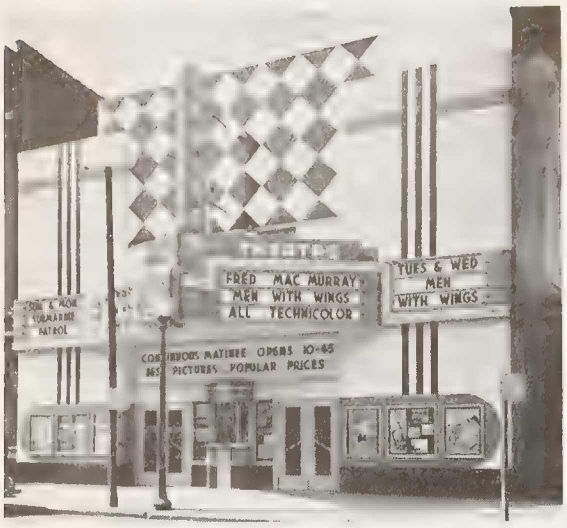
VELMO'S COOL, TOO!

The velvety, suede-like surface of Velmo and its porous back allows air circulation around the occupant making Velmo a definitely cooler upholstery.

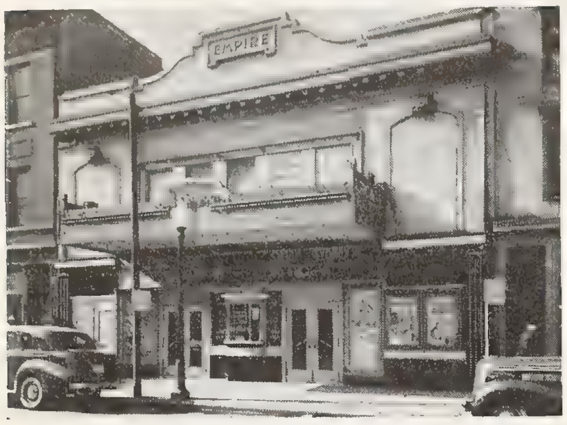
CHASE **L. C. CHASE AND COMPANY**
295 Fifth Avenue New York City
selling division of Goodall Sanford Industries

THE MARQUEE

• • & exploitation equipment



Empire in Cincinnati before and after remodeling.



A REMARKABLE transformation of a shabby, antiquated front is that made recently by Charles E. Fine in remodeling his Empire theatre in Cincinnati, which is pictured above before and after the installation by the Artkraft Sign Company of Lima, Ohio, of porcelain enamel facing, extruded aluminum display cases, and a modern marquee with Artkraft silhouette-letter attraction boards.

The color scheme is dark and light blue, gray and orange. The squares in the checkerboard center panel are dark blue and gray, the side panels are gray, horizontal stripes alternately light blue and orange, and vertical stripes dark blue. The base is dark blue porcelain enamel, while the display cases are bordered in light blue.

Vertical sign letters are centerlined with "sunset gold" neon, and the sign has a rear piece trimmed in k-2 green neon. Yellow incandescent lamps form directional lines down the front fascia of sign and marquee, against an orange ground. These lamps are operated on a chaser flasher with flashing starting at the top of the vertical, descending over the nose of the marquee, then continuing back to the building.

The marquee soffit is of white ripple porcelain enamel, into which are set in a border and circle pattern 10-watt lamps in Climax reflectors.

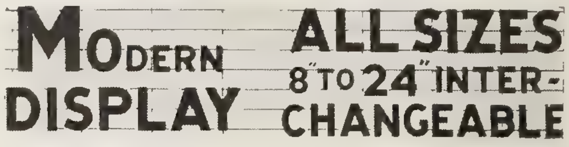
"Typographical" Treatment of the Attraction Board

THE DEVELOPMENT of attraction boards designed for multiple lines of copy, with letters of various sizes interchangeable so that lines are not confined to letters of a single height, and so that the lines themselves are not confined to the same vertical spacing, has released attraction board displays from the restrictions of a simple, monotonous placard. The attraction board can now approach the character of a true advertisement, with title player names, selling copy, all composed in an arrangement that is *typographical.*

Various arrangements of this kind have been worked out by the Adler Sign Letter Company of Chicago, in connection with the new "locked-in-line" construction of their multiple-line attraction boards, which take silhouette letters of both slotted and lug type in 8-, 10-, 12-, 16-, and 24-inch sizes, all interchangeable in the same opening when the opening has sufficient depth.

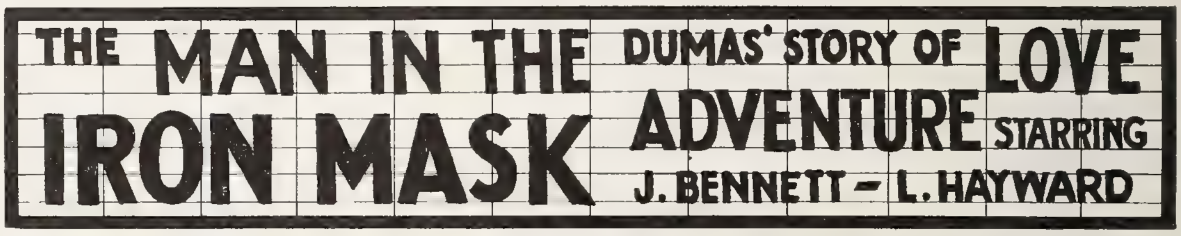
The locking device is on the back of the attraction board frame, leaving the face unobstructed; it is designed to hold the frame units in constant alignment for the purpose of enabling the letters to slip easily from frame to frame. The 10-, 16- and 24-inch letters are designed to line up across the bottom when in combination.

Accompanying drawings show possible arrangements of letters in lines and blocks of "type" illustrating the principle of *typographical* treatment of attraction board copy. Not only does the typographical method permit greater variability in the *appearance* of the display, but it allows considerable adjustment to length of titles, number or importance of player names, and so on. Additionally, selling copy can be introduced prominently, yet without interference with the title or player names. The *typography* can also be designed to give emphasis to certain words of a title, or to certain star names, or to certain words of a descriptive message, and so on.

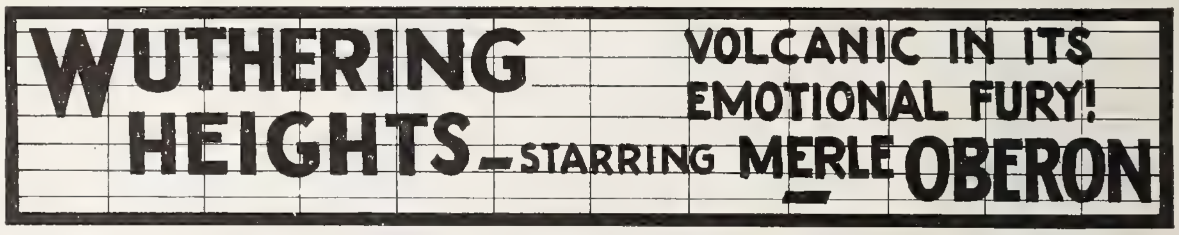


Some examples of Adler combination letters.

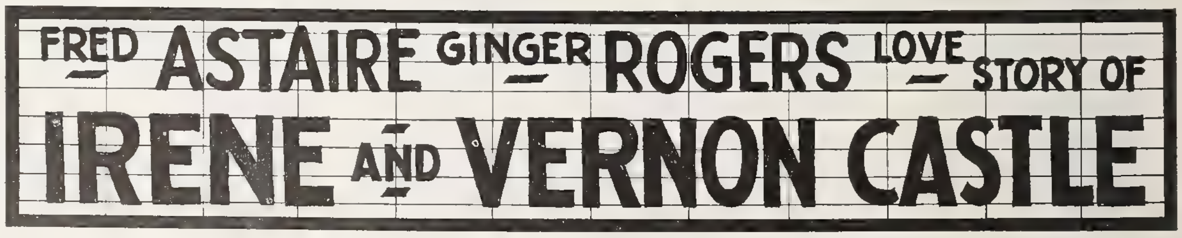
Changing physical appearance is also advantageous. Instead of being a mere sequence of words forming static, uninteresting lines, monotonously the same week after week, with the announcement of a new picture looking exactly like that of the preceding attraction, the typographical display can be made to *look* as fresh as the new show.



Example of copy with long picture title having two words that carry punch. Remaining space makes use of fame of Dumas as author of exciting stories, with this fame interpreted in two prominently displayed words. Stars of significance, but may be less so in specific communities than title and description.



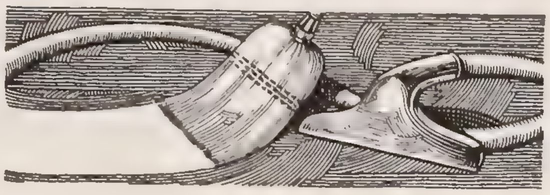
Example of copy with short title which may not have much significance in itself to the community, making selling description desirable, along with name of fairly important star.


FRED ASTAIRE – GINGER ROGERS – LOVE STORY OF
IRENE AND VERNON CASTLE

Example of copy with strong star names, extremely long picture title. The word "love" thus added to title typographically, but not actually, provides legitimate description.

CLEANING AIDS & METHODS

■ ■ ■ including
DEODORIZATION
AND SANITATION



The Cleaning of Toilet Rooms

IN NO PART of a theatre is dirt more objectionable than in connection with its sanitary facilities, and in no part is it nearly so conspicuous. The retiring rooms are not dimly lighted. Their fixtures are specifically designed to show up the least trace of dirt. And imperfect cleanliness in toilet rooms does not make itself evident to the eye alone; it is alarmingly apparent to another sense even where hidden out of sight.

There is a lamentable practice of covering up wash-room odors with a different and stronger odor. Let the manager who still uses that method ask himself how many housewives, among his patrons, would consent to that method of dealing with an objectionable smell in their homes. Or how many male patrons would approve of their wives keeping house that way. It is the wrong practice. The thing to do with an objectionable smell is not to cover it over with a "sanitary" one, but to get rid of it. For this, *complete* cleanliness is all that is necessary, and with proper methods is very easily achieved.

For removal of temporary, unavoidable odors, the proper remedy again is not production of another and different odor, but use of an ozone generator. Ozone oxidizes the offensive chemical material taken up by the air, and converts it into other forms which are odorless.

For thorough cleaning the necessary utensils are simple: suitable cleaning compounds, suitable disinfectants, and *clean* mops and rags. The mop or rag used for wash-room operations, if put away uncleaned, will smell badly. Its presence constitutes an unsanitary condition. The last act in cleaning should be the thorough washing out of all rags and mops, with hot water, soaps and disinfectants.

Disinfectant Action

A disinfectant is only one thing, and that is not a substance with a "clean" smell. It is a germ-killer, and nothing else. A large part of toilet room odors are the result of putrifying action exercised on organic material by various forms of bacteria. The disinfectant is a substance that kills the bacteria. It usually has a pungent smell of its own, often added by the manufacturer as a proof of its effectiveness, and meaning nothing. Many highly effective bug-killers are wholly odorless.

Not all disinfectants are safe for use in the theatre. Some are poisonous, and dangerous to the employe using them. Some corrode metals, and some will stain and discolor porcelain. There remains a wide range of inexpensive compounds that have none of these disadvantages.

The disinfectant used on marble or tile fittings should not be one that is of crystal-forming nature, for as the water in which it is dissolved evaporates, crystals will form and grow in the pores of the material cleaned, and by their growth may pit or otherwise damage the surface.

Cleaning Floors

Wash-room floors are generally tile or terrazzo, seldom rubber. Asphalt tile is occasionally encountered, and if properly laid could be used more widely than it now is. These surfaces are injured to greater or less degree by water containing crystal-forming substances, either because it is hard water, or because of the nature of the disinfectant, the water softener, or the cleaning compound added. The materials used for cleaning must be selected accordingly.

After sweeping to remove loose dirt and rubbish, the floor is lightly sprinkled with soft water, or water properly softened, to which a suitable disinfectant has been added. A properly chosen cleaning compound is then scattered over the floor in the proportion required by the dirtiness of the surface. Water and cleaning compound are worked up with the mop into a fairly stiff paste, which is then worked over and over with the mop until the dirt has all been taken up by the paste. It is not necessary or desirable to cover the entire floor with paste at the beginning of the operation. A relatively small section can be cleaned, and the paste then carried forward to the next section to be treated by means of a squeegee. Using a different mop, which is repeatedly wrung dry, the section that has been cleaned is rinsed as many times as necessary until all the remaining dirt and cleaning paste have been thoroughly removed.

Cleaning Bowls

The yellow material that deposits on bowl fixtures is softened by means of a bowl cleaner to minimize the messy and unpleasant job of scrubbing it away. It is a coating of calcium, as a rule, that holds this stain in place. The bowl cleaner softens the coating. Since it should be present in concentrated form, excess water is removed from toilet bowls by means of a suction rubber cup plunger before the

A MESSAGE TO THE EXHIBITOR

Dear Sir:

It has been proved that money spent to insure proper planning of the theatre does not increase the total cost. Proper planning can in fact save money by eliminating waste in materials, time and ineffective results. If you contemplate remodeling or building a new theatre, write for information on the type of service which will fit your problem and budget.

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left standing for perhaps 15 minutes, and the deposit is then scrubbed away with a stiff brush. The remains of the bowl cleaner are then thoroughly rinsed by flushing.

Since the bowl cleaner attacks calcium compounds it will disintegrate marble or tile floors or partitions. The process is accompanied by gassing. Should marble or tile be accidentally wet by even a drop of bowl cleaner, repeated rinsing with clear water is necessary to prevent damage; continue until gassing ends.

Cleaning of Drains

Drain pipes accumulate all sorts of rubbish, from cigarette butts to shreds of fabric, and also grease by which these odds and ends are cemented to form an obstruction. Drain cleaners consist partly of lye, which dissolves grease, but somewhat slowly in cold water. They are more effective with hot water, and some kinds (dangerous to use, but more effective) provide their own heating. They contain, in addition to lye, scraps of sodium metal. One of those scraps, dropped on water, will burst into flame and burn while floating on the surface. The chemical reaction between sodium and water, by which sodium becomes lye, produces great heat. A drain cleaner containing this metal generates its own hot lye solution at the point of obstruction, and the grease is partly melted, and partly dissolved, until the obstruction is clear, and the miscellaneous rubbish, no longer held in a lump, flushes away. The janitor who uses this substance, however, must be careful of his hands, for their moisture will generate serious heat, and triply careful of rubbing any of the stuff into his eye or even his mouth or nostrils.

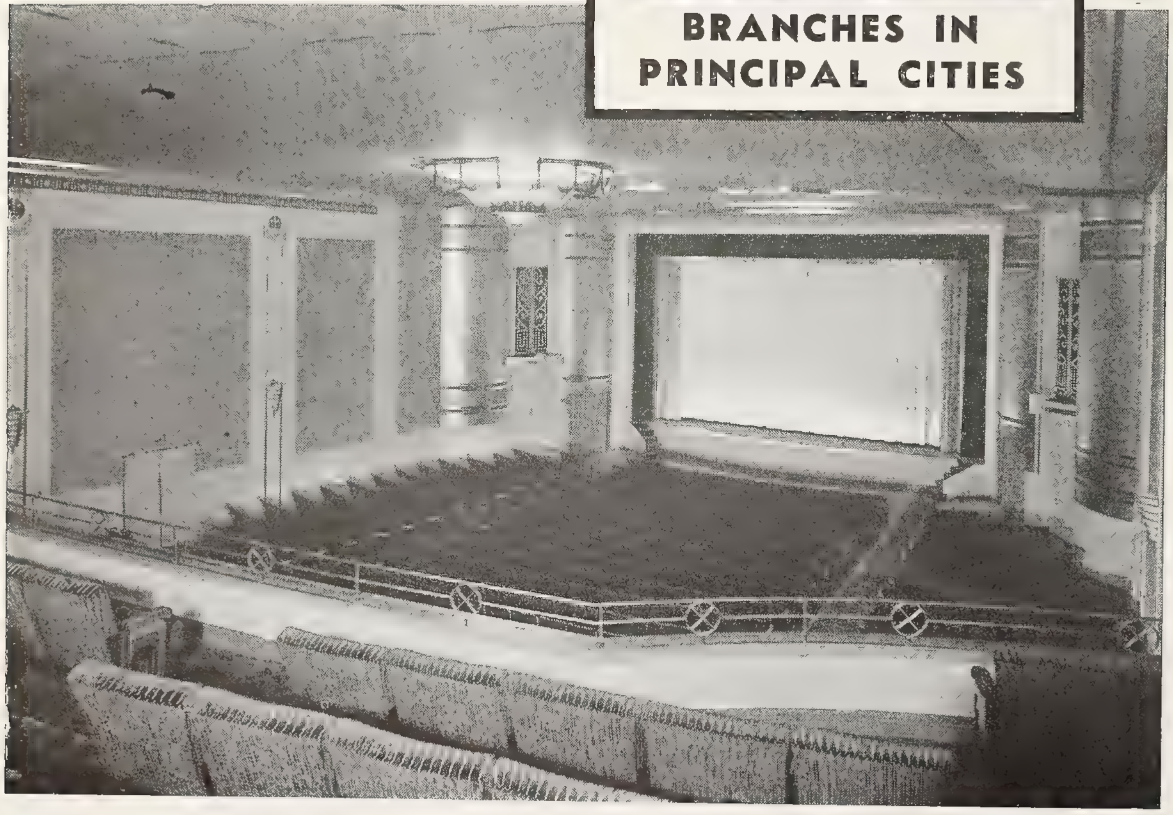
Small quantities of drain cleaner should be used weekly to clear away growing obstructions before they become serious. Where this is done regularly, and the plumbing is in first-rate condition, mere hot-water-and-lye solution may be used. This is less dangerous, but still easily caustic enough to cause trouble under the finger nails, let alone in more sensitive portions of the body. Employes should be cautioned accordingly.

The wire screens that keep larger rubbish from getting into the drain pipes need frequent cleaning. They constitute serious sources of objectionable odor. Scrubbing them with a strong and hot solution of drain cleaner, at least twice a week and preferably oftener, will keep them in good condition. If a second set is available, the cleaned screens may be exposed, on the roof or elsewhere, to sunlight and fresh air.

Toilet seats should be scrubbed daily with soap and water to which disinfectant has been added. Seats that tend to turn yellow under this treatment can be whitened by rubbing them down once a month with fine pumice powder.

Vermin Extermination

Objectionable vermin include flies, roaches and water bugs. Flies are the most dangerous to health, and during warm months should be eliminated by use of insect spray at least once a day before the theatre opens, and oftener if necessary. Roaches and water bugs, less dangerous, are by many found more repulsive. They can readily be controlled by scattering suitable powders or liquids. A most necessary step in the control of vermin, however, is not to feed them, and soap is good vermin food. It should not be left exposed.



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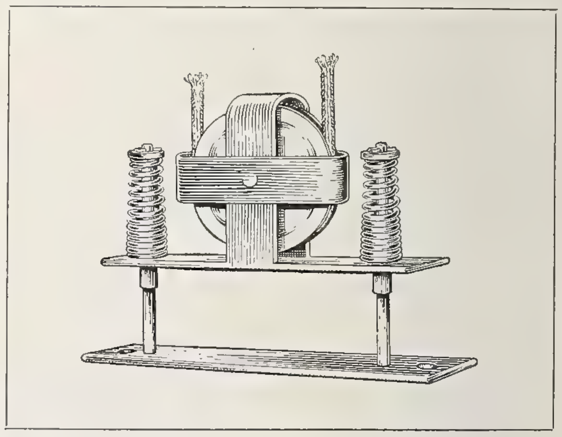

To eliminate slack in stage and screen curtain ropes and cables, and thus prevent jerk in starting, and "whipping," Vallen, Inc., of Akron, Ohio, has added a takeup device to its line of stage curtain track and control equipment. The takeup device is easily bolted to the floor backstage. It is stamped from machine steel, has cushion springs with a cast wheel 4 inches in diameter and oil-less bearings.

Modern projection

PROJECTION
SOUND REPRODUCTION
THE SCREEN

The Advantages of the Smaller Image for Black-and-White Pictures

● The first of two articles on black-and-white and color projection suggested by a developing trend toward preference for pictures relatively large

By F. H. RICHARDSON

DURING NEARLY all the time that I have been connected with motion picture projection—and that time began in 1904, when I became projectionist at the "Electric Theatre" in North Clark Street, Chicago—I have consistently objected to screen images exceeding 18 feet in width, save in the comparatively few huge "palaces" that have sprung into existence these later days. In them, since in extreme cases the viewing distance is in excess of 150 feet, it is agreed that a 20-foot screen image may be advisable, or even necessary because of the out-of-proportion effect set up by smaller dimensions.

Concerning the out-of-proportion effect Mr. Ben Schlanger, New York theatre architect who has made special studies of projection in relation to auditorium size, shape and lighting, has prepared the following statement for this discussion:

Screen Area Treatment

"In many instances a comparatively small screen image will provide adequate visibility from all sections of the seating space, assuming that the screen is correctly illuminated. Notwithstanding this fact, very often exhibitors use a larger picture than is requisite to adequate visibility. Naturally the question arises, why is this done? The answer most frequently is to the effect that a picture of smaller size would seem out of proportion to the auditorium. This may be quite true, but only because the surfaces surrounding the screen are within spectators' field of vision, and have been treated in a manner which emphasizes the smallness of the picture.

"Among those various factors contributing to favorable results upon the screen is reduction of size of the screen image itself so far as this is compatible with comfortable viewing from rear seats.

"Secondly, surfaces surrounding the screen and falling in the audience range of vision *while the picture is on,* should be so designed that the viewer has no sense of the actual relative smallness of the picture. *In an auditorium of given dimensions it is entirely within the range of possibility to have a picture* 20 *feet wide that would appear too small;* conversely, a picture only 12 feet wide can be made *to appear* of ample size.

"This may only be done, however, by treating the screen area with fundamental consideration of the screen image size most desirable from the point of view of good vision and image quality. The surfaces in this area—their shape, color and texture—should be so treated that they will *blend* with the picture, contributing to the illusion instead, as too often occurs, emphasizing the fact that it is a picture.

"Broadly, the treatment calls for complete elimination of all architectural mouldings, ornaments, urns, floral decorations, etc., from the screen area. The exact character of surface treatment should be determined by the manner in which light from the screen will be reflected from them. Such reflected light must have a *neutral* effect, to the end that the immediate screen area be subtly drawn into the image itself.

"My view of the whole matter is that there is a very decided advantage in keeping the screen image just as small as good vision will permit, provided always that possible out-of-proportion effect be eliminated by proper design of its setting."

BETTER
PROJECTION
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Magnification Factor

My conclusions regarding the large screen image, originally were and still are based upon several factors that operate to effect projection.

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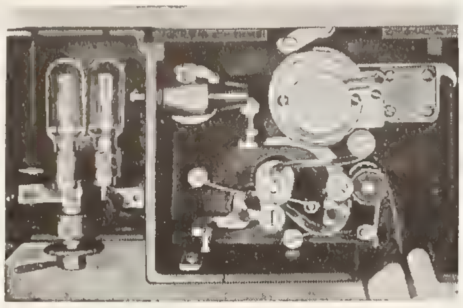

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Cross-Index to Advertisers on page 68.

of an image that has detail and consistent clarity throughout its entire area—in short, pictorial beauty and dramatic conviction. When these factors are not provided for, the picture as viewed by most of the audience cannot be of a calibre compatible with the position of the motion picture today. Anything contributing to such a *lowering* of the position of the motion picture as a theatrical medium is definitely undermining the foundations of the business, and its effect can be reduced to box office terms.

Consider an undistorted screen image 23 feet wide in which an out-of-all-reason magnification of 11,171 to one occurs, since the present standard 35-mm. projector has an aperture measuring 0.825 x 0.600-inch and the 23-foot-wide screen undistorted screen image has area equal to 11,171 such aperture areas: considering this, it becomes evident that under such terrific magnification, every imperfection in the film photograph, every scratch mark thereon, every particle of dust or dirt adhering thereto, as well as every misplacement or movement of the film frame over the projector aperture, must be very much more visible upon the screen than would be the case were the image smaller.

Screen Illumination

Secondly, there is the screen illumination factor. As any projectionist may easily prove to his own satisfaction by a simple, easily applied experiment (that I propose later on to describe in detail), there is a distinct, well defined limit to the amount of light it is possible to supply to the screen through a standard 35-mm. projector aperture, using the most powerful illumination now available for motion picture projection. While the moment precise figures escape me, the absolute limit is reached at something less than 150 amperes. Beyond 125 amperes the gain in screen illumination drops sharply. At between 140 and 150 amperes there is no further gain. Accordingly, 1,000 amperes would supply the screen with no added light *unless the projector aperture were enlarged.*

This factor may be later changed, but only in the event that (a) a light source of greater power per unit area be made available for projection, or (b) the projector aperture be enlarged.

For best screen results with black-and-white projection, the present demand is for approximately 15 foot-candles incident upon the screen center, which of course means much less at its outer edges. Without this illumination, authorities in general agree that the finer photographic details of the film frame will not be visible upon the screen. Since these details are necessary to the beauty of the picture and to realization of the full potential value of the motion picture as a theatre art, their loss is serious today.

Each projection lens receives a certain, definite amount of light. Each lens distributes that light upon a certain, definite area of screen surface. The screen will be bright in exact proportion to the amount of surface that the light from the projection lens is spread over. *Visibility is the product of area and brightness, up to the point where brightness becomes so high in value that glare is encountered.*

As matters now stand, it is impossible to obtain or to *maintain* 15 foot-candles of incident light at the center of a screen 20 feet wide, except with the most powerful light source available; it might be done with a source of less power were the screen width reduced to 18 feet. Each square millimeter of aperture area sends to the projection lens a certain definite amount of light. All that light must reach an exactly correspondingly, though enlarged, area of the screen, otherwise there can be no definition in the screen image. This being true, it is evident that as *magnification is increased, screen brilliancy is correspondingly decreased, which decrease may easily be such that desired results cannot be obtained.*

Vagueness and Distortion

Still another objectionable feature of excessive screen image dimensions is the fact that, insofar as concerns the forward end of the auditorium, if a motion picture of larger size be viewed too closely, a loss of sharpness occurs. For good vision from the front rows of seats there must be sufficient space between them and the screen either wholly to avoid this effect, or at least to reduce it to an acceptable minimum. With each increase in screen image size, the required distance is rapidly increased. I have inspected theatres in which a screen of large dimensions was located so close to the seating space that the picture was not acceptably clear until the twentieth row.

There is also the factor of eye fatigue. Because of lack of screen image sharpness for those close to the screen, as picture size is increased, the eye muscles are subjected to added strain because of the larger area over which moving objects in the picture must be followed. This strain is of course reduced with a smaller screen image. Too, the larger the picture, the greater the side distortion of all objects appearing on the screen, which, since they seem of less than natural width, also appear absurdly tall.

The size of the screen image is, of course, determined by a number of factors which include the distance from the screen to the last row as well as vision from the forward seats. It is plain that the problem is rather complex and calls for careful adjustments of auditorium seating area dimensions, auditorium form, lighting and surface treatment, and screen illumination. On the whole, however, our efforts should be toward holding the screen image in, not "blowing it up."

The foregoing is offered as an indictment against large screens in black-and-white projection. But all of the arguments against a large screen image for black-and-white projection are emphasized when we consider color, which is daily becoming more important. Color projection in relation to screen size will be discussed in a following article.

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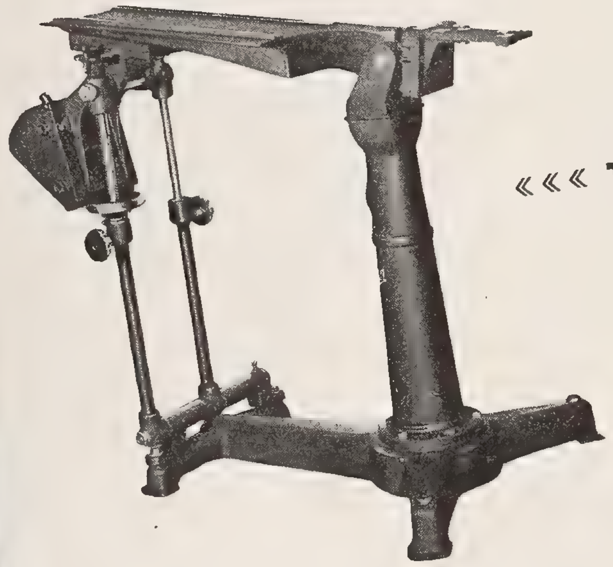

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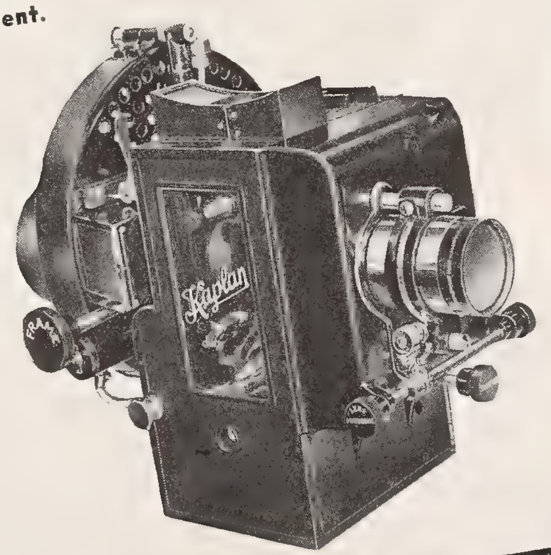

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COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

GIVING THE FLOOR TO ONE WHO FAVORS ONE-MAN ROOMS

WELL, LET'S HEAR the other side. We needn't agree, but there are advocates of the one-man projection room, and they have their arguments. Moreover, all fair-minded men realize that in hundreds of small-town and village theatres there is not sufficient patronage available to enable the exhibitor, regardless of his willingness to do so, to employ two projectionsists and pay them adequate wages. At any rate, I submit the arguments of Marion B. Stout, projectionist of Petersburg, Alaska. He writes:

"The article in the February issue of BETTER THEATRES concerning the two-man projection room, and Brother Prater's reply in the March issue, were both very interesting, but the disadvantages the two-man room presents have not been pointed out.

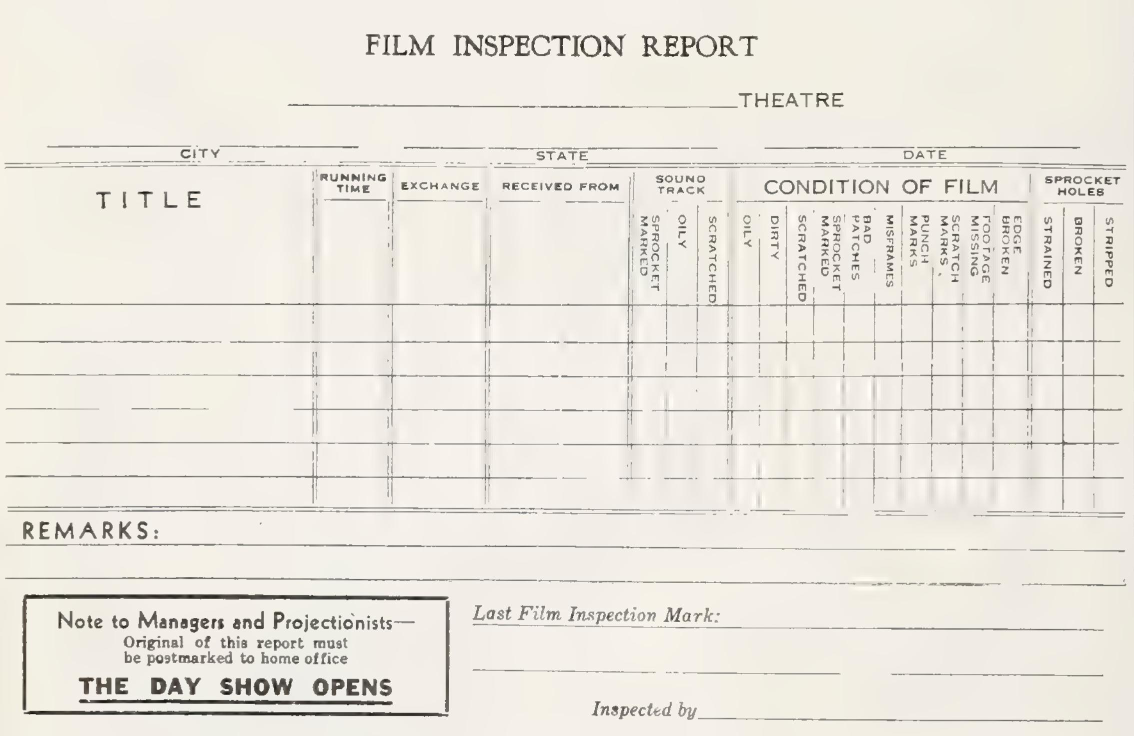
"First, there is lack of size in many small theatre projection rooms. There are rooms so small that two men could not possibly remain therein constantly without great inconvenience and discomfort. In such rooms only the projectionist should be present, except when some immediate duty demands the presence of an apprentice or helper. Of course, if one man remains at the projector, another must attend to rethreading, carbon trim and such other duties as are imperatively necessary, during which time he should remain silent and not disturb the projectionist. In such rooms the constant presence of a second man will inevitably work harm. [We could dispose of that, of course, by saying that such rooms have no right to exist. Every projection room should have ample dimensions —the building that will not admit of it is unfit to be used as a theatre.—F.H.R.]

"The second objection to the two-man room is that, regardless of the size of the room, two men will inevitably engage in conversation, or do other things serving to distract their minds from the work of projection, which same demands, and for maximum excellence, must have constant and keen concentration. The projectionist who knows his work thoroughly and desires to deliver maximum performance and thus be true to the principles of his craft, to his employer, to the producer and artists whose product he reproduces, and to the public he serves, will have a certain definite routine mapped out for himself, which he will follow, not only from day to day, but from hour to hour.

"There are certain minor details that one man alone, his mind fixed wholly upon his work, would be very unlikely to forget, whereas two men, each more or less depending upon the other, and at times engaged in conversation, would be quite apt to overlook. With things running smoothly in a one-man room, the projectionist is at perfect ease. Should anything, no matter how small, go haywire, he would observe or hear it instantly and would be able to reach the seat of trouble just as quickly as could the second man, were he present. I can truthfully say that most of my errors (Oh, yes, I make them once in a while!) have happened when someone was in the room and conversation was in progress.

"What I consider the perfect set-up is maintained in this theatre. Either my apprentice, Mr. Stedman, or the manager, Mr. Charles Whyte (who is an expert in projection), is constantly on the floor. Should assistance be required in the projection room, a prearranged signal brings one of them immediately. This seems as efficient an arrangement as is possible where, for good reasons, only one projectionist is employed.

"However, don't misunderstand me. I most emphatically approve of the two-man room wherever space makes it practicable, or patronage justifies employment of a second projectionist. Unquestionably it does make for improved general results, provided it be understood that the one not in charge of the working projector finds something to employ his time other than in reading a newspaper or novel or in some other activity wholly unrelated to his work. There always is something to do at all times where a man is on any job, provided the man really wants to find it. If nothing else there is study. There is not one projectionist in all North America that might not benefit both himself and his employer, to say nothing of the public, by study."



FILM INSPECTION REPORT

______________________ THEATRE

CITY ______ STATE ______ DATE ______

TITLE	RUNNING TIME	EXCHANGE	RECEIVED FROM	SOUND TRACK			CONDITION OF FILM										SPROCKET HOLES		
				SPROCKET MARKED	OILY	SCRATCHED	OILY	DIRTY	SCRATCHED	SPROCKET MARKED	BAD PATCHES	MISFRAMES	PUNCH MARKS	SCRATCH MARKS	FOOTAGE MISSING	EDGE BROKEN	STRAINED	BROKEN	STRIPPED

REMARKS:

Note to Managers and Projectionists—
Original of this report must
be postmarked to home office
THE DAY SHOW OPENS

Last Film Inspection Mark:

Inspected by

This is a reproduction of a film report form which, while designed for a circuit, is applicable to individually owned theatres. It is one of the best I have ever examined, providing in condensed form all essential data. An accumulation of such reports should have real value in dealing with distributors. This one is made in duplicate, one white and one colored yellow. Made in triplicate, there would be one for the manager's office, one for the exchange, and one for the projection room file. This reproduction is three-fifths the size of the original.—F. H. R.

TESTS FOR MEASURES AGAINST FIRE HAZARDS

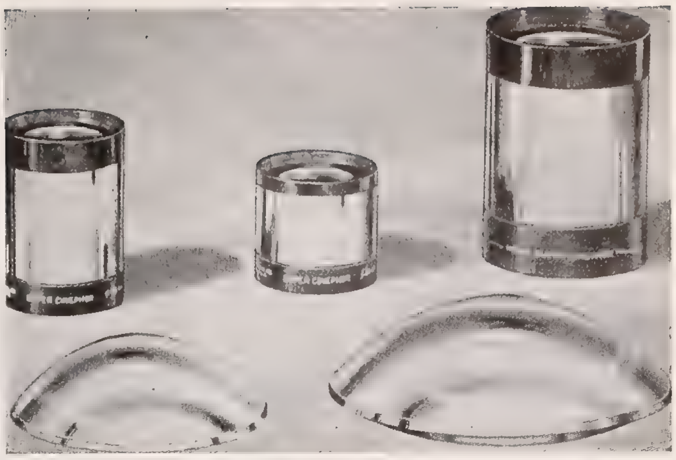
RECENTLY I WAS invited to attend tests of three types of film cabinets before New York fire and insurance authorities. It proved to be an impressive demonstration of the care and skill that goes into efforts to reduce to an absolute minimum all fire hazards in the motion picture theatre today, right down to the last detail. Among others present besides myself were executives of the New York City bureau of explosives and Fire Insurance exchange; N. D. Golden, chief of the Motion Picture Division of the U. S. Department of Commerce; E. R. Morin, chief theatre inspector for the State of Connecticut; Oscar Neu, head of the Neumade Products Corporation, whose film storage cabinets were being tested; and his aides.

A cabinet pictured through the flames after the fire had subsided sufficiently to disclose it.—F. H. R.

In the cabinet were placed five full reels of film. Then the cabinet was closed as it would be with regular usage in a projection room, and on it and around it were piled paper, shavings and pine wood. Over this material two gallons of kerosene were poured, then it was ignited. The fire, which, believe you me, was as hot as even the worst of us are likely to encounter "later on," lasted in each case approximately five minutes. And when the cabinet was opened, we found that the reels in the cabinet were merely warm to the touch, while the film itself showed no sign of damage.

Inspector Mojarrieta of New York fire department, and yours-truly examine film after fire.—F. H. R.

In following tests the reels were inserted in two of the cabinets that were equipped with ventilation stacks, and the reels themselves were ignited, the cabinet being then shut and the reels allowed to be wholly consumed. These tests were for the purpose of exhibiting the high gas pressure generated and the sturdiness of the cabinets to withstand it, which it did in each case. Finally, reels of film were placed in the third cabinet, which had no ventilation, and one of them was ignited. Enough pressure was thus developed to bend the door of the single-reel cabinet, but the unignited reels were undamaged.



AN UNBEATABLE PROJECTION COMBINATION

When you want the finest image quality available, choose the Super-Cinephor lens and condenser combination.

The Super-Cinephor anastigmatic lens with its reserve covering power, superb color correction, and maximum definition, and the Super-Cinephor condensers which effect more than 50 per cent greater illumination will give your pictures the image quality your patrons like to see.

Only one more patron a day will pay for a Super-Cinephor in a year. For complete details on these lenses, condensers and reflectors, write to Bausch & Lomb Optical Co., 679 St. Paul St., Rochester, N. Y.

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MOTION PICTURE SOUND ENGINEERING
547 pages • Illustrated
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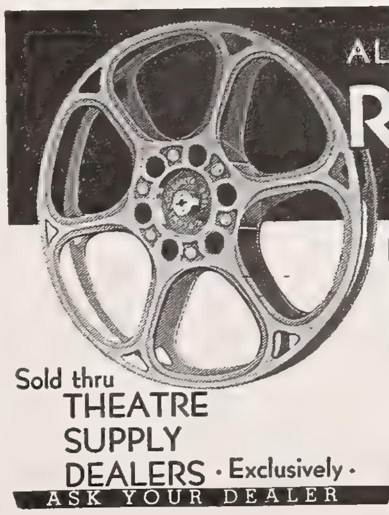

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DENVER, COLO.
Sold thru THEATRE SUPPLY DEALERS · Exclusively ·
ASK YOUR DEALER
GOLDBERG

NEW HEAVY
PROJECTOR BASES
THREE and FIVE POINT
PEDESTALS COMPLETE
16" and 18" MAGAZINES
PARTS FOR SIMPLEX, POWERS, MOTIOGRAPH, PEERLESS HI-LOW AND PEERLESS LOW INTENSITY LAMPS
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SHOW CARD COLORS AND PAINTS
Manufactured by
EDW. H. WOLK
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Goldf
Automatic Enclosed Rewinds
First in Field—First in Quality—Insure Perfect Smooth Running Shows with Safety
ALL DEALERS

MOTION PICTURE REFLECTORS
FOR ALL TYPES OF PROJECTORS
48-Hour Resilvering Service
Condenser Lenses and Porthole Glass
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CopperRing Products
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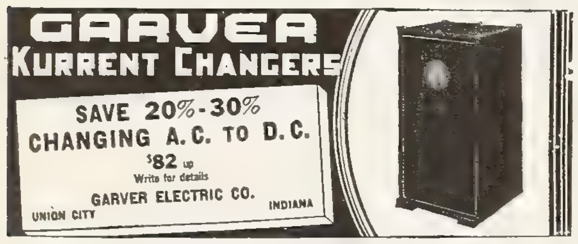
LOBBY DISPLAYS
Now, make swell business getting lobby displays. Less time. Less work. Simply trace enlargements of photos, ads, etc., in natural color with Postoscope Projector. Anyone can do it. FREE. Get full details, liberal TRIAL OFFER, low prices now. Write
F. D. KEES MFG. COMPANY
DEPT. 105 BEATRICE, NEBRASKA



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$82 up
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UNION CITY INDIANA

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for the finest in theatre amplifiers
ON A TEN DAY MONEY BACK GUARANTEE
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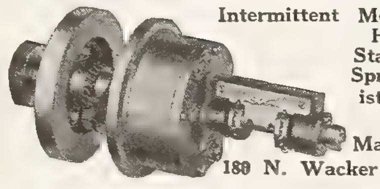

Intermittent Movement and HARDENED Star, Cam, and Sprocket Specialists Since 1908
La Vezzi Machine Works
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Chairs, Curtains, Lighting, Etc., Etc.
Largest British Makers of Projectors.
KALEE LTD. 62/66 WARDOUR ST. LONDON W. I.
Factories, LEEDS & HIGH WYCOMBE
No U.S.A. replies please.

Microphone with 3-Unit Features

A NEW MICROPHONE for all-around use, being designed to associate the characteristics of three types of microphones in one instrument, has been developed by RCA. Located handily at its base is a switch by which uni-directional, bi-directional or non-directional characteristics may be emphasized. It has thus been developed for public address and sound reenforcement as well as radio and studio recording having a variety of microphone requirements.

With the control switch in the uni-directional position, the instrument picks up only sounds reaching the front, or "live" side. As a bi-directional microphone, it performs like an ordinary velocity instrument, being responsive on only two sides. In the third position, the control switch permits sounds coming from any angle to be picked up.

The microphone is described by the manufacturer as actually two microphones in one—a bi-directional velocity microphone, and a non-directional pressure instrument. The output of each comes down to the control switch, which cuts in one or the other, or both. When the two are connected in series, they give the uni-directional response.

It is small, (2½x8½ inches), and weighs 2 pounds. The directional characteristics are rated as uniform at all frequencies as a result of the use of ribbon units for both the velocity and the pressure sections. Sensitivity is rated at –62 decibels for a ten-bar signal in consequence of the structure design and the use of new magnet material. Frequency response is rated as uniform from 40 to 10,000 cycles.

Amplifier Designed For Stage Sound

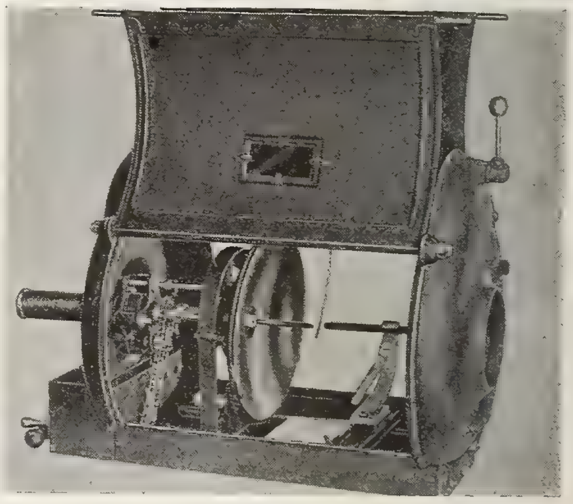
AN AMPLIFIER of 34-watt output, designed primarily for sound reinforcement, has been brought out by the Amplifier Corporation of America, New York. This amplifier, and others of the line, can be obtained on special order with provisions for emergency photoelectric cell operation.

The 34-watt model illustrated utilizes two 6L6G output tubes to provide a rated power output of 34 watts (48 watts peak). Frequency response at normal equalizer setting is held to within plus or minus 1 decibel from 20 to 20,000 cycles. Equalizer adjustment gives any degree of nine different forms of frequency response to suit individual conditions of acoustics and operation. Volume expansion, volume compression and inverse feedback are included in the circuit, together with provisions for remote control, which can be added.

Two high-impedance output channels give 135 decibels gain, each, and a third 100 decibels gain. Inputs are combined by electronic mixing.

New Low-Intensity Projection Lamp

A LOW-INTENSITY lamp projection arcs pulling between 16 and 42 amperes, has been developed by The Ballantyne Company of Omaha, Nebraska. The lamp is of the reflector type, using a 12-inch mirror. The carbon feed assembly utilizes chain drive for the negative jaw, with worm drive at the positive side. Independent adjustment of the position of positive and negative carbon holders is incorporated for the purpose of permitting the burning of carbons to short length.



Vertical and lateral adjustments of the mirror and of the negative carbon are made by means of controls externally located at the rear of the lamphouse. An "arc position indicator" facilitates renewal of carbons. An ammeter is also provided.

THE BUYERS' INDEX

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, OPERATING SUPPLIES AND ARCHITECTURAL MATERIALS, ALPHABETICALLY LISTING DEALERS BY STATES, AND MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

Territorial Dealers in Equipment and Furnishings

ALABAMA

QUEEN FEATURE SERVICE, INC., THE 1912½ Morris Avenue, Birmingham. *All classes equipment. General repair service.*

ARIZONA

ARIZONA FILM SUPPLY COMPANY, 84 W. Pennington Street, Tucson. *All classes equipment.*

CALIFORNIA

BRECK PHOTOPLAY SUPPLY COMPANY, 1969 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

FILBERT, JOHN P., COMPANY, 1956 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 225 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

PREDDEY THEATRE SUPPLIES, WALTER G., 187 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

PROJECTION EQUIPMENT & MAINTENANCE COMPANY, 1975 S. Vermont Avenue, Los Angeles. *All classes equipment. Projection and sound equipment repairing.*

SHEARER COMPANY, B. F., 1968 S. Vermont Avenue, Los Angeles. *All closses equipment. General repair service.*

SHEARER COMPANY, F. B., 243 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

WESTERN THEATRICAL EQUIPMENT COMPANY, 222 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

COLORADO

GRAHAM BROTHERS THEATRE EQUIPMENT, 546 Lincoln Street, Denver. *All classes equipment. Stage, sound and projection equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa Street, Denver. *All classes equipment. General repair service.*

CONNECTICUT

MODERN THEATRE EQUIPMENT CORPORATION, THE, 133 Meadow Street, New Haven. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 122 Meadow Street, New Haven. *All classes equipment. General repair service.*

DISTRICT OF COLUMBIA

BEN LUST, 1001 New Jersey Avenue, N. W., Washington, D. C. *All classes equipment. General repair service.*

FLORIDA

UNITED THEATRE SUPPLY CORPORATION, 110 S. Franklin Street, Tampa. *All classes equipment. Projection and sound equipment repairing.*

The Buyers' Index is divided into two sections, one listing territorial dealers of the United States by States and of Canada by Provinces, the other section listing manufacturers alphabetically by classes of product.

Territorial dealers, which are commonly the immediate source of supply, are designated as dealers either in general theatre equipment and furnishings or in some specific kind of theatre supplies. Manufacturers listed are those catering to, and active in, servicing the theatre.

In referring to the various classes of product for the purpose of ascertaining names of manufacturers, it should be noted that a manufacturer listed in bold-face type has an advertisement in this issue which may give information desired concerning the classes of product being referred to. The page on which the advertisement appears is indicated in the listing. For the further convenience of readers referring to The Buyers' Index, a cross-reference index of advertisers appears on page 68.

●

GEORGIA

CAPITOL CITY SUPPLY COMPANY, INC., 161 Walton Street, N. W., Atlanta. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton Street, N. W., Atlanta. *All classes equipment. General repair service.*

WIL-KIN THEATRE SUPPLY, INC., 150-4 Walton Street, N. W., Atlanta. *All classes equipment. Projection and sound equipment repairing.*

ILLINOIS

FULTON, E. E., COMPANY, 1018 South Wabash Avenue, Chicago. *All classes equipment. General repair service.*

GOLDBERG, JOE, INC., 1245 S. Wabash Avenue, Chicago. *All classes equipment. Projection and sound equipment repairing.*

GUERCIO & BARTHEL COMPANY, 908 S. Wabash Avenue, Chicago. *All classes equipment. Chair and projection equipment repairing.*

MIDWEST THEATRE SUPPLY COMPANY, 1223 S. Wabash Avenue, Chicago. *All classes equipment. Projection and sound equipment repairing.*

MOVIE SUPPLY COMPANY, LTD., 1318 S. Wabash Avenue, Chicago. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1325 S. Wabash Avenue, Chicago. *All classes equipment. Equipment repair service.*

STANLEY THEATRE SUPPLY CO., 1235 So. Wabash Ave., Chicago. *All classes equipment. General repair service.*

INDIANA

ARMSTRONG CORK PRODUCTS COMPANY, 863 Massachusetts Avenue, Indianapolis. *Composition flooring.*

GER-BAR, INC., 442 N. Illinois Street, Indianapolis. *All classes equipment. General repair service.*

GOLDBERG, INC., JOE, 316 N. Illinois Street, Indianapolis. *All classes equipment. General repair service.*

MIDWEST THEATRE SUPPLY COMPANY, Merchants Bank Bldg., Indianapolis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 436 N. Illinois Street, Indianapolis. *All classes equipment. General repair service.*

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121 High Street, Des Moines. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1115 High Street, Des Moines. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY COMPANY, 514-12th Street, Des Moines. *All classes equipment. Propection and sound equipment repairing.*

KANSAS

SOUTHWEST THEATRE EQUIPMENT COMPANY, 309 W. Douglas Avenue, Wichita. *All classes equipment. General repair service.*

KENTUCKY

FALLS CITY THEATRE EQUIPMENT COMPANY, 427-9 South 3rd Street, Louisville. *All classes equipment. General repair service.*

SHECKLERS THEATRE & STAGE EQUIPMENT, 722 West Jefferson Street, Louisville. *Sound and public address equipment. General repair service.*

LOUISIANA

ELECTRICAL SUPPLY COMPANY, 201-207 Magazine Street, New Orleans. *All classes equipment.*

LOUSIANA MOTION PICTURE EQUIPMENT COMPANY, 226 South Liberty Street, New Orleans. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 220 S. Liberty Street, New Orleans. *All classes equipment. General repair service.*

MAINE

MAINE THEATRE SUPPLY COMPANY, 507 Forest Avenue, Portland. *All classes equipment, General repair service.*

MARYLAND

DUSMAN MOTION PICTURE SUPPLIES, J. F., 213 N. Calvert Street, Baltimore. *All classes equipment. Mechanical, electrical and stage equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore. *All classes equipment. General repair service.*

O'HARES INDEPENDENT THEATRE SUPPLY, 3828 Tudor Arms, Baltimore. *All classes equipment. General repair service.*

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont Street, Boston. *All classes equipment. Projection and sound equipment repairing.*

CIFRE, JOE, INC., 44 Winchester Street, Boston. *All classes equipment. General repair service.*

INDEPENDENT THEATRE SUPPLY COMPANY, INC., 47 Church Street, Boston. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 40 Piedmont Avenue, Boston. *All classes equipment. General repair service.*

STANDARD THEATRE SUPPLY COMPANY, 78 Broadway, Boston. *All classes equipment. General repair service.*

MICHIGAN

AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm, Detroit. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2312-14 Cass Avenue, Detroit. *All classes equipment. General repair service.*

OLIVER THEATRE SUPPLY, INC., 210 W. Montcalm Street, Detroit. *All classes equipment. General repair service.*

MINNESOTA

CINEMA SUPPLIES, INC., 38 Glenwood Avenue, Minneapolis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Avenue, Minneapolis. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT EXCHANGE, INC., 45 Glenwood, Minneapolis. *All classes equipment. Projection and sound equipment repairing.*

MISSOURI

CENTRAL THEATRE EQUIPMENT COMPANY, 130 W. 18th Street, Kansas City. *All classes equipment.*

ERKER BROS., 610 Olive Street, St. Louis. *All classes equipment. Projection and sound equipment repairing.*

EXHIBITORS SUPPLY COMPANY, 3238 Olive Street, St. Louis. *All classes equipment. Projection and sound equipment repairing.*

INDEPENDENT THEATRE SUPPLY COMPANY, 115 West 18th Street, Kansas City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th Street, Kansas City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 3210 Olive Street, St. Louis. *All classes equipment. General repair service.*

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte Street, Kansas City. *All classes equipment. General repair service.*

MONTANA

WESTERN THEATRE EQUIPMENT COMPANY, 18 N. Montana Street, Butte. *All classes equipment. Projection and sound equipment repairing.*

NEBRASKA

QUALITY THEATRE SUPPLY CORPORATION, 1511 Davenport Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

THE BALLANTYNE COMPANY, 219 North 16th Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

WESTERN THEATRE SUPPLY COMPANY, 314 N. 15th Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

NEW YORK

AMUSEMENT SUPPLY COMPANY, INC., 341 W. 44th Street, New York City. *All classes equipment. Projection and sound equipment repairing.*

AUBURN THEATRE EQUIPMENT COMPANY, 5 Court Street, Auburn. *All classes equipment. General repair service.*

BECKER THEATRE EQUIPMENT, INC., 492 Pearl Street, Buffalo. *All classes equipment. Projection and sound equipment repairing.*

BEHREND MOTION PICTURE SUPPLY HOUSE, INC., 630 9th Avenue, New York City. *All classes equipment.*

CAPITOL MOTION PICTURE SUPPLY CORPORATION, 630 9th Avenue, New York City. *All classes equipment. Motor generator, rheostat and projector repairing.*

CONSOLIDATED THEATRE SUPPLY CORP., 1600 Broadway, New York City. *All classes equipment. Projection and sound equipment repairing. National distribution mail order plan.*

CONTINENTAL THEATRE ACCESSORIES, INC., 325 W. 44th Street, New York City. *All classes equipment. General repair service.*

CROWN MOTION PICTURE SUPPLIES CORPORATION, 614 Ninth Avenue, New York City. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY COMPANY, INC., 1003 Broadway, Albany. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY CORPORATION, 334 W. 44th Street, New York City. *All classes equipment. General repair service.*

GREATER N. Y. CARPET HOUSE, 250 W. 49th Street, New York City. *Distributors of carpeting, composition flooring and rubber mats. National distribution on mail-order plan.*

HORNSTEIN, JOE, INC., 630 9th Avenue, New York City. *All classes equipment. General repair service.*

KAPLAN, SAM, MANUFACTURING & SUPPLY COMPANY, INC., 729 Seventh Avenue, New York City. *Projection and sound equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 92 Gold Street, New York City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 498-500 Pearl Street, Buffalo. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th Street, New York City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1039 Broadway, Albany. *All classes equipment. General repair service.*

UNITED PROJECTOR & FILM CORPORATION, 228 Franklin Street, Buffalo. *All classes equipment. Projector repair service.*

NORTH CAROLINA

BRYANT THEATRE SUPPLY COMPANY, 227 South Church Street, Charlotte. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church Street, Charlotte. *All classes equipment. General repair service.*

THE STANDARD THEATRE SUPPLY COMPANY, 124-128 East Washington Street, Greensboro. *All classes equipment.*

THEATRE EQUIPMENT COMPANY, 211 S. Poplar Street, Charlotte. *All classes equipment. Projection and sound equipment repairing.*

THEATRE EQUIPMENT COMPANY, 261 N. Green Street, Greensboro. *All classes equipment. General repair service.*

THEATRE SUPPLIERS, INC., Box 1132, Greensboro. *All classes equipment. Projection and sound equipment repairing.*

Street, Charlotte. *All classes equipment. General repair service.*

WIL-KIN THEATRE SUPPLY, INC., 321-323 S. Church

NORTH DAKOTA

MC CARTHY THEATRE SUPPLY COMPANY, 55 5th Street, No., Fargo. *All classes equipment. General repair service.*

OHIO

AKRON THEATRE SUPPLY COMPANY, 1025 N. Main Street, Akron. *All classes equipment. Projection and sound equipment repairing.*

AMERICAN THEATRE EQUIPMENT COMPANY, 165 N. High Street, Columbus. *All classes equipment. General repair service.*

AMERICAN THEATRE SUPPLY COMPANY, 310 St. Clair Street, Toledo. *All classes equipment. Projector repairing.*

DAYTON THEATRE SUPPLY COMPANY, 111 Volkenand Street, Dayton. *Projector repair service.*

MID-WEST THEATRE SUPPLY COMPANY, INC., 1632 Central Parkway, Cincinnati. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1637-39 Central Parkway, Cincinnati. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2112 Payne Avenue, Cleveland. *All classes equipment. General repair service.*

OLIVER THEATRE SUPPLY, INC., 1611 E. 21st Street, Cleveland. *All classes equipment. General repair service.*

STANDARD THEATRE SUPPLY COMPANY, 3461 Franklin Street, Bellaire. *All classes equipment. Projection and sound equipment repairing.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 1701 E. 23rd Street, Cleveland. *All classes equipment. General repair service.*

OKLAHOMA

DYER THEATRE SUPPLY, INC., 7 North Lee Street, Oklahoma City. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Avenue, Oklahoma City. *All classes equipment. General repair service.*

OKLAHOMA THEATRE SUPPLY COMPANY, 708 West Grand Avenue, Oklahoma City. *All classes equipment. Projection and sound equipment repairing.*

OREGON

SHEARER, B. F., COMPANY, 1947 N.W. Kearney, Portland. *All classes equipment. Projection and sound equipment repairing.*

THEATRE UTILITIES SERVICE COMPANY, 528 N. W. 12th Avenue, Portland. *All classes equipment. Projector repairing.*

PENNSYLVANIA

CLEM'S MOTION PICTURE SUPPLY HOUSE, INC., 1224 Vine Street, Philadelphia. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1225 Vine Street, Philadelphia. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1721 Blvd. of the Allies, Pittsburgh. *All classes equipment. General repair service.*

PENN THEATRE EQUIPMENT COMPANY, 309 N. 13th Street, Philadelphia. *All classes equipment. Projectors and ticket registers repaired.*

SEILER, ALVIN, 1711 Boulevard of the Allies, Pittsburgh. *All classes equipment.*

STANDARD THEATRE EQUIPMENT COMPANY, 307 North 13th Street, Philadelphia. *All classes equipment. General repair service.*

A. & S. STEINBERG, INC., 1705 Blvd. of the Allies, Pittsburgh. All classes equipment. *Projection and sound equipment repairing.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 84 Van Braam Street, Pittsburgh. *All classes equipment. General repair service.*

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster Street, Providence. *All classes equipment. General repair service.*

SOUTH CAROLINA

TRIO AMUSEMENT COMPANY, INC., Box 394, Greenville. *All classes equipment.*

SOUTH DAKOTA

AMERICAN THEATRE SUPPLY COMPANY, 220 West 10th Street, Sioux Falls. *All classes equipment. Projection and sound equipment repairing.*

TENNESSEE

AMERICAN THEATRE SUPPLY COMPANY, 117-19 Seventh Avenue, N., Nashville. *All classes equipment. General repair service.*

MONARCH THEATRE SUPPLY COMPANY, 494 S. Second Street, Memphis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 400 S. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

The impulse to return is born inside the theater, *not on the marquee*

● "I dropped into the Majestic the other night. There's where I'm going after this when I want to really enjoy a show. I've never seen better theater lighting. I found my seat without stumbling and groping. My eyes didn't get tired and I figured that was because there was no sharp contrast between the screen and the walls around it. It was a color feature and I've never seen more natural color on the screen."

Patrons do comment in this manner on theaters they visit and their friends respond to their impressions. When people desire to see a particular feature they go to a theater they know will present it properly and in comfortable surroundings. Such presentation means just one thing—high intensity projection.

Simplified High Intensity projection costs little more than obsolete low intensity projection. *But it does give your patron the impulse to return.*

Ask your Dealer's Salesman for the Facts on Equipment and Operation Costs

SIMPLIFIED
High Intensity
PROJECTION
WITH "NATIONAL" "SUPREX" CARBONS

ECONOMICAL AND MODERN

NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide UCC and Carbon Corporation
CARBON SALES DIVISION, CLEVELAND, OHIO
General Offices: 30 East 42nd Street, New York, N. Y.
BRANCH SALES OFFICES: NEW YORK PITTSBURGH CHICAGO SAN FRANCISCO

The words "National" and "Suprex" are trade-marks of National Carbon Company, Inc.

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 Hampton Road, Dallas. *All classes equipment. General repair service.*

MODERN THEATRE EQUIPMENT COMPANY, 2009½ Jackson Street, Dallas. *All classes equipment. Projector repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 306 S. Harwood Street, Dallas. *All classes equipment. General repair service.*

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 1416 Main Street, Houston. *All classes equipment. Projection and sound equipment repairing.*

UTAH

INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 753 South Seventh East Street, Salt Lake City. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 248 E. First South Street, Salt Lake City. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY COMPANY, INC., 256 E. First South Street, Salt Lake City. *All classes equipment. General repair service.*

VERMONT

BOARDMAN THEATRE SUPPLY HOUSE, 30 Church Street, Burlington. *All classes equipment. General repair service.*

VIRGINIA

WALKER C. COTTRELL, JR., 16 S. First Street, Richmond. *All classes equipment. General repair service.*

DIXIE THEATRE SUPPLY COMPANY, 432 Cranby Street, Norfolk. *All classes equipment. General repair service.*

WASHINGTON

NATIONAL THEATRE SUPPLY COMPANY, 2400 First Avenue, Seattle. *All classes equipment. General repair service.*

SHEARER, B. F., COMPANY, 2318 Second Avenue, Seattle. *All classes equipment. Interior decorating service and supplies. General repair service.*

THEATRE SUPPLY & SOUND SERVICE COMPANY, 617 First Avenue. Spokane. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT COMPANY, 2406 First Avenue, Seattle. *All classes equipment. Projection and sound equipment repairing.*

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY, 506 State Street, Charleston. *All classes equipment. General repair service.*

WISCONSIN

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. 8th Street, Milwaukee. *All classes equipment. General repair service.*

SMITH, RAY, COMPANY, THE, 635 N. 7th Street, Milwaukee. *All classes equipment. Projection and sound equipment repairing.*

CANADA

DOMINION SOUND EQUIPMENT, LTD., 1620 Notre Dame Street, W. Montreal, Que. *All classes equipment. Projection and sound equipment repairing.*

DOMINION SOUND EQUIPMENT, LTD., 86 Hollis Street, Halifax, Nova Scotia. *All classes equipment. General repair service.*

CANADIAN THEATRE SUPPLY COMPANY, 366 Mayor Street, Montreal, Quebec. *All classes equipment. Projector repairing.*

H. H. BURKO THEATRE SUPPPY COMPANY, 1409 St. Alexander Street, Montreal, Que. *All classes equipment. Protection and sound equipment repairing.*

DOMINION SOUND EQUIPMENT, LTD., 65 Rorie St., *General repair service.*

DOMINION THEATRE EQUIPMENT COMPANY, LTD., 21 Dundas Square, Toronto, Ontario. *All classes equipment. General repair service.*

DOMINION THEATRE EQUIPMENT COMPANY, LTD., 847 Davie Street, Vancouver, B. C. *All classes equipment. Projection and sound equipment repairing.*

EMPIRE AGENCIES, LTD., 211-215 Bower Bldg., 543 Granville Street, Vancouver, B. C. *All classes equipment. General repair service.*

GENERAL THEATRE SUPPLY COMPANY, LTD., 104 Bond Street, Toronto, Ontario. *All Classes equipment. Projector repairing.*

LA SALLE RECREATIONS, LTD., 945 Granville Street, Vancouver. *All classes equipment. General repair service.*

PERKINS ELECTRIC COMPANY, LTD., 277 Victoria Street, Toronto, Ontario. *All classes equipment. General repair service.*

RICE, J. M. & CO., 202 Canada Bldg., Winnipeg, Man. *All classes equipment. Projection and sound equipment repairing.*

THEATRE EQUIPMENT SUPPLY COMPANY, 906 Davie Street, Vancouver, B. C. *All classes equipment. General repair service.*

Classes of Product and Their Manufacturers

ACCOUNTING SYSTEMS

SIMPLIFIED bookkeeping is provided by special theatre systems designed to cover daily expenses, daily cash receipts, assets, yearly income tax forms, segregated accounts for film exchanges, etc. These systems cover periods of from one to two years, and are available in solid book or looseleaf form.

Albert A. Chatkin Co., 111 W. Washington St., Chicago, Ill.
Easy Method Ledger System, Seymour, Indiana. Page 49.
George Fosdick, 4417 Stevens Avenue, Minneapolis, Minn.

ACOUSTICAL PRODUCTS AND ENGINEERING

ACOUSTICAL treatment for the motion picture theatre auditorium is usually necessary, in some degree.

Acoustic materials are available not only to suit every acoustic defect, but to fit into most any decorative scheme, and to meet requirements as to labor costs under varying circumstances. Materials most frequently used are sound absorbent tiles, acoustic plaster, rock wool and similar products, while some wood and synthetic veneers are sound-absorbing as well as decorative. Which to use partly depends on the natural acoustic characteristics of the auditorium (size, relative dimensions, and forms) and the decoration desired.

Altec Service Corp., 250 W. 57th St., New York City.
Amplitone Products Company, 135 Liberty Street, New York City.
Armstrong Cork Co., Lancaster, Pa.
Atlantic Gypsum Company, Boston, Mass.
The Brush Development Co., 3311 Perkins Avenue, Cleveland, O.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Certain-Teed Products Corp., 100 E. 42nd Street, New York City.
Cinaudagraph Corporation, 2 Sellick St., Stamford, Conn.
Electrical Research Products, Inc., 195 Broadway, New York City.
Garrison Engineering Corp., 51 Church Street, Great Barrington, Mass.
General Insulating & Manufacturing Company, 370 Lexington Avenue, New York City.
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.
Johns-Manville International Corporation, 22 East 40th Street, New York City.
Sundt Engineering Co., 4238 Lincoln Avenue, Chicago, Ill.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Universal Gypsum & Lime Company, 105 W. Washington Street, Chicago, Ill.
Western Felt Works, 4029-4133 Ogden Avenue, Chicago, Ill.
Wood Conversion Company, First National Bank Bldg., St. Paul, Minnesota.

AIR-CONDITIONING AND VENTILATING EQUIPMENT

METHODS OF supplying air to the theatre may be divided into two general classifications—*simple ventilation* and *air-conditioning.*

Ventilation, as commonly referred to in the theatre, involves merely the supplying and exhausting of air. A ventilating system may therefore consist only in provisions for drawing fresh air into the building and, by means of fans, propelling it into the auditorium, and expelling it from the theatre by means of fans, with other parts of the theatre receiving air from the auditorium or directly from outdoors. To such a system, however, may be added a humidifier for winter use, or cooling apparatus such as a cold-water spray chamber for extra cooling in warm weather. In no case does ventilation mean air-conditioning.

Air-conditioning requires a positive method of distribution, usually ducts, and mechanical apparatus providing complete, automatic control of fresh air and return air mixtures with respect to temperature, motion and relative humidity. At least some measure of mechanical refrigeration is necessary (unless water below 56° is otherwise available in sufficient quantities), and for cold season air-conditioning, heating facilities are an integral part of the system.

Some cooling effect may be achieved in simple ventilation in several ways. There are a few theatres in which a slight cooling effect has been attained by fans capable of introducing fresh air (with proper distribution arrangements) at extremely high velocity. Any kind of controlled positive cooling, however, demands that air come in contact directly with a cooling agent, which may be either chemically refrigerated coils or water. Mechanical refrigeration is frequently used for cooling water and then the air brought in contact with the cold water. Where well water is available at a temperature not higher than 55°, this water may be used without mechanical refrigeration. How mechanical refrigeration may be applied depends upon local and State regulations, and its effectiveness depends upon the design.

Air Filters, consisting in a dust-collecting material such as paper, steel wool, or glass wool, or other type of fabric or mesh on rollers or fixed in a metal frame, are designed to filter dirt out of the air before the air is introduced into the theatre through the ventilating system.

Ventilating grilles, which are located at the wall openings of air ducts through which the air is introduced into or removed from the interior of the theatre, are to varying degrees ornamental and thus prevent these openings from being unsightly. A scientifically designed grille gives direction to the air flow, diffuses the air stream and regulates the quantity of air passing through. There is a type of air distributor designed for downward distribution which is particularly well adapted to incorporation with light sources.

Air Devices Corp., Meriden, Conn.
American Blower Corp., 6004 Russell Street, Detroit, Mich.
American Radiator Company, 40 W. 40th Street, New York City.
Anemostat Corp. of America, 10 East 39th Street, New York, N. Y. Page 30.
Autovent Fan & Blower Co., 1805 No. Kostner Avenue, Chicago, Ill.
Baker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebr. Page 29.
The Ballantyne Co., 219 N. 16th St., Omaha, Nebr.
Barber-Colman Co., Rockford, Ill.
Brunner Manufacturing Co., 1821 Broad, Utica, N. Y.
Carrier Corporation, Syracuse, N. Y. Page 15.
Clarage Fan Co., Kalamazoo, Mich.
Coppus Engineering Corp., Worcester, Mass.
Curtis Refrigeration Machine Company, 1956 Kienlen Avenue, St. Louis, Mo.
Delco-Frigidaire Conditioning Div., General Motors Sales Corp., Dayton, O.
The Electroaire Corp., 1455 W. Congress Street, Chicago, Ill.
Fairbanks, Morse & Co., 600 South Michigan Avenue, Chicago, Ill.
Frick Company, Waynesboro, Pa.
General Air Conditioning Company, Inc., 155 E. 44th Street, New York City.
General Electric Co., Bloomfield, N. J.
Good-All Electric Manufacturing Co., 251 Spruce St., Ogallala, Nebr.
Ilg Electric Ventilating Co., 2850 N. Crawford Ave., Chicago, Ill.
Ingersoll-Rand Co., 11 Broadway, New York City.
Kauffman Air Conditioning Corp., 4336 W. Pine Street, St. Louis, Mo.
Kelvinator Division, Nash Kelvinator Corp., 14520 Plymouth Road, Detroit, Mich.
Knowles Mushroom Ventilator Company, 41 N. Moore Street. New York City.
The Marley Co., Fairfax and Marley Roads, Kansas City, Mo.
Motor Service & Manufacturing Co., 3300 Indiana Ave., Chicago, Ill.
National Ozone Machine Co., Inc., 523-25 Massachusetts Avenue, Indianapolis, Ind.
Niagara Blower Company, 6 E. 45th Street, New York City.
Owens-Corning Fiberglass Corp., Ohio Bldg., Toledo, O.
Ozone-Air, Inc., 928 Cherry St., S.E., Grand Rapids, Mich. Page 51.
Peterson Freezem Mfg. Co., 2620 Charlotte St., Kansas City, Mo.
Progressive Reeltone Corp., P. O. Box 5, Grand Rapids, Mich.
Register & Grille Manufacturing Company, 70 Berry Street, Brooklyn, N. Y.
Reynolds Corp., 1400 Wabansia Ave., Chicago, Ill.
Reynolds Manufacturing Co., 4000 S. Division Street. Grand Rapids, Mich. Page 28.
Southern Air Conditioning Corp., 101 Walton Street, Atlanta, Ga.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
Taylor Air Conditioning Co., 804 Wealthy Street, Grand Rapids,, Mich. Page 51.
Tiltz Air Conditioning Corp., 230 Park Avenue, New York City.
The Trane Company, LaCrosse, Wis.
The Typhoon Air Conditioning Company, 252 W. 26th Street, New York City.
United States Air Conditioning Corp., 2101 Kennedy St., N. E., Minneapolis, Minn. Page 32, 49, 55.
Weather Control Corp., 46 Walker Street, New York City.
Westinghouse Electric & Mfg. Co., Mansfield, Ohio.
Wittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Illinois.
Worthington Pump and Machinery Corp., Carbondale Division, Harrison, N. J.
York Ice Machinery Corp., York, Pa.

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AIR PURIFICATION: OZONE

OZONE is a specific, unstable form of oxygen which rapidly breaks down into the ordinary form, but in so doing produces oxidation (cold burning) of impurities in the air, especially those which are characterized by unpleasant odors, which for the most part are readily dispelled with oxidation. Ozone is also deadly to many forms of microbe life.

Ozone generators for theatres, which are of electrical discharge type, are available in various sizes, suited to lounges, toilet rooms or an entire theatre. Small units are inexpensive. Larger and more costly ones have blower and filter apparatus, while still others are designed for use in connection with ventilation systems.

The Automatic Electrical Devices Co., 324 E. Third St., Cincinnati, O.
Corozone Air Conditioning Corp., Hanna Building, Cleveland, O.
The Electroaire Corp., 1455 W. Congress Street Chicago, Ill.
Good-All Electric Mfg. Company, 251 Spruce St., Ogallala, Nebr.
Kozono Company, Charlotte Theatre Building, Charlotte, N. C.
National Ozone Machine Company, 523-25 Massachusetts Avenue, Indianapolis, Ind.
Ozone Air, Inc., 928 Cherry St., S.E., Grand Rapids, Mich. Page 29.

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AMPLIFYING TUBES

THESE ARE electronic relays in the amplifier of a sound reproducing system by means of which the weak electric currents created by a photocell, phonopickup or microphone, operate to control a stronger current, moulding it to an exact, but more powerful duplicate of the original. This process is continued through a train of tubes until a duplicate of the original sound current is obtained, which is strong enough to operate the loudspeakers.

Amperex Electronic Products, 79 Washington Street, Brooklyn, N. Y.
General Electric Company, 1 River Road, Schenectady, N. Y.
National Union Radio Corporation, 57 State Street, Newark, N. J.
Q. R. S. Neon Division, General Scientific Corporation, 4839 So. Kedzie Avenue, Chicago, Ill.
RCA Manufacturing Co., Inc., Camden, N. J.
Raytheon Production Corporation, 420 Lexington, Avenue, New York City.
Republic Radio Tube Corporation, Irvington, N. J.
Sonolux Co., East Newark, N. J.
Triad Manufacturing Co., Inc., Cor. Fountain St. and Blackstone Ave., Pawtucket, R. I.

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MINNEAPOLIS MINNESOTA

TRUE STORIES FROM ALTEC FILES

NED (DOC) RAFALSKI,
General Manager of
Bland Bros. Theatres,
Chicago, Ill.

Exhibitor Finds Quick Diagnosis "Plain Miracle"

CHICAGO—"We were playing to a good business on a Tuesday matinee in the Olympia Theatre, when for a reason we couldn't find, the sound went dead on our No. 1 machine," said Doc Rafalski, General Manager of Bland Bros. Theatres.

"We called Altec, and C. G. Bosworth promptly arrived at the theatre. He immediately discovered there was no voltage in the photo-electric cell, resulting from a broken connection in a coupling unit.

"Bosworth had the No. 1 machine functioning normally in a few minutes. It was only necessary to double up on the No. 2 machine twice from the time he got to my theatre.

"The uncanny way the Altec man instantly puts his finger on what is wrong may be the result of engineering ability, but it's just a plain miracle to me."

• • •

Exhibitors whose theatres are protected by an Altec Service inspector's regular visits have greater peace of mind. They can devote their full energies to problems claiming their undistracted attention. Write to

ALTEC
SERVICE CORPORATION
250 West 57th Street, New York City

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

AMPLIFIERS

AN AMPLIFIER, as part of a sound reproducing system, is the arrangement in an electrical unit (panel or cabinet) of electronic relays (*see Amplifying Tubes*) with suitable controls.

Amplifiers today contain their own power supplies, needing only connection with an a.c. or d.c. power line, and dispensing with all auxiliary batteries, generators or rectifiers; and in addition commonly supply polarizing voltage to photocells, and sometimes current to exciter lamps and loudspeaker fields. Modern pre-amplifiers and monitor amplifiers commonly draw this operating power from some other amplifying unit of the sound system.

Very small, low-power amplifiers may be mounted on the projector or on the wall of the projection room, deriving their operating power from the main amplifier. They provide preliminary amplification of the weak photocell current before it reaches the main amplifier.

Amplifier Company of America, 37-41 West 20th Street, New York City.
Amplitone Products Company, 135 Liberty Street, New York City.
The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
The Cine-Vox Co., 358 W. 44th St., New York City.
Herman A. DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Electro-Acoustic Products Company, Fort Wayne, Ind.
Electronic Design Corp., 164 North May St., Chicago, Ill.
Fox Sound Equipment Corporation, 3120 Monroe Street, Toledo, O.
Gates Radio & Supply Company, Quincy., Ill.
Globe Phone Mfg. Co., Reading, Mass.
Good-All Electric Mfg. Company, 251 Spruce Street, Ogallala, Nebr. Page 51.
The Lifetime Corporation, 1010 Madison Avenue, Toledo, O.
The Lincrophone Company, Inc., 1661 Howard Avenue, Utica, N. Y. Page 44.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Platter Sound Products Corporation, North Vernon, Ind.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
Racon Electric Co., Inc., 52 East 19th St., New York City.
S. O. S. Cinema Supply Corp., 636 Eleventh Avenue, New York City.
Triad Mfg. Co., Inc., Fountain St. and Blackstone Ave., Pawtucket, R. I.
Webster Electric Company, Racine, Wisc.
The Webster Co., 5622 Bloomingdale St., Chicago, Ill.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Western Electric Company, 195 Broadway, New York City.
Wholesale Radio Service Co., Inc., 100 Sixth Avenue, New York City.

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ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal or special rubber jackets, but the metal-jacket type is the one generally used. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

American Expansion Bolt Company, 108-28 North Jefferson Avenue, Chicago, Ill.
Chicago Expansion Bolt Company, 126 South Clinton Street, Chicago, Ill. Page 51.
Craftplug, Inc., 145 East 57th Street, New York City.
Diamond Expansion Bolt Co., Garwood, N. J.
The Paine Company, 2949 Carroll Avenue, Chicago, Ill.
U. S. Expansion Bolt Company, 75 Varick Street, New York City.

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ARCHITECTURAL MATERIALS AND DESIGN SERVICE

PROGRESS in chemistry and in manufacturing technique have made available a wide variety of decorative materials to supplement or supplant the familiar marble, stone and terra cotta. Glass, and the plastics known as phenolics, are now obtainable in almost infinite variety of colors and patterns. New manufacturing methods provide marble in thin slabs that are translucent. Porcelain-enamelled metal is applicable to fronts, particularly in refinishing old buildings at low cost. Masonry blocks are also obtainable in porcelain enamel finish. Veneers and fireproof materials having the appearance of wood are offered in large number of grains and colors. Glass tiles are available in a wide range of colors and a number of patterns, while glass has been further applied to architectural purposes in the form of structural blocks. The latter particularly lend themselves to architectural illumination schemes, with color if desired.

Also available for friezes, medallions, etc., are plastic figures and bas-reliefs reproduced from authentic works of art.

The American Brass Co., 414 Meadow St., Waterbury, Conn.
American Catalin Corporation, 1 Park Avenue, New York City.
American Polytect Corp., 84 University Place, New York City.
Ames Metal Moulding Co., Inc., 219 E. 144th St., New York City.
Architectural Plastering Company, 624-26 First Avenue, New York City.
Armstrong Cork Company, Lancaster, Pa.
The Artkraft Sign Co., Lima, O. Page 61.
Caproni Galleries, 1914-1920 Washington Street, Boston, Mass (plastic art figures). Page 50.
Chicago Metal Covering Co., 2833 West Lake St., Chicago, Ill.
The Cincinnati Advertising Products Company, 3274 Beekman Street, Cincinnati, O.
Corning Glass Works, Corning, N. Y.
F & Y Building Service, 328 E. Town St., Columbus, O. Page 22.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, O.
General Electric Company, Lynn, Mass.
General Porcelain Enameling & Mfg. Co., 4101 W. Parker Ave., Chicago, Ill.
Ingram-Richardson Mfg. Co., Beaver Falls, Pa.
Johns-Manville International Corporation, 22 E. 40th Street, New York City.
Ivan T. Johnson Co., Inc., 95 Madison Ave., New York City.
The Kawneer Company, 3203 Front Street, Niles, Mich. Page 13.
Libbey-Owens-Ford Glass Company, Vitrolite Div., 1310 Nicholas Bldg., Toledo, O. Insert.
Marietta Mfg. Corp., 4000 East 16th St., Indianapolis, Ind.
Marsh Wall Tile Company, Dover, Ohio.
Maul Macotta Company, 1640 East Hancock Avenue, Detroit, Mich.
New York Brass & Wire Works Co., 254 Canal Street, New York City.
Owens-Illinois Glass Co., Toledo, O.
Pittsburgh Plate Glass Co., Grant Building, Pittsburgh, Pa.
Porcelain Fronts, Inc., 2159 So. Kinnickinnick Avenue, Milwaukee, Wis.
Republic Steel Corporation, Republic Bldg., Cleveland. Ohio.
Texlite, Inc., 2828 Factory Street, Dallas, Tex.
The Tiffin Art Metal Co., Tiffin, O.
Tylac Company, Greeley and Center Streets, Monticello, Ill.
United States Gypsum Co., 300 W. Adams Street, Chicago, Ill.
United States Plywood Company, 103 Park Avenue, New York City.
The Upson Company, Lockport, N. Y.
Vermont Marble Company, Proctor, Vt.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.
Wolverine Porcelain Enameling Co., 3350 Scotten Ave., Detroit, Mich.
Wood Conversion Company, 1981 W. First National Bank Bldg., St. Paul, Minn.
Zouri Store Front Construction Company, Niles, Mich.

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BATTERIES, STORAGE

IN THEATRES these are now used almost exclusively to supply emergency power for lighting, in case of breakdown in the line power supply. Through suitable converters storage batteries can also be made to operate sound and projection equipment. Cost depends on the nature and size of the installation.

Edison Electric Storage Battery, Valley Road, West Orange, N. J.
Electric Storage Battery Company, Philadelphia, Pa.
Gould Storage Battery Corporation, 549 W. 52nd Street, New York City.
Hartford Storage Battery Company, Millvale, Conn.
K. W. Battery Co., Inc., foot of Montague St., Brooklyn, N. Y.
Marko Battery Company, Brooklyn, N. Y.
Philco-Battery Division, C and Tioga Streets, Philadelphia, Pa.
U. S. L. Battery Corporation, 405 Lexington Avenue, New York City.
Willard Storage Battery Company, 246 E. 131st Street, Cleveland, O.

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"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of "light energy" that is not itself visible, to surfaces treated with certain chemicals

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Appropriate plastic and art ornamentation for theatre decoration. Many selections available to meet your budget requirements. Thousands of reproductions at nominal cost for new or remodeled theatres. Send for our illustrated catalog sections and price list to choose suitable figures and bas-reliefs for the particular atmosphere of your theatre.

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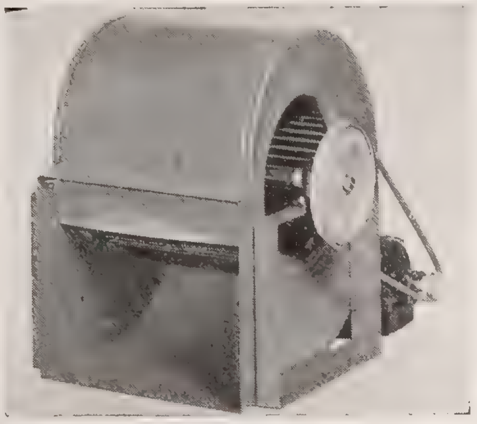

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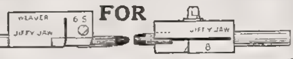
Room 602, 132 S. Clinton St., Chicago, Ill., U.S.A.



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$2.50 EACH
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which this energy causes to glow. It provides decorative effects of a character peculiarly associated with the theatre, and is also applicable to advertising matter, such as posters.

The fluorescent materials are available in powder and paint forms. There is a lacquer-enamel which may be readily applied with either brush or sprayer. A variety of colors are obtainable. A pint of the lacquer-enamel will cover about 600 square feet.

The radiant energy required for "black light" effects is not the true ultraviolet used, for example, in the tubular fluorescent lamps developed for illumination purposes, but is near the visible blue portion of the spectrum.

Filament lamps give off some ultraviolet energy, but only sources of the higher wattages are really practicable, and their heat is such that their use should be limited to temporary application in which economy is a major consideration.

Mercury dicharge lamps are best for "black light" effects. The type of lamp most proper depends upon the nature of the application.

Ultraviolet sources usually give off some visible light also; the visible light should be screened out with plates, sleeves or roundels of some filtering glass such as nickel-cobalt.

Black Ray Lighting Corp., 10415 St. Clair Ave., Cleveland, O.
Continental Lithograph Corp., 952 East 72nd St., Cleveland, O.
General Electric Company, Illuminating Laboratories & Lighting Sales Dept., Schenectady, N. Y.
General Electric Company, Incandescent Lamp Dept., Nela Park, Cleveland, O.
General Electric Vapor Lamp Co., Hoboken, N. J.
Keese Engineering Company, Los Angeles, Calif.
The Stroblite Company, 35 West 52nd Street, New York City. Page 32.

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BOX OFFICES

DECORATIVE box offices utilizing the newer architectural materials if desired, are offered the exhibitor in styles and colors to match any vestibule treatment.

The Artkraft Sign So., Lima, O.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, O.
Fyrart Division of Cincinnati Advertising Products Company, 3266 Beekman Street, Cincinnati, O.
Libbey-Owens-Ford Glass Company, 1310 Nicholas Bldg., Toledo, O.
S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.
The Nurre Companies, Inc., Bloomington, Ind.
Pittsburgh Plate Glass Co., 2200 Grant Bldg., Pittsburgh, Pa.
Ben E. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

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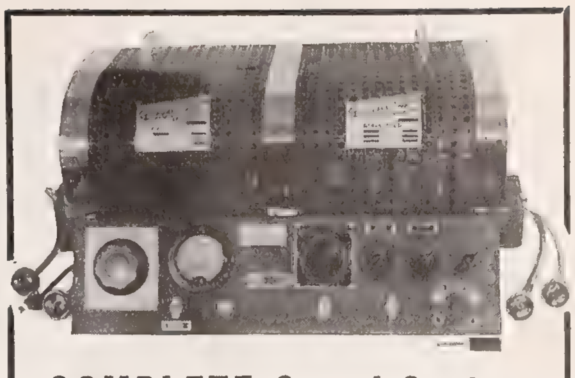
CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using incandescent projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

Le Carbone Company, Inc., 400 Myrtle Avenue, Boonton, N. J.
National Carbon Company, Inc., Carbon Sales Div., P.O. Box 6087, Cleveland, O. Page 47.
Noris Carbon Company, Inc., 160 Fifth Avenue, New York City.



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Panchromatic sound produces every shaded tone of the chromatic scale. Nothing like it — None better.
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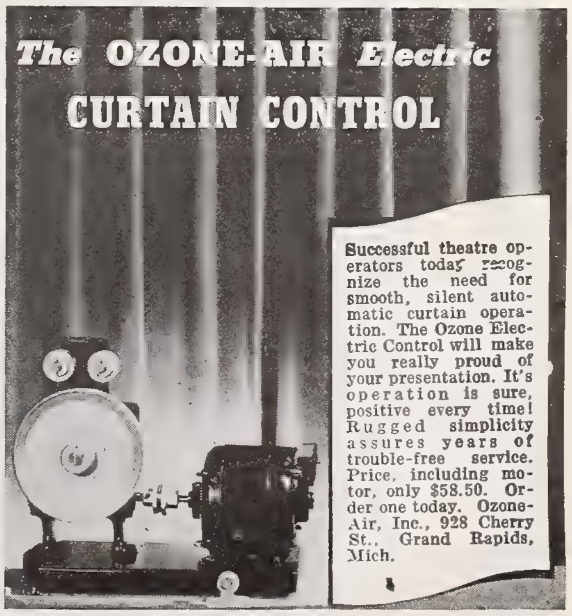
Featuring
1. Revolving Drum, Ball Bearing Gyro Stabilizer—Oil Filtered.
2. NEW—LUCITE Curved Light Control (patented). Eliminates all mirrors and prisms, passes all light including infra-red rays to P. E. cell, giving perfect fidelity and 30% greater volume without distortion. A marvelous feature found only on Goodall Sound Heads.
3. Shockproof, silent, non-freezing, ball bearing drive.
4. Double pre-focus exciter, accessible P.E. cell unit and all film parts mounted on vibration proof sub panels. Absolutely no machine noise at any volume level.
5. Film travels on ball bearing revolving surfaces.
6. New—Perfect fidelity optical system, giving tremendous frequency range.
7. Adaptable push-pull recording.
MULTI CELLULAR HORN SYSTEMS
8. Multicell Type, 400 to 800 cycle cut-off. Two way horn System, newest development, 40 to 8000 C.P.S.
9. Low frequency Horn, either peridynamic or folded type, complete with extreme large baffles, exactly the same as used by other high priced systems.
GOOD-ALL AMPLIFIERS
10. Built in Lifetime Kuprox unit provides direct current for any exciter lamp with heavy rheostat control for ANY voltage variation.
11. NEW plug in, quick change, condensors permit 5 second service if necessary.
12. NEW upside down service mounting. Simply press the button and amplifier turns completely over exposing every part without removing any wiring. No Squint, No Squat, No Stoop.
13. Sloping "easy view" front panel with service meter for P.E. cells and exciter. Perforated, streamlined, removeable cover.
14. NEW High-low selector switch increases volume 4 fold for dark or Hi-Low prints. Permits unlimited volume.
15. Dual tone harmonizer for highs and lows.
A wonderful new sound system produced by America's first Independent Sound Company. Write for Bulletins.
GOOD-ALL ELEC. MFG. CO.
OGALLALA, NEBR.



The OZONE-AIR Electric CURTAIN CONTROL
Successful theatre operators today recognize the need for smooth, silent automatic curtain operation. The Ozone Electric Control will make you really proud of your presentation. It's operation is sure, positive every time! Rugged simplicity assures years of trouble-free service. Price, including motor, only $58.50. Order one today. Ozone-Air, Inc., 928 Cherry St., Grand Rapids, Mich.

CARBON SAVERS

THESE DEVICES, which permit use of carbons down to a very short stub, consist in a metal rod that is clamped into the carbon jaws of the lamp house, one end of the rod being provided with means for holding a stub of carbon that is too short for use in the normal way. There are several methods of attaching the stub to the carbon saver, some of them permitting use of the carbon down to one inch.

Best Devices Company, 10516 Western Avenue, Cleveland, O.
The GoldE Manufacturing Company 1214-22 W. Madison Street, Chicago, Ill. Page 51.
Matthews Mfg. Co., 4111 N. Bernard St., Chicago, Ill.
S. A. Twitchell, 1925 Glenwood Ave., Minneapolis, Minn.
Weaver Mfg. Co., 1639 E. 102nd St., Los Angeles, Calif. Page 51.
Weber Machine Corp., 59 Rutter St., Rochester, N. Y.
Wenzel Co., 2509 So. State St., Chicago, Ill.

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CARPETS

SELECTION OF carpeting for theatres merits care and expert counsel with respect to the following considerations: (1) Adaptability of pattern and colors to the style of the interior treatment and local taste, (2) durability relative to specific traffic conditions, and (3) the floor plan (which effects both yardage and laying costs).

Carpets considered suited to theatres are (to name them alphabetically) Axminster, Broadloom, Chenille (an expensive weave feasible only in rare instances in which a superior carpet of special shape is required). Patent-Back (a special type consisting in sections cut in prescribed shapes and attached to a backing), Velvet and Wilton. The last two named are the weaves most widely used in theatres.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Sidney Blumenthal & Co., Inc., 1 Park Avenue, New York City.
L. C. Chase & Co., 295 Fifth Avenue New York City.
Charles P. Cochrane Co., Kensington Ave. and Butler, Philadelphia, Pa.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Alexander Smith Carpet Sales Co., 295 Fifth Ave., New York City.

CARPET LINING

CUSHIONING beneath carpeting not only contributes added resilience (therefore the sense of luxury), but adds to the life of the carpeting itself. Types obtainable include pads of vegetable fibre interlaced through a burlap backing, of animal hair felted under pressure, and of a rubber composition. Rubber linings have also been found practicable for theatres and are available in several thicknesses.

Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York City.
Clinton Carpet Company, Merchandise Mart, Chicago. Ill.
Dupont de Nemours Co., Wilmington, Del.
E. W. Sutton Carpet Lining Corporation, 5359 Sedgwick Street, New York City.
Union Carpet Lining Company, 18 Broad Street, New London, Conn.
Virginia Rubatex Co., Jersey City, N. J.
Western Felt Works, 4115 Ogden Avenue, Chicago, Ill.

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CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented. (*See Anchors for Chairs.*)

Craftplug, Inc., 145 East 57th Street, New York City.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.
Stafford-Johnson Seating Corp., 715 W. Main St., Ionia, Mich.

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CHAIR CUSHIONS OF FOAMED LATEX SPONGE

CUSHIONS FOR auditorium chair seats and backs (or other chairs, settees, etc.) are obtainable in a porous material made from the milk of the rubber tree and called foamed latex sponge. Such cushions take the place of padding and springs, the fabric being fitted directly over them.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure in consequence of the porosity of the material.

U. S. Rubber Company, Sponge Foam Division, Mishawaka, Ind. Page 5.
Dunlop Tire & Rubber Corporation, Buffalo, N. Y.

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CHAIRS, AUDITORIUM

CHAIRS AND general seating arrangements are chosen to provide the optimum compromise between six requirements; maximum seating, maximum comfort, facility of entrance and exit, proper sightlines, local building regulations, and acoustics.

Upon the last point, the ideal chair is one that has precisely the same sound absorption as the human body; in a theatre thus seated it is not necessary to adjust sound volume continually to variations in the size of the audience. Veneer chairs should never be used.

The importance of well designed chairs to the comfort of the theatre patron—and all possible comfort must be provided—advises careful selection of chairs in the first place, expertly supervised installation, constant maintenance and periodical reseating. Much scientific research with respect to posture and materials has gone into the designing and production of modern theatre chairs, and a similar, painstaking attitude toward seating is indicated on the part of the theatre owner. It is to be noted that the average width of chair being used is greater than formerly. A width of 20 inches may be regarded as a minimum consistent with the present standards of comfort.

Chairs may be procured with full spring construction, or spring-edge seats, and with padded backs. Row end standards may be obtained in special designs to suit a particular decorative scheme. Coverings, of course, are always selected according to the interior treatment of the auditorium (see also *Upholstering Materials*).

Air-Loc Seating Co., 38 Glenwood Avenue, Minneapolis, Minn.
American Desk Mfg. Co., Box 426, Temple, Tex.
American Seating Company, 901 Broadway, Grand Rapids, Mich. Page 3.

INTERNATIONAL
PROSPERS ON REPEAT BUSINESS

Among the Most Recent Repeat Orders—

After furnishing 40,000 chairs for 53 theatres over the past four years for Hoblitzell & O'Donnell, Dallas, Texas, we were privileged to seat their beautiful new Lakewood Theatre.

THANK YOU INTER-STATE CIRCUIT, DALLAS!

INTERNATIONAL SEAT CORPORATION
"SPREADING COMFORT TO MILLIONS"
UNION CITY INDIANA

The A. H. Andrews Company, 37 South Wabash Ave., Chicago, Ill.
Arlington Seating Company, Arlington Heights, Ill.
John L. Cable Manufacturing Company, 45 Union Avenue, Jamaica Plain, Mass.
Eastern Seating Co., Inc., 276 West 43rd St., New York City. Page 53.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill. Page 32.
Heywood-Wakefield Company, Gardner, Mass. Insert.
Ideal Seating Company, Grand Rapids, Mich. Page 33.
International Seat Corporation, Union City, Ind. Page 52.
Irwin Seating Co., 1480 Buchanan Ave., Grand Rapids, Mich.
Kroehler Manufacturing Co., Naperville, Ill.
Nation-Wide Mfg. Co., 449 W. 42nd Street, New York, N. Y.
The Peabody Seating Company, North Manchester, Ind. Page 34.
Service Seating Co., 330 N. Rock Island St., Wichita, Kan.
Stafford-Johnson Seating Corp., 715 W. Main St., Ionia, Mich.
Standard Manufacturing Company, Cambridge City, Ind.
The Wisconsin Chair Co., Port Washington, Wis.

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CHANGE MAKERS

OCCUPYING little space in the box office, modern change making machines prevent annoying errors in offering change to a patron and loss to the theatre through mistakes. The correct change is automatically determined upon manipulation of the proper keys, and is delivered into a metal cup, from which it is easily scooped. Not only greater accuracy, but greater speed in handling a line of patrons make change-makers more or less a box office requisite.

Brandt Automatic Cashier Company, Watertown, Wis.
Johnson Fare Box Company, 4619-25 Ravenswood Avenue, Chicago, Ill.
Monex Corporation, 22 W. 32nd Street, New York City.
Universal Stamping & Manufacturing Company, 2839 North Western Avenue, Chicago, Ill.

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CHANGEOVERS

THESE electro-mechanical devices for switching in one projector, and its corresponding sound mechanism, while switching out the other, are obtainable in a number of models. All perform their synchronized operation at the touch of a button.

A changeover time indicator is available to supply a warning (bell) at any desirable time prior to changeover, without any connection with film or equipment, the device being essentially a clock with dial provisions for presetting the alarm according to cue.

Automatic Change Over Co., 1245 So. Hope Street, Los Angeles, Calif.
Basson & Stern, 749 E. 32nd Street, Brooklyn, N. Y.
Cinetymer Company, 837 Eleventh Avenue, New York City.
Herman A. DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Dowser Manufacturing Company, 114 Green Street, Brooklyn, N. Y.
Essannay Electric Manufacturing Company, 908 South Wabash Avenue, Chicago, Ill.
Forest Manufacturing Corp., 145 Valley St., Belleville, N. J.
Ivan Fry. 103 West St., Minerva, O.
Good-All Electric Manufacturing Company, 251 Spruce St., Ogallala, Nebr.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill. Page 50.
E. W. Hulett Mfg. Co., 216 N. Clinton St., Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
S. A. Twitchell, 1925 Glenwood Ave., Minneapolis, Minn.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.

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CLEANING COMPOUNDS

CLEANING COMPOUNDS facilitate janitor work and provide a neat appearance difficult to obtain without their aid. They are available for use with almost every material and surface, from brass and marble to walls and carpets. Care is necessary in selecting compounds that are harmless, as well as suited to the purpose.

Arthur Beck Co., 1404-1406 S. Michigan Ave., Chicago, Ill.
Budge-It Products Corporation, 24 Bond Street, New York City.
Continental Car-Na-Var Corporation, 1525-1825 East National Avenue, Brazil, Ind.
Continental Detergent Service Company, Inc., 44 Hudson Street, New York City.
D. C. Cooper Co., 26-28 East 18th St., Chicago, Ill.
The DuBois Company, 1120-30 W. Front St., Cincinnati, O.
J. B. Ford Company, Wyandotte, Michigan.
Franklin Research Company, Philadelphia, Pa.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Huntington Laboratories, Inc., 900 East Tipton Street, Huntington, Ind.
Hydro-Tex Corp., 564 W. Adams Street, Chicago, Ill.
Florozone Corp., 62-28 Forest Ave., Brooklyn, N. Y.
Kinner Products Co., Inc., 35 East Cassilly St., Springfield, O.
La Maison Products, Inc., 80 York St., Brooklyn, N. Y.
The North American Fibre Products Co., Keith Bldg., Cleveland, Ohio.
Oakite Products, Inc., 22 Thames St., New York City.
Pag Laboratories, Wallingford, Conn.
The Pynol Company, 615 Jersey St., Quincy, Ill.
Rochester Germicide Company, Rochester, N. Y.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Savogran Co., India Wharf, Boston, Mass.
Scranton Chemical Co., 600-610 S. Washington Ave., Scranton, Pa.
Skour-Nu, Inc., 158 W. 22nd Street. New York City.

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CLEANING EQUIPMENT, MECHANICAL

VACUUM-CLEANING equipment is necessary for the proper maintenance of carpeting (proper maintenance of carpeting in theatres calls for vacuum-cleaning daily), while the vacuum method is also the most convenient as well as the most effective one for cleaning upholstery, drapes and other fabrics.

When carpeting loses its luster and resilience, shampooing will do much to restore these qualities. It is not necessary to remove the carpeting, for there are services which shampoo the carpet on the floor, employing special machines.

For vacuum-cleaning, heavy-duty machines are those most generally employed in theatres. Central vacuum systems, with pipes leading to various locations, are indicated only for very large theatres. Both types are frequently supplemented by small vacuum cleaners of the domestic type for use where other equipment cannot be conveniently applied.

Continental Car-Na-Var Corporation, 1525-1825 East National Ave., Brazil, Ind.
General Electric Company, 1285 Boston Ave., Bridgeport, Conn.
Hild Floor Machine Company, 1313 West Randolph Street, Chicago, Ill.
The Hoover Company, Canton, O.
Invincible Vacuum Cleaner Manufacturing Company, 1700 Davis Street, Dover, O.
Kelly Products Corporation, 306 West 53rd Street, New York City.
The Kent Company, Rome, N. Y.
National Super Service Company, 1946 N. 13th St Toledo, O.
Spencer Turbine Company, Hartford, Conn.
Von Schrader Mfg. Co., Racine, Wis.

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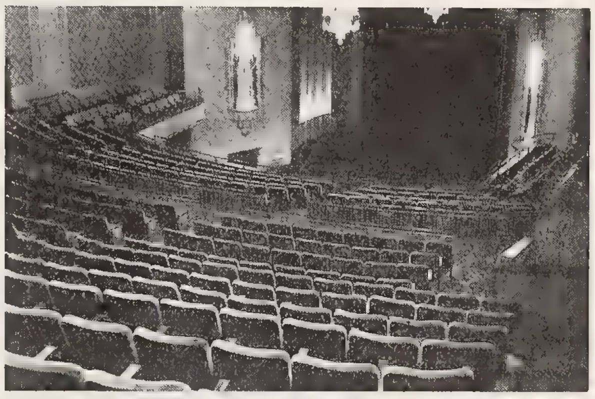
CONDENSERS (LENSES)

THE PROJECTION condenser is located between the lamp house and the projector, and serves to focus the light on the aperture. It serves a similar purpose in spotlight projection. The con-

"Stream-Ease"-- THE WORLD'S FINEST THEATRE CHAIR

SPECIFIED BY AMERICA'S LEADING THEATRE CHAINS



Recent Installation
in Loew's
STATE THEATRE
White Plains, N. Y.

LOEW'S WEEKLY
ISSUED FREE TO LOEW PATRONS

OUR NEW SEATS WERE MADE-TO-ORDER FOR YOUR COMFORT!

LUXURIOUSLY UPHOLSTERED
AMPLE WIDTH
AIR-CUSHIONED
LOTS OF KNEE-ROOM BETWEEN ROWS!

Here is good news for patrons of Loew's Boro Park. Our theatre has been re-seated with the finest chairs money can buy. No crowding — plenty of elbow room — and lots of space between the rows. Fat man—thin man—long legs — short legs — EVERYONE WILL BE SITTING PRETTY

at

LOEW'S BORO PARK

•

"Stream-Ease"
chairs
FEATURED
in official
Loew's Weekly

When such critical exhibitors as Loew's specifies and features "Stream-Ease" seats, you are assured that, from every angle — QUALITY, CONSTRUCTION, BEAUTY, SERVICEABILITY and COST, they surpass! If your standards are HIGH and your budget LOW, let us estimate. We fully and unconditionally guarantee every chair we manufacture.

Send for Illustrated Catalog

EASTERN SEATING COMPANY
276 WEST 43rd STREET NEW YORK, N. Y.

denser is a single glass lens, unmounted, made in various shapes—moon shape, plano-convex, bi-convex and meniscus. The diameters of projection condensers range from 2¼ to 7¼ inches; of spotlight condensers, from 5 to 8 inches. Focal lengths for theatre work runs from 6½ to 9½ inches.

(These lenses should not be confused with electrical condensers, which are used in amplifiers and other portions of the sound equipment, and are not lenses, but pairs of conductors spaced by insulation and mounted in a suitable case.)

Bass Camera Company, 179 W. Madison St., Chicago, Ill.
Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Fish-Schurman Corporation, 250 East 43rd Street, New York City.
Glass Laboratories, 309 Johnson St., Brooklyn, N. Y. Page 44.
GoldE Manufacturing Co., 1214-22 W. Madison Street, Chicago, Ill.
Hugo Meyer & Company, 245 W. 55th Street, New York City.
Ilex Optical Company, 690 Portland, St., Rochester, N. Y.
Projection Optics Co., Inc., 330 Lyell Avenue, Rochester, N. Y.
Selsi Company, Inc., 43 W. 23rd Street, New York City.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd Street, New York City.

●

CURTAIN CONTROL MACHINES

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired.

The equipment consists of a motor, a track and a cable, as well as snaps to which the curtain is fastened. The motor may be placed in the grids, which makes it possible to fly the entire mechanism, curtain and all. Special models for small theatres are available at relatively low cost.

Also obtainable is a slack-rope takeup device designed to eliminate slackness of curtain ropes and cables, with attendant whipping and starting jerk.

Automatic Devices Company, 1035 Linden Street, Allentown, Pa. Page 54.
J. H. Channon Corporation, 1447-1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Ozone-Air Company, 953 Cherry Street, Grand Rapids, Mich. Page 29.
Perkins Curtain Carrier Company, Waterloo, Ia.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Vallen, Inc., 225 Bluff Street, Akron, O.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.

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CURTAIN TRACKS

TRACKS on which the screen closing curtains travel must be noiseless and smooth in functioning to permit that flawless operation which distinguishes a good show from an amateurish effort (*see Curtain Control Machines*).

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.
J. H. Channon Corporation, 1447-1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Perkins Curtain Carrier Company, Waterloo, Ia.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Tiffin Scenic Studios, Tiffin, O.
Vallen, Inc., 225 Bluff Street, Akron, O.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.

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CURTAINS AND STAGE DRAPES

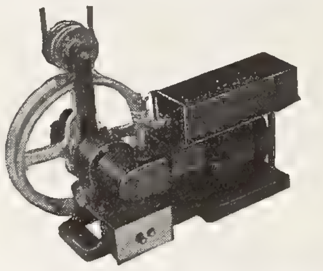
CURTAINS USUALLY required for motion picture theatres in which stage performances are not regularly presented, are of the traveller type made up in such fabrics as velour. Asbestos fireproof proscenium-opening curtains are required in some States and all the larger cities in theatres having full stage facilities.

Drapes are commonly indicated for the sides, and across the top of the proscenium opening; the extent to which they are needed is of course dependent upon the design of the proscenium area. Velours are indicated for such drapes also, but rayon-cotton mixtures and similar fabrics are also suitable.

Companies capable of supplying these materials are also excellent sources of drapes for other parts of the theatre.

Arvee Equipment Company, 3737 Cass Avenue, St. Louis, Mo.
Sidney Blumenthal & Co., Inc., 1 Park Ave., New York City.
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Dazians, Inc., 142 W. 44th Street, New York City.
Johns-Manville International Corporation, 22 E. 40th Street, New York City.
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City.
Klemm Manufacturing Corporation, 1455 West Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
Metropolitan Scenic Studios, Inc., Omaha, Nebr.
Ferdinand W. Mostertz, 4517-19 Wayne Ave., Philadelphia, Pa.
N. C. Nussbaumer, 842 N. Harvey Ave., Oak Park, Ill.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Stagecraft Studios, Inc., 1828 Amsterdam Ave., New York City.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.
I. Weiss & Sons, 445 W. 45th Street, New York City.

IT'S A HABIT
FOR LEADING THEATRES THROUGHOUT THE WORLD TO INSTALL
autodrape
CURTAIN MACHINES



New improvements and greater value—such as the No. 145 with 32% more power capacity at no increase in price . . . automatic overload protective breaker and other advantages to make AUTODRAPE the outstanding buy.

AUTOMATIC DEVICES CO.
1033 Linden Street Allentown, Pa.
Export Office:
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Also Manufacturers of Steel Curtain Track and Projection Motor Generators

GoldE
New Fresnel Spots
500-1000-1500-2000 Watts
Using 6", 8" and 10" Heat Resisting Fresnel Lenses
ALL DEALERS

●

CUTOUT MACHINES

EXPLOITATION cutouts for lobby and marquee displays are easily made by tracing the desired pattern on wall board and then guiding a cutout machine along the pattern. A small electric motor driven by power from a lamp socket does the work, and by substitution of cutting edges the machine may be used as an ordinary saw to build the frame and supports for cutouts or any other display.

International Register Company, 21 S. Throop Street, Chicago, Ill.
The Martin Brothers Electric Co., 3620 Perkins Avenue, Cleveland, O.
A. & B. Smith Co., 633 Smithfield St., Pittsburgh, Pa.
Syracuse Portable Tool Co., Syracuse, N. Y.

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DIMMERS

THESE electro-mechanical devices for controlling stage and auditorium illumination permit fading out of any desired set of lights and fading in of others. They are necessary to the gradual changing of color tones in auditorium lighting, and to the production of stage lighting effects commonly desired; in addition, they are highly desirable for raising or lowering house lighting before and after performances.

Dimmers are available in a wide range of capacities and types, from small portable spotlight dimmers to multiple banks controlling a large number of circuits, interlocking and fitted with master controls.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
The Trumbull Electric Mfg. Co., Woodford Ave., Plainville, Conn.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 31 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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DISINFECTANTS, PERFUMED

LIQUIDS THAT kill bacteria are combined with fragrant odors that displace the odors the bacteria have left behind them. Solvents for the scale that forms in urinals and toilets are also combined with deodorants.

American Sanitary Products Co., Inc., 87 Third Ave., Brooklyn, N. Y.
Continental Detergent Service Co., Inc., 44 Hudson St., New York City.
D. C. Cooper Co., 26-28 East 18th St., Chicago, Ill.
Florozone Corporation, 62-28 Forest Avenue, Brooklyn, N. Y.
The Huntington Laboratories, Inc., Huntington, Ind.

Lyndon Products Corp., Norwalk, Conn.
Molnar Laboratories, 211 E. 19th Street, New York City.
Pag Laboratories, Wallingford, Conn.
Per-Fu Company of Hollywood, 1637 North Stanley Avenue, Hollywood, Calif.
The Pynol Company, 615 Jersey St., Quincy, Ill.
Rochester Germicide Company, Inc., Rochester, N. Y.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Sanozone Co., 1127 Ray St., Philadelphia, Pa.
Scranton Chemical Co., 600-610 S. Washington Ave., Scranton, Pa.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.
Woolf's Hypozone Inc., 187 Duane St., New York City.

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DISPLAY FRAMES, POSTER

FRAMES for posters and stills, either for mounting on or recessing in the wall, are available in stock models and also may be (and commonly are today) obtained in special designs. They are most frequently of wood ornamentally tooled and painted, but chromium-plated and porcelain-enameled metal, certain synthetic materials available in colors, and stainless steel are also effectively used.

American Display Company, Inc., 525 West 43rd Street, New York City.
The Artkraft Sign Company, Lima, O.
Chicago Metal Covering Co., 2833 W. Lake St., Chicago, Ill.
Columbus Show Case Co., 826-882 W. Fifth Ave., Columbus, O.
L-Z Display System, 14½ S. Main St., Sapulpa, Okla.
Boy Hansen Lustrolite Co., 831 W. Fourth St., Davenport, Ia.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 551 W. 52nd Street, New York City.
S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.
Menger, Ring & Weinstein, 72 Madison Avenue, New York City.
National Screen Service, 630 Ninth Avenue, New York City.
Newman Brothers, Inc., 660-670 West Fourth Street, Cincinnati, O.
Stanley Frame Company, 442 W. 42nd Street, New York City.
Tiffin Art Metal Co., Tiffin, O. Page 32.

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EFFECT MACHINES

PATTERNS AND scenic effects with or without animation (such as moving clouds, flames, etc.) are ingeniously obtainable with these special light projection machines, essentially stereopticons, employing various types of effect slides and gelatines.

Backgrounds for stage shows, in color, can be projected and changed at pleasure, or the opening of a feature picture be framed in color or given a superimposed, changing pattern.

Belson Manufacturing Company, 800 S. Ada Street, Chicago, Ill.
Charles Beseler Co., 131 East 23rd St., New York City.
Best Devices Co., 10516 Western Avenue, Cleveland, O.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Chicago Cinema Products Company, 1736-1754 North Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, Inc., 617 Tenth Avenue, New York City.
The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.

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EXPLOITATION MECHANISMS

VARIOUS DEVICES are available for the presentation of scenes from a current attraction or special advertising stills or motion pictures in the vestibule or lobby of the theatre, or in stores and other locations for which suitable arrangements can be made. The simplest type provides for the automatic display of a series of stills or advertising cards.

More impressive is the showing of motion pictures by means of an automatic projector mounted for the rear projection of advance trailers or other advertising films on a small screen. Such equipment may be obtained either with or without sound reproduction facilities.

Advitagraph Corporation, 305 W. Broadway, Louisville, Ky.
GoldE Manufacturing Co., 1214 West Madison St., Chicago, Ill.
F. D. Kees Mfg. Co., 105 High St., Beatrice, Nebr. Page 44.
Moving Words Projecting, 4505 North Kedzie Avenue, Chicago, Ill.
Weber Motion Picture Corp., 59 Rutter St., Rochester, N. Y.

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FILM CABINETS

METAL FILM storage equipment is available in models ranging from cabinets on pedestals with fusible-link sprinkler protection and vent pipes, to single-reel holders which may be attached to each other as new holders are added, forming a unit. Available types also include cases of holders, making up units of from five to twelve single-reel compartments, each with its own door and variously designed to give convenient access to the reel wanted, and a high degree of protection from fire and heat.

Electricians

SANGAMO FLASHERS

The flashers with heavy silver contacts and the famous induction disk motor—all built to stand the gaff of the long hours and heavy loads of theatre signs.

WRITE FOR CATALOG

It will come in very handy when you need flashers. Describes all types and sizes for lamps and neon.

SANGAMO ELECTRIC CO.
FLASHER DEPARTMENT
SPRINGFIELD ILLINOIS

COOL More PEOPLE
WITH YOUR COOLING DOLLAR

USAIRCO Theatre AIR CONDITIONING

New low prices make USAirCo. cooling equipment and systems the most economical to own and operate. Costs less to run per day. Delivers Comfort Cooling that builds business, thus further decreasing cooling costs per person.

Write or Wire UNITED STATES AIR CONDITIONING CORPORATION
MINNEAPOLIS, MINNESOTA

GoldE

500
1000 WATT STEREOPTICONS
Photographic Film & Slide Projectors
School Room Slide Projectors
Opaque Projectors
ALL DEALERS

Separate stands are obtainable for film storage cabinets, designed to hold from one to several cabinets.

American Film-Safe Corporation, 1800 Washington Boulevard, Baltimore, Md.
Chicago Cinema Products Company, 1736 North Springfield Avenue, Chicago, Ill.
GoldE Manufacturing Co., 1214-22 W. Madison Street, Chicago, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Wenzel Company, 2507 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

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FIRE EXTINGUISHERS

THERE ARE several types of fire extinguishers suitable to theatres—the carbon tetrachloride extinguisher, the soda-and-acid mechanism, the foam type and the portable carbon dioxide hand type. They should be distributed throughout the theatre in accordance with the directions of fire department officials, care being taken that any extinguisher likely to be used in the presence of electrical apparatus is safe for that purpose, and not capable of electrocuting the man who uses it.

American-LaFrance and Foamite Corporation, Elmira, N. Y.
Dugas Engineering Corp., 332 So. LaSalle St., Chicago, Ill.
Film Treatizor Corp., 117 W. 63rd St., New York City.
Fyr-Fyter Company, 221 Crane, Dayton, O.
Garrison Engineering Corporation, Waterbury, Conn.
Harker Manufacturing Company, 121 W. 3rd Street, Cincinnati, O.
International Fire Equipment Corporation, West New Brighton, N. Y.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating elements is usually a fusible link, which melts upon ignition of the film.

Blue Seal Products Company, 260 Wyckoff Street, Brooklyn, N. Y.
Film Treatizor Corp., 117 West 63rd Street, New York City.
International Projector Corp., 88-96 Gold Street, New York City.
N. A. N. Automatic Light Control Company, 517 Main Street, P. O. Box 207, Johnstown, Pa.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.
Sentry Safety Control Corporation, 13th and Cherry Street, Philadelphia, Pa.

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FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF shutters for projection room ports isolate the projection room in an emergency (by melting of fusible links in case of fire), operating either automatically or manually. They minimize the chance of panic and lower insurance rates, and are practically always required in theatres by fire regulations.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into the projection room ventilation duct.

Belson Manufacturing Company, 800 S. Ada Street, Chicago, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland, O.
Hub Electric Corp., 2219-29 W. Grand Ave., Chicago, Ill.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Trumbull Manufacturing Company, Woodford Ave., Plainville, Conn.

FLASHERS

THESE AUTOMATIC "switch" devices for interrupting intermittently the flow of current to light sources, supply attention-arresting animation to electrical displays that is commonly desirable for marquee decorative schemes and exterior signs, and especially so when the theatre front has to compete with electrical displays immediately surrounding it.

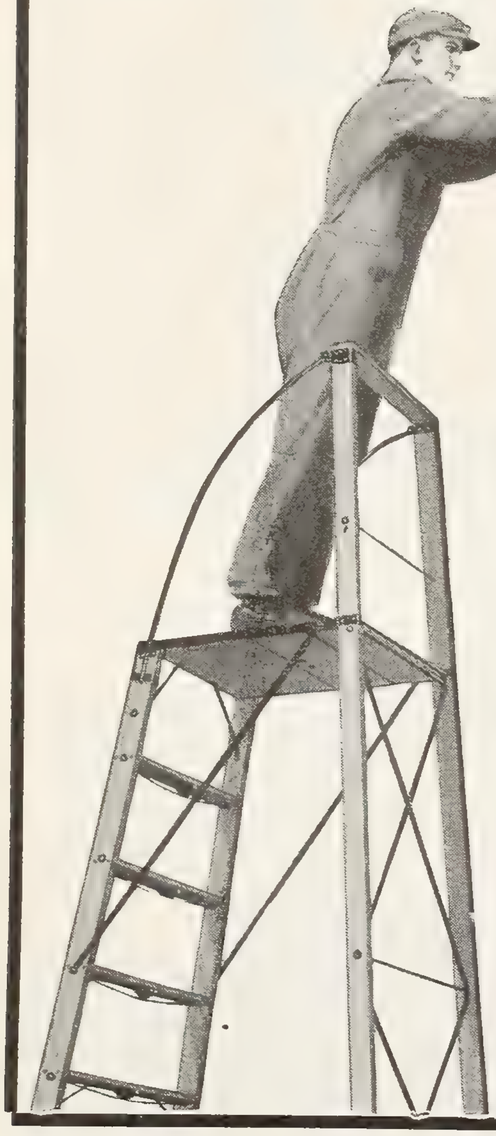
There are three principal types of flashers: *drum* type (which has been generally superseded by the following later types), *mercury contact* type (which was found to be especially effective for marquee and sign travelling borders), and the *induction disc* type, which is regarded as readily adaptable to any type of display.

Automatic Electric Mfg. Co., Mankato, Minn.
Betts & Betts Corp., 551 W. 52nd St., New York City.
Crystal Electric Sign Company, 3444 Lindell Blvd., St. Louis, Mo.
The France Mfg. Co., 10325 Berea Rd., Cleveland, O.
Outdoor Lighting Corp., Jersey City, N. J.
Reliance Automatic Lighting Co., 1927 Mead St., Racine, Wis.
Reynolds Electric Co., 2650 W. Congress St., Chicago, Ill.
Sangamo Electric Co., Springfield, Ill. Page 55.

FLOOR SURFACING, COMPOSITION

COMPOSITION flooring materials based on cork or rubber, in association with suitable gums, are well adapted to vestibules, lobbies and toilet rooms, being available today in types and patterns taking them out of the class of ordinary linoleum. Composition surfacing, preferably in a solid "battleship gray," is specifically recommended for the projection room.

American Mat Company, 1717 Adams Street, Toledo, O.
Armstrong Cork Company, Lancaster, Pa.
Asbestolith Manufacturing Company, 175 Fifth Avenue, New York City.
Asbestoloid Products Company, Kalamazoo, Mich.
Congoleum-Nairn, Inc., Kearny, N. J.
Continental Car-Na-Var Corporation, 1525-1825 East National Avenue, Brazil, Ind.
Flexrock Co., 800 N. Delaware Ave., Philadelphia, Pa.
General Abrasive Company, College Avenue—Hyde Park Blvd., Niagara Falls, N. Y.
Hood Rubber Co., Inc., Watertown, Mass.
Imperial Floor Company, 59 Halstead, Rochester, N. Y.
O. W. Jackson & Co., 290 Fifth Avenue, New York City.
Thomas Moulding Floor Manufacturing Company, 165 West Wacker Drive, Chicago, Ill.
Stedman Rubber Flooring Company, South Braintree, Mass.
The Trenton Mineral Flooring Company, Inc., 65 Patterson Avenue, Trenton, N. J.
U. S. Rubber Company, 1790 Broadway, New York City.
Uvalde Rock Asphalt Company, 510 Frost Bank Building, San Antonio, Tex.
Vermont Marble Company, Proctor, Vt.
Wear Proof Mat Company, 2158 Fulton Street, Chicago, Ill.



STOP

Ladder Accidents

You won't worry about ladder accidents when you use Dayton Safety Ladders in your theatres. They are custom-built for extra safety and durability. Workmen know that they can perform those "high up" jobs as swiftly and confidently as though standing on the floor or ground. And yet, because Dayton Safety Ladders last much longer than ordinary ladders, they reduce ladder costs as well as accident costs.

Write Dept. BT-4 for details

THE DAYTON SAFETY LADDER CO.
121-123 W. Third St. Cincinnati, Ohio

DAYTON
Safety Ladder
(Patented)

Send for our catalog No. 5 showing a complete line of accident prevention equipment.

FOOTLIGHTS

SUCH STAGE lighting equipment is available in many types, portable, disappearing and permanent. Footlights are furnished factory-wired for various lighting combinations, with one or more rows of sockets, as desired.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 S. Ada Street, Chicago, Ill.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Century Lighting Equipment, 419 W. 55th Street, New York City.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
Display Stage Lighting Company, Inc., 617 Tenth Avenue, New York City.
GoldE Manufacturing Co., 1214-22 W. Madison St., Chicago, Ill.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Pickwick Metalcraft Co., 489 Broome St., New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

FOUNTAINS

ORNAMENTAL fountains are sold as units for installation in lobby, foyer or lounge, alone or in conjunction with statuary. Drinking fountains are offered in plain and decorative types, recessed or pedestal.

Two types of automatic drinking fountains are available; one operating by means of a photocell (the head of the person stooping to drink interrupts a beam of light, which interruption actuates the water valve); the other operates upon the principle of electrical capacitance, the approach of a human head upsetting the balance of a critical electrical circuit, and thus actuating the water valve.

The Crane Company, 836 South Michigan Avenue, Chicago, Ill.
Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

FURNITURE, LOBBY AND LOUNGE

CHAIRS, SOFAS and tables of durable materials, suitable to the hard use of the theatre lounge, lobby and foyer, can be had to match any decorative background.

Metal furniture that is entirely comfortable, yet easily and inexpensively maintained, is especially indicated where a modern interior design suggests its use. Coverings may be obtained in many fabrics, designs and colors, and in imitation leather.

Chairs and sofas of wood construction and the simple lines of modern styles are regarded as sufficiently durable for most theatres when fully upholstered with tough coverings, such as ribbed and herringbone fabrics, mohair pile, frieze and (chiefly in men's lounges and lobbies) imitation leather of good grades.

Allied Seating Company, 358 W. 44th Street, New York City.
John L. Cable Manufacturing Company, 45 Union Avenue, Jamaica Plain, Mass.
Doehler Metal Furniture Co., Inc., 192 Lexington Avenue, New York, N. Y.

Duro Chrome Corp., 1814 McNulty St., St. Louis, Mo.
Ficks Reed Co., 424 Findlay St., Cincinnati, O.
Hampden Specialty Products, Inc., Easthampton, Mass.
Heywood-Wakefield Company, Gardner, Mass.
The Howell Company, St. Charles, Ill.
Modernage Furniture Corporation, 162 E. 33rd Street, New York City.
Royal Metal Manufacturing Company, 1138 South Michigan Avenue, Chicago, Ill. Page 23.
Troy Sunshade Company, 612 Grant St., Troy, Ohio.

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HEARING AIDS

THESE RECEIVING instruments (phones) either of air conduction or bone conduction type, to assist patrons whose hearing is impaired, may be regarded as standard equipment for motion picture theatres today, with from five to ten outlets (two seats served by one outlet) usually considered sufficient. The receivers are plugged into suitable outlet boxes permanently mounted and wired in selected seating locations. Individual volume controls which the patrons can adjust at will, may be provided either on the outlet boxes or on the cord leading to the receiver.

Sound may be taken from the main theatre system, either directly or through an auxiliary amplifier, or may be picked up via microphone from the screen speakers and passed through a low-power amplifier that is part of the hearing aid system. Because of the relatively large number of people who do not hear well, and their varied influence on theatre attendance, group hearing aids are to be regarded as regular equipment for the motion picture theatre.

Dictograph Products Company, Inc., Acousticon Division, 580 Fifth Avenue, New York City.
Globe Phone Co., Inc., 2 West 45th St., New York City.
Hearing Devices Company, Time Square Building, New York City.
Mears Radio Hearing Device Corporation, 1 W. 34th Street, New York City.
Montgomery-Ward & Co., General Office Bldg., Chicago Avenue and Larrabee Street, Chicago, Ill.
RCA Manufacturing Company, Inc., Camden, N. J.
Sonotone Corporation, Elmsford, N. Y.
Trimm Radio Manufacturing Company, 1770 West Berteau Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York, N. Y.

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HEATING SYSTEMS AND ACCESSORIES

HEATING SYSTEMS used in the theatre present different requirements from those of other public buildings because of the concentration of occupants in the auditorium, and the wide variation in the number that may be present at any given time.

Heat distributing systems are of two general kinds, those using standard steam radiators and those circulating masses of warmed air through a ventilating system. The latter may of course be part of a complete air conditioning system, and must be so operated for cold season air-conditioning (*See Air-Conditioning*).

Oil and gas are preferable as the fuel where automatic control is provided in the system. With coal, automatic stokers reduce labor and insure efficient use of fuel.

Air Devices Co., Meriden, Conn.
American Blower Corporation, 6000 Russell Street, Detroit, Mich.
American Radiator Company, 40 W. 40th Street, New York City.
Carrier Corporation, Syracuse, N. Y.
Delco-Frigidaire Conditioning Div., General Motors Sales Corp., Dayton, O.
Fedders Manufacturing Company, Buffalo, N. Y.
General Electric Company, Bloomfield, N. J.
Iron Fireman Manufacturing Company, 3180 W. 106th Street, Cleveland, O.
Kelvinator Division, Nash Kelvinator Corp., 14520 Plymouth Rd., Detroit, Mich.
Kohler Company, Kohler, Wis.
Reynolds Corporation, 1400 Wabansia Ave., Chicago, Ill.
Sarco Company, Inc., 183 Madison Ave., New York City.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
United States Air Conditioning Corporation, Northwestern Terminal, Minneapolis, Minn.
Westinghouse Electric & Mfg. Corp., Mansfield, O.
Worthington Pump and Machinery Corporation, Carbondale Division, Harrison, N. J.

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INTERIOR DECORATION SERVICE AND MATERIALS

THEATRE DECORATION has evolved into a specialized branch of interior decoration. For at least the finer work, designers and artisans should have had considerable understanding of the functional peculiarities of all divisions of the theatre, and be experienced in the decorating methods advised by illumination factors, acoustics, screen considerations, etc.

Statues and bas-reliefs based on classic, patriotic and other themes, are available in stock reproductions, many of them relatively inexpensive and well adapted to theatre interiors of modern as well as traditional style.

Alvin Studios, Inc., 33 W. 42nd Street, New York City.
American Polytect Corp., 84 University Place, New York City.
Bil-Art Studios, Inc., 241 W. 62nd Street, New York City.
Frederick Blank & Co., Inc., 230 Park Ave., New York City.
Caproni Galleries, Inc., 1914-1920 Washington St., Boston, Mass. (plastic art figures)
Dazians, Inc., 142 W. 44th Street, New York City.
Decorative Arts Company, 300 West Austin Avenue, Chicago, Ill.
The Egli Company, Inc., 29 West 17th Street, New York City.
F & Y Building Service, 328 E. Town St., Columbus, O.
Golde Mfg. Co., 1214-22 W. Madison St., Chicago, Ill.
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City.
Levinson & Son, 109 West Hubbard St., Chicago, Ill.
Libman-Spanjer Corp., 1600 Broadway, New York City.
New York Brass and Wire Works Co., 254 Canal St., New York City.
Novelty Scenic Studios, 611 W. 43rd Street, New York City.
Metropolitan Scenic Studios, Inc., Film Exchange Bldg., Omaha, Nebr.
Paramount Decorating Co., Inc., 311 N. 13th Street, Philadelphia, Pa.
Peter's Studio, 287 Genesee St., Buffalo, N. Y.
Robert E. Power Studios, 603 S. Mansfield Ave., Los Angeles, Calif.
Premier Scenery Studio, 340 W. 41st Street, New York City.
Rambusch Decorating Company, 2 West 45th Street, New York City.
Stagecraft Studios, Inc., 1828 Amsterdam Ave., New York City.
Stroblite Co., 35 W. 52nd Street, New York City.
Tiffin Scenic Studios, Tiffin, O.
Upson Company, Lockport, N. Y.
Vermont Marble Company, Proctor, Vt.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. It is thus a safeguard both to employer and employe. Sizes range from 3 to 16 feet.

American Ladder Company, 3700 W. 38th Street, Chicago, Ill.
John Berg Manufacturing Company, 3813 South Morgan Street, Chicago, Ill.
Dayton Safety Ladder Company, 121 West Third Street, Cincinnati, O. Page 56.
The Patent Scaffolding Company, 1550 Dayton Street, Chicago, Ill.
The Rich Ladder & Mfg. Company, 1028 Depot Street, Cincinnati, O.

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LAMPS, HIGH-INTENSITY

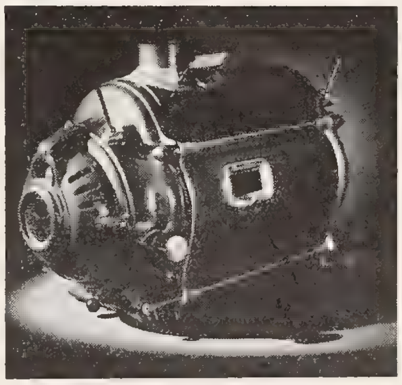
PROJECTION ARCS of high-intensity characteristics for operation on direct current are of two general classes—condenser and reflector types. The high-intensity reflector types in turn

There are Lights of All Kinds

and for All Purposes

FOR PROJECTION YOU CAN USE NOTHING BETTER THAN

STRONG PROJECTION ARC LAMPS



They provide more light at less cost per unit—the steady, brilliant, snow-white light essential to proper projection of color pictures.

For sale by Independent Theatre Supply Dealers everywhere. Demonstration without obligation.

Write today for free catalog on Strong unconditionally guaranteed products . . . your guide to better projection.

THE STRONG ELECTRIC CORP.

2501 Lagrange Street, Toledo, Ohio
Export Office:
Room 2002, 220 W. 42nd St.
New York, New York

are divided into two classes—the type generally known as Hi-lo, and the so-called low-voltage high-intensity arc. The Hi-lo type may be regarded technologically today as having been superseded (except for existing installations) by the *low-voltage high-intensity* arc, which employs a relatively new type of copper-coated carbon of small diameter and with a core of rare-earth elements, and is further distinguished by the horizontal position of both carbons and non-rotation of the positive.

Development of the low-voltage high-intensity projection arc has brought to the small as well as the medium-sized theatre, as a result of its moderate operating cost, screen illumination of a *quality* equal to that of the larger theatre using condenser type high-intensity equipment operated at 120-130 amperes and 65-70 volts.

Low-voltage high-intensity arc are operated at currents ranging from 35 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 6 mm. positive, 5 mm. negative for from 35 to 40 amperes; 7 mm. positive, 6 mm. negative for from 42 to 50 amperes; and 8 mm. positive, 6.5 or 7 mm. negative for from 56 to 65 amperes.

C. S. Ashcraft Manufacturing Company, 4731-35th Street, Long Island City, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio. Page 57.

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LAMPS, INCANDESCENT FOR PROJECTION

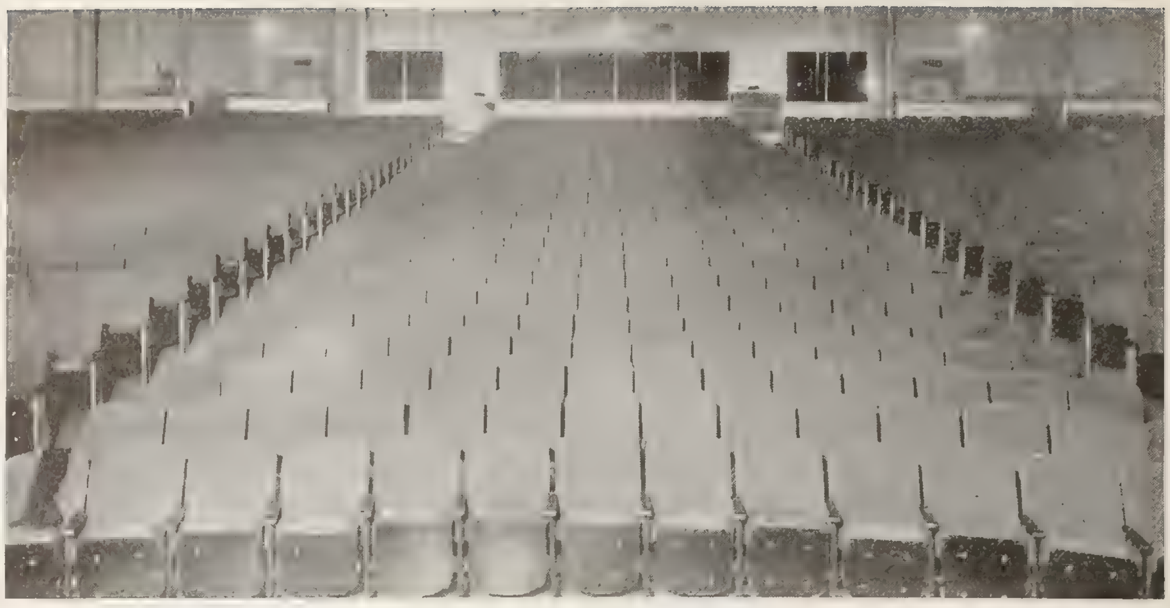
INCANDESCENT lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—namely, the 2,100-watt, 60-volt T-24 bulb lamp—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required. This lamp provides relatively acceptable illumination on screens up to 16 feet wide and throws not to exceed 100 feet.

There are also available 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages and thus saves the cost of auxiliary apparatus.

The 1,000- and 1,500-watt lamps are frequently employed in projectors of the semi-portable type.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt lamps require forced ventilation.

A newer type of 1,000-watt projection lamp is designed to burn base down and as a result of a new method of internal construction and of burning the filaments at higher temperature the lamp increases by 50% the light available from incandescent sources of this wattage. Because it maintains screen illumination at so high a percentage of the original intensity, this lamp does not require the inclusion of anti-blackening electric grids in the internal construction.



One of more than six Loew theatres in the New York metropolitan area which have recently been reseated. Pictured is the auditorium of the Dykman, which, like the others, was reseated by the General Seating Company of New York. Chairs have spring backs and seats, and are upholstered in rust mohair.

For stereopticon projectors there are the 500-watt short T-20, medium-prefocus base projection lamp, and the 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120-volt type and employ monoplane filaments.

Champion Lamp Co., 600 Broad St., Lynn, Mass.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, O.
Kliegl Brothers, 321 W. 50th Street, New York City.
National Lamp Works, Nela Park, Cleveland, O.
Radiant Lamp Corporation, 260-78 Sherman Ave., Newark, N. J.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

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LAMPS, INCANDESCENT FOR THEATRE LIGHTING

GENERAL SERVICE lamps—available in sizes from 15 to 1,500 watts—serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish to diffuse the light, to eliminate filament striations, and to produce a smoother lighting effect. The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Inside-colored lamps for sign and decorative service: The general service lamps mentioned above are suitable for enclosed lamp signs and luminous displays where protected from rain and snow. For outdoor exposed applications, a line of vacuum lamps from 6 to 50 watts is available in frosted and inside-colored types, which are intended principally for use where the lamps themselves are visible and form the pattern of the display. Natural-colored lamps, available in four sizes and four standard colors, are more expensive than coated lamps, but produce colored light at a higher efficiency.

Outside-colored lamps: Several sizes of outside-colored lamps are also listed in round and flame-shaped bulbs adapted to many decorative and ornamental fixtures. They are not advised for outdoor use.

Lumiline lamps: Available in colors and in 30 and 60 watts (length 17¾ inches) and 40 watts (length 11¾ inches), these tubular lamps have, by their physical shape, introduced new concepts of decorative lighting design. They may be used exposed or in narrow reflecting and shielding equipment. The outside-coated lamps are not recommended for exposed outdoor use. The standard colors are delicate pastel shades in white, straw, orange, moonlight blue, emerald and surprise pink.

Fluorescent lumiline lamps: These are much more efficient than the filament-type lumiline lamps, and are particularly recommended for color lighting, since the color is not created by the glass of the bulb, but in the light itself. The lamp is of the electric discharge type, using mercury vapor as the medium for sustaining the arc. Ultraviolet radiation is produced in the tube, which acts upon certain chemicals (the nature of which varies according to the color or tone of white light desired) with which the interior of the bulb has been treated. The reaction of the chemical to the electronic bombardment produces visible light. These lamps are available in three lengths—18, 24 and 36 inches, and in two diameters. Being arc lamps, they require a special control unit. Nominal wattages in which the lamps are available are 15, 20, and 30.

Reflector incandescent lamps: These are of a special type adapted to display lighting, having a pressed glass reflector and light-redirecting cover lens as part of a funnel-shaped bulb. It is available with two types of cover lenses, one for wide beam, the other for narrow. It fits the conventional socket.

Century Lighting Equipment, 419 N. 55th Street, New York City.

Champion Lamp Co., 600 Broad St., Lynn, Mass.
Climax Reflector, Inc., 403 Schrover Ave., Canton, Ohio.
The Egli Company, Inc., 29 West 17th Street, New York City.
General Electric Co., Incandescent Lamp Dept., Nela Park, Cleveland, O.
Kliegl Brothers, 321 W. 50th Street, New York City.
Reynolds Electric Co., 2650 W. Congress St., Chicago, Ill.
Universal Novelty Products Company, 65 Madison Avenue, New York City.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

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LAMPS, LOW-INTENSITY

LOW-INTENSITY projection lamps are reflector type projection light sources operated at from 15 to 42 amperes. The low-intensity arc is relatively inexpensive in both carbon and operating cost and produces illumination which has been regarded as sufficient in intensity for small theatres, but crater burning characteristics are such that the light has a yellow tint, instead of being the snow-white light produced by high-intensity type arcs. In fact, a high-intensity arc may be regarded as necessary to the satisfactory projection of color films in theatres.

C. S. Ashcraft Mfg. Corp., 4731-35th St., Long Island City, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
The J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.

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LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Co., Incandescent Lamp Dept., Nela Park, Cleveland, O.
RCA Manufacturing Company, Inc., Camden, N. J.
The Sonolux Company, East Newark, N. J.
Western Electric Co., 195 Broadway, New York City.
Westinghouse Electric & Mfg. Co., Lamp Division, Bloomfield, N. J.

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LENSES, PROJECTION

THERE ARE two general classes—the condenser lens, which focuses the projection light on the aperture (*See Condensers*); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Stock focal lengths are usually in quarter sizes from 3 to 7 inches, 7½ and 8 inches.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y. Page 43.
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
Fish-Schurman Corporation, 250 East 43rd Street, New York City.
Glass Laboratories, 309 Johnson St., Brooklyn, N. Y.
G. P. Goerz American Optical Company, 485 - 5th Avenue, New York City.
Ilex Optical Manufacturing Company, 690 Portland Avenue, Rochester, N. Y.
Kliegl Brothers, 321 West 50th Street, New York City.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y. Page 30.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focussed on the sound track, and reduced to the height determined by the highest frequency to be reproduced.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Fish-Schurman Corp., 250 E. 43rd St., New York City.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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LETTERS, ATTRACTION BOARD

CHANGEABLE sign letters permit rapid change of marquee advertising. Such letters have been made of various metals and compositions as well as glass. Usually, however, they are either of cast metal or glass. Glass letters are commonly in panel form, with the letter translucent (opal glass) and the surrounding panel area opaque.

The so-called silhouette marquee letter has generally supplanted other types in attraction boards. It reverses the visual character of the glass translucent letter, being itself opaque, while the surrounding area is illuminated. The silhouette letter is of cast metal and is attached readily to rods or wires in front of translucent glass panels, which latter cover a metal lamp box. The lamp box fits into the structure of the marquee so as to be integral with it.

Attraction board equipment adapted to the combination of silhouette letters of various sizes permit a "typographical" treatment of the announcement, which gives it freshness and advertising values not obtainable with unvarying lines of letters, physically identical for every program.

Adler Sign Letter Co., 2909 S. Indiana Ave., Chicago, Ill. Page 59.
American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
The Artkraft Sign Co., Lima O. Page 61.
Continental Signs, Inc., 760 East 137th St., New York City.
Falk Glass Products Co., 115 W. 23rd St., New York City.
Friedley-Voshardt Company, Inc., 763 W. Lexington Street, Chicago, Ill.
General Porcelain Enameling & Mfg. Co., 4101 W. Parker Ave., Chicago, Ill.
Larson's Glass Works, Inc., Ltd., 15811 So. Western Ave., Gardena, Calif.
Long Sign Co., 853 Howard St., Detroit, Mich.
Texlite, Inc., 500 Fifth Avenue, New York City.
Wagner Sign Service, Inc., 218 S. Hoyne Avenue, Chicago, Ill.
Wiley Displays, Inc., 777 Hertel Ave., Buffalo, N. Y.

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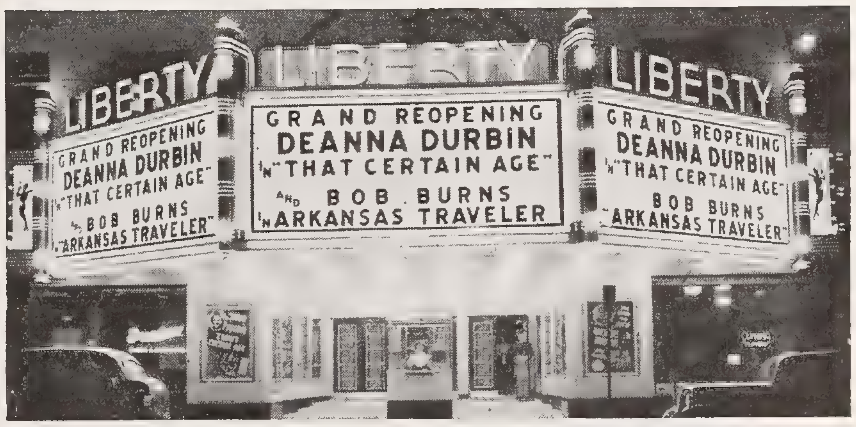
LIGHTING FIXTURES AND DECORATIVE LIGHTING

SPECIAL departments devoted to the subject of decorative theatre lighting have been established by leading manufacturers of lighting equipment, while similar service may be obtained from many

New, Exclusive **ADLER**
Locked-in-Line **MULTI-DECKER**
GLASS-IN-FRAME CONSTRUCTION



Liberty Theatre, Portland, Ore., with Adler Equipment 6 lines—85" high.

for 8"-10"-12"-16"-24" ADLER *"Streamline"*
SLOTTED SILHOUETTE LETTERS (6" SIZE ALSO AVAILABLE)

SPECIAL LOCKING DEVICE ON BACK HOLDS FRAMES IN PERFECT ALIGNMENT—LETTERS SLIDE FROM FRAME TO FRAME.

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LISTED BY UNDERWRITERS' LABORATORIES, INC.

theatre supply dealers. Designs can be readily developed to meet any specific decorative style, while many stock designs well suited to theatres, particularly those of modern architecture and interior treatment, are available in great variety.

Argus, Inc., 206 Film Exchange Bldg., Cleveland, Ohio.
Art Lamp Corporation, 429 E. Ohio Street, Chicago, Ill.
The Artkraft Sign Company, Lima, O.
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Beardslee Chandelier Mfg. Co., 216 S. Jefferson St., Chicago, Ill.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Century Lighting, Inc., 419 W. 55th St., New York City.
Climax Reflector, Inc., 315 Raynolds Street, S. W., Canton, O.
Condi-Lite Corp., 43 E. 20th St., New York City.
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
The Egli Company, Inc., 29 West 17th Street, New York City.
Everbrite Electric Signs, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Fostoria Pressed Steel Co., North Main St., Fostoria, O.
Gruber Brothers, 72-78 Spring St., New York, N. Y.
The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.
Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lighting Distributors, Inc., 428 W. 14th Street, New York City.
Lightolier Co., 346 Claremont Ave., Jersey City, N. J.
Metal and Glass Products Company, 952 West Lake Street, Chicago, Ill.
The Miller Co., Meriden, Conn.
Missouri Steel & Wire Company, 1406 No. Broadway, St. Louis, Mo.
Murlin Mfg. Co., 5420 Paschall Ave., Philadelphia, Pa.
Nation-Wide Manufacturing Corp., 449 W. 42nd Street, New York City.
Newman Brothers, Inc., 660-670 W. Fourth Street, Cincinnati, O.
North American Electric Lamp Company, 1014 Tyler Street, St. Louis, Mo.
The Novelty Lighting Corp., 2480 E. 22nd Street, Cleveland, O.
Pickwick Metalcraft Co., 489 Broome St., New York City.
Roman Art Company, Inc., 2700-06 Locust Street, St. Louis, Mo.
Stroblite Company, 35 W. 52nd St., New York City.
Summerour & Devine, Inc., 113-115 W. 17th St., Kansas City, Mo.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.
The F. W. Wakefield Brass Co., 1 River Rd., Vermilion, O.
Charles J. Weinstein & Co., Inc., 2 W. 47th St., New York City.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.
Cecil K. White, Inc., 85 Willow St., New Haven, Conn.

Whiting Filterlite Corp., 1674 Broadway, New York City.

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LIGHTING SYSTEMS, EMERGENCY

EMERGENCY lighting plants to care for power line failure are of the storage battery, gasoline engine, diesel engine and water turbine types. Where more than one power line is available in the theatre, motor-generator emergency equipment may be used to supply the lights in event of failure in the normal lighting power.

Carpenter Manufacturing Co., 179 Sidney St., Cambridge, Mass.
The Electric Storage Battery Company, Philadelphia, Pa.
Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.
K. W. Battery Co., Inc., foot of Montague St., Brooklyn, N. Y.
U-C Lite Manufacturing Co., 500 N. Dearborn St., Chicago, Ill.
The F. W. Wakefield Brass Co., 1 River Rd., Vermilion, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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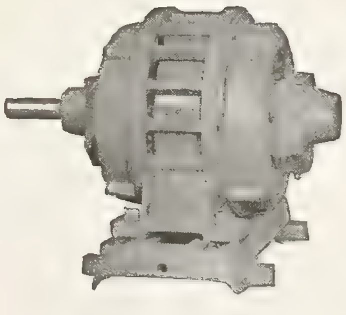
LIGHTS, SPOT AND FLOOD

ARC AND incandescent lamps are available for use on the stage, in the projection room, in coves, and in banks of incandescents that flood the stage from the wings. Arc lamps will burn from 25 to 140 amperes, and incandescents up to 2,000 watts. Most spotlights can be used for full flood as well. Spot and floodlights of incandescent type are designed for wattages of from about 75 to 2,000.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
The Artkraft Sign Co., Lima, O.
Belson Manufacturing Company, 800 S. Ada Street, Chicago, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland, O.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Carpenter Manufacturing Co., 179 Sidney St., Cambridge, Mass.
Century Lighting Equipment, 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.

FOR DOWNRIGHT DEPENDABILITY



in Projection, it's the

Transverter

in Air Conditioning, it's a

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Single or multi-speed

SOLD THROUGH THE NATIONAL THEATRE SUPPLY CO.;
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THE HERTNER ELECTRIC COMPANY
12690 ELMWOOD AVENUE - - CLEVELAND, OHIO
EXCLUSIVE MANUFACTURERS OF THE TRANSVERTER

Climax Reflector, Inc., 315 Raynolds Place, S. W., Canton, O.
Day-Brite Lighting, Inc., 5401 Bulwer St., St. Louis, Mo.
Display Stage Lighting Company, Inc., 617 Tenth Ave., New York City.
General Electric Company, Schenectady, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill. Pages 55 and 63.
Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.
Stroblite Company, 35 W. 52nd St., New York City.
U-C Lite Manufacturing Co., 500 N. Dearborn St., Chicago, Ill.
The F. W. Wakefield Brass Co., 1 River Rd., Vermilion, O.
Ward-Leonard Electric Company, 37 S. Street, Mt. Vernon, N. Y.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.
Whiting Filterlite Corp., 1674 Broadway, New York City.

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MARQUEES

A MARQUEE is to be regarded as essential to the motion picture theatre. There are exceptions, due to location and form of building, but not many. Its function as a means of protection for patrons from rain and snow has become of less importance than its function as an advertising medium. It advertises the theatre and the program, by distinguishing the building from other commercial establishments on the street, by the theatricalism of its lighting, by announcing the features of the performance.

Marquees today have become more closely associated with the general architectural form of the theatre front than they originally were. They are frequently constructed according to specifications supplied by the architect, who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade.

Another later development is unit construction of marquees, providing prefabricated marquees to fit most any theatre entrance, complete with all attraction board equipment, and also with theatre name sign (vertical or otherwise), if desired.

Most marquees have been rectangular in shape, but because the greatest amount of announcement space on such marquees cannot be read up and down the street, particularly on the side on which the theatre is located, other shapes have come into vogue, notably one combining rectangular with triangular forms.

Marquees are generally of sheet metal construction, with soffits of metal or glass illuminated by incandescent lamps or lighting troughs. There are, of course, many variations in pattern and illumination; however, the design should provide for Attraction Boards (*which see*) as integral parts of the structure.

Adler Sign Letter Company, 2909 S. Indiana Avenue, Chicago, Ill.
Artkraft Sign Company, Lima, O. Page 61.
Artkraft-Strauss Sign Corp., 820 12th Avenue, New York City.
C. I. Brink Co., 147 W. Fourth, South Boston, Mass.
S. & E. Cassin Sign Corp., 335 East 26 Street, New York, N. Y.
Continental Signs, Inc., 760 East 137th Street, New York City.
Crystal Electric Sign Company, 3444 Lindell Blvd., St. Louis, Mo.
Donnelly Electric & Neon Co., 3190 Washington, Boston, Mass.

Everbrite Electric Signs, Inc., 1440 N. 4th Street, Milwaukee, Wis.
Flexlume Corp., Buffalo, N. Y. Page 4.
General Porcelain Enameling & Mfg. Co., 4101 W. Parker Ave., Chicago, Ill.
Good-All Electric Mfg. Co., 251 Spruce St., Ogallala, Nebr.
Boy Hansen Lustrolite Co., 831 West Fourth Street, Davenport, Iowa. Page 22.
Newman Brothers, Inc., 660-670 West Fourth Street, Cincinnati, O.
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee, Wis.
Superior Sign System, Inc., Elizabethtown, Pa.
Swanson-Nunn Electric Company, 420 S. E. Eighth Street, Evansville, Indiana.
Texlite, Inc., 2828 Factory Street, Dallas, Tex.
Trisign Company, North E and 11th Streets, Richmond, Ind.
Wagner Sign Service, Inc., 218 So. Hoyne Ave., Chicago, Ill.
Wiley Displays, Inc., 777 Hertel Ave., Buffalo, N. Y.
Young Electric Sign Co., 215-24th St., Ogden, Utah.

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MAZDA REGULATORS

THESE ARE converters that provide 30-volt, 30-amperes supply to 900-watt incandescent projection lamps, operating from either 110-volt or 220-volt supply lines.

The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, O.
International Projector Corporation, 88-96 Gold Street, New York City.

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MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing sound installation.

The early type of carbon granule microphone has been almost completely replaced by later and superior instruments, the crystal magnetic and velocity microphones. The condenser microphone used in early sound recording is also obsolete. The crystal microphone, and the various types of magnetic microphone (including a combination instrument utilizing both magnetic and velocity principles) have come into general application to theatre uses.

Amperite Company, 561 Broadway, New York City.
The Brush Development Company, 3311 Perkins Ave., Cleveland, O.
Fox Sound Equipment Corp., 3120 Monroe St., Toledo, O.
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.
Mears Radio Hearing Device Corporation, 1 West 34th Street, New York City.
Miles Reproducer Company, Inc., 812 Broadway, New York City.
Parker Engineering Products Company, 16 W 22nd Streets, New York City.
Racon Electric Co., Inc., 52 East 19th Street, New York City.
RCA Manufacturing Company, Camden, N. J.
Remler Company, Ltd., 2101 Bryant, San Francisco, California.
Shure Brothers Company, 225 West Huron Street, Chicago, Ill.
Universal Microphone Company, 424 Warren Lane, Inglewood, Calif.
The Webster Co., 5622 Bloomingdale St., Chicago, Ill.
Western Electric Co., 195 Broadway, New York City.
Wholesale Radio Service Co., Inc., 100 Sixth Ave., New York City.

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MOTOR-GENERATORS

MOTOR-GENERATORS for converting alternating current line power to direct current are available in a variety of types suited to the requirements of any

A New Front With ONE Responsibility!

ARTKRAFT

The world's largest manufacturer of marquees and signs

offers a COMPLETE service in designing, engineering and manufacturing of

Fronts That Get People Into Your Theatre

- **LIFE-TIME PORCELAIN FRONTS**
- **PRE-FABRICATED MARQUEES**
- **POSTER FRAMES**
- **ARTKRAFT CHANGEABLE LETTERS**

ONE Source of Supply
. . . . . ONE Responsibility

Before and after views of the Empire Theatre, Cincinnati, Ohio, showing a complete Artkraft front modernization.

"Thank you, Mr. Theatre Operator,

for your reception of our New Model Pre-Fabricated Artkraft Quality Marquees . . . and the many orders you've already sent us!"

If you haven't written for full information on these attractive, durable marquees as yet, send us a card, letter or wire today, and complete catalog will be sent you at once and without obligation.

THE "PRINCESS" $610 Complete

THE "CROWN" $696 Complete

THE "ROYAL" $887 Complete

THE "REGENT" $1151 Complete

Small additional charge on each model for stock of Artkraft Indestructible Changeable Letters.

The STANDARD THE ARTKRAFT SIGN CO. of COMPARISON

LIMA, OHIO

ARTKRAFT
HEAVY DIE CAST
EXTRUDED ALUMINUM
POSTER FRAMES
CONTINUOUS PIANO HINGE
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ILLUMINATED
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ARTKRAFT
PORCELAIN
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FRONTS

MAIL THIS COUPON TODAY!

THE ARTKRAFT SIGN COMPANY
LIMA, OHIO
Please send without obligation, catalog, prices, terms and details of Artkraft:
☐ New Model Pre-fabricated Marquees
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☐ Porcelain Enamel Fronts
☐ Poster Frames
☐ Climax Reflectors
☐ Climax Reflector Flush Border Construction
WIDTH OF FRONT.................................FT.
WIDTH OF SIDEWALK..............................FT.
NAME ....
STREET ....
CITY.................. THEATRE..................

type of motion picture projection arc alone, or also to spotlights and effect projectors.

They are used in some instances for sound power supply, and where more than one source line is wired to a theatre, for emergency power conversion in the event one line should fail.

Automatic Devices Company, 1035 Linden Street, Allentown, Pa. Page [illegible]
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
Electric Specialty Co., Stamford, Conn.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O. Page 60.
Ideal Electric & Mfg. Company, Mansfield, O.
Imperial Electrical Company, Inc., Ira Avenue, Akron, O.
Janette Mfg. Co., 556 W. Monroe St., Chicago, Ill.
J. E. Robin, 334 W. 44th St., New York City.
Wagner Electric Manufacturing Company, St. Louis, Mo.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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PHOTOCELL MECHANISMS FOR DOORS AND FOUNTAINS

MECHANISMS FOR the automatic operation of drinking fountains and opening of doors, with the mechanism actuated by the interruption of a beam of light trained on a photoelectric cell, are obtainable alone or as part of such door or fountain equipment. (See *Fountains.*)

Doors that open automatically merely upon the approach of a person, increasingly being used in hotels, restaurants and bus and railroad stations, have similar application to the theatre for passage from vestibule to lobby, and from lobby to foyer.

General Electric Co., 1 River Road, Schenectady, N. Y.
Lumotron Vacuum Products Division, General Scientific Corporation, 4829 S. Kedzie Ave., Chicago, Ill.
Mellaphone Corp., Rochester, N. Y.
The Stanley Works, New Britain, Conn. (doors)
Westinghouse Electric & Manufacturing Corp., East Pittsburgh, Pa.

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PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell functions principally as a vital "organ" of the sound reproduction system, transforming the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, N. Y.
Continental Electric Company, Geneva, Ill. Page 34.
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
General Electric Company, Schenectady, N. Y.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
Hygrade Sylvania Corporation, Clifton, N. J.
Lumotron Vacuum Products Division, General Scientific Corporation, 4829 S. Kedzie Avenue, Chicago, Ill.
RCA Manufacturing Company, Inc., RCA Radiotron Division, 201 N. Front Street, Camden, New Jersey.
The Sonolux Company, East Newark, N. J.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

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PROJECTOR PARTS

THE WEAR to which projectors are subjected requires close observation of all parts and prompt replacement or repair before any that have become defective injure others that must work with them. It is also to be borne in mind that mechanical faults in the projector are usually "picked up" by the sound system.

Brite-Lite Shutter Co., P. O. Box 374, Nashville, Tenn.

A new bi-post 20-inch air circulator fan which has been added to the line of the Reynolds Electric Company of Chicago. The new model, known as the Special Twenty, can be mounted on either wall or ceiling, and in the former case can be tilted upward. A new blade design is used to cut down noise. There are three speeds—950, 1250 and 1650 revolutions per minute.

Chicago Cinema Products Company, 1736-54 North Springfield Avenue, Chicago, Ill.
Colortone Sales Corp., 120 S. LaSalle St., Chicago, Ill.
Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
Fogelburg Engineering Company, 126 South Clinton Street, Chicago, Ill.
Fuerstenberg & Company, 212 So. Market Street, Chicago, Ill.
L. J. Gardiner Company, 935 Goodale Avenue, Columbus, O.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Sam Kaplan Manufacturing & Supply Company, 729 Seventh Avenue, New York City. Page 41.
Lavezzi Machine Works, 180 North Wacker Drive, Chicago, Ill. Page 44.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
S. O. S. Cinema Supply Corp., 636 Eleventh Ave., New York City.
Wenzel Company, 2505-09 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill. Page 44.

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PROJECTORS, STANDARD THEATRE

PROJECTORS HERE referred to are the standard non-portable 35-millimeter projectors designed for permanent installation in theatres. In addition to the regular large types, smaller, more compact and somewhat simplified projectors are also adapted to permanent installation in some classes of small theatres not requiring heavy-duty service, are also available.

Pedestals, which are sold separately from the projector mechanism, are adapted to installation of any standard type of lamphouse.

The Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
L. J. Gardiner Company, 935 Goodale Avenue, Columbus, O.
International Projector Corporation, 88-96 Gold Street, New York City. Third Cover.
Kalee, Ltd., 62/66 Wardour St., London, W. 1, England. Page 44.
Sam Kaplan Manufacturing & Supply Company, 729 Seventh Avenue, New York City. Page 41.
Motiograph, Inc., 4431 West Lake St., Chicago, Ill. Second Cover.
S. O. S. Cinema Supply Corp., 636 Eleventh Avenue, New York City.
Wenzel Company, 2509 South State Street, Chicago, Ill.

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PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound-re-enforcement systems may provide any one or all of various services. They can be designed for amplifying stage sound, for managers' announcements, for ballyhoo.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification, wiring and also speakers, may be employed. Hearing aids may be used in association with any type of theatre public address reproduction.

Amplitone Products Company, 135 Liberty Street, New York City.
Atlas Sound Corporation, 1451 39th Street, Brooklyn, N. Y.
The Cine-Vox Co., 358 W. 44th St., New York City.
The Daven Co., 158-160 Summit St., Newark, N. J.
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
Electro-Acoustic Products Company, 2131 Bueter Road, Ft. Wayne, Ind.
Fox Sound Equipment Corporation, 3120 Monroe Street, Toledo, O.
Gates Radio & Supply Company, Quincy, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
The Lincrophone Company, Inc., 1661 Howard Street, Utica, N. Y.
Miles Reproducer Co., Inc., 812 Broadway, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
Racon Electric Company, Inc., 52 E. 19th Street, New York City.
S. O. S. Cinema Supply Corp., 636 Eleventh Ave., New York City.
Universal Microphone Company, Ltd., Centinela at Warren Lane, Inglewood, Calif.
The Webster Co., 5622 Bloomingdale St., Chicago, Ill.
Western Electric Co., 195 Broadway, New York City.
Wholesale Radio Service Co., 100 Sixth Ave., New York City.

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RECTIFIER TUBES

VACUUM AND gas-filled tubes used to convert alternating current to direct current are made in many ratings. The smaller sizes are commonly thought of as being in the category of radio or amplifier tubes. But while there is no distinction in principle of operation, the larger sizes, having current capacities of from 2½ to 30 amperes, are by custom classified separately.

These are often described by their best-known trade name as "Tungar" tubes. In the theatre such tubes are used to provide rectified direct current to arc lamps and to sound exciter lamps.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, N. Y.
General Electric Company, Merchandise Dept., 1285 Boston Ave., Bridgeport, Conn.
The Sonolux Company, Inc., East Newark, N. J.
Tele-Radio Corporation, 86 Shipman Street, Newark N. J.
Western Electric Company, 195 Broadway, New York City, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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RECTIFIERS AND POWER UNITS

RECTIFIERS are devices that employ rectifying tubes or copper compound rectifying assemblies (dry type) for the purpose of converting alternating current to direct current. The larger sizes are fan-cooled, and supply direct current to the projection arc.

The smaller sizes are of somewhat different design electrically, incorporating electrical filters to insure smooth d.c. output, and to supply power to exciter lamps, speaker fields, tube filaments and other parts of the sound system.

Baldor Electric Company, 4351-59 Duncan Avenue, St. Louis, Mo. Page 28.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Continental Electric Company, Geneva, Ill.
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.

Forest Manufacturing Corporation, 145 Valley Street, Belleville, N. J.
Garver Electric Company, Union City, Ind. Page 44.
General Electric Company, Merchandise Dept., 1285 Boston, Ave., Bridgeport, Conn.
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr. Page 63.
Kneisley Electric Company, 16 South St. Clair Street, Toledo, O.
P. R. Mallory & Co., Inc., 3029 E. Washington St., Indianapolis, Ind.
Morelite Co., Inc., 600 W. 57th St., New York City.
RCA Manufacturing Co., Inc., Camden, N. J.
Racon Electric Co., Inc., 52 East 19th Street, New York City.
Radio Receptor Company, 251 West 19th Street, New York City.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.
Standard Transformer Corporation, 1500 North Halsted Street, Chicago, Ill.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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REELS

REELS NECESSARY for takeup magazines of projectors and also otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States (since September 1, 1936) has a diameter of 14½ inches, and a 4½-inch hub for the accommodation of the film lengths up to 2,000 feet. Reels are also available in the former American standard size (diameter 10 inches, hub 2 inches) while another available size adapted to the standard American film length of 2,000 feet has a diameter of 15 inches. (See Takeup, Film.)

Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, O.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo. Page 43.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Peerless Products Co., 195 Chrystie St., New York City.
Taylor-Shantz, Inc., 2-4 Commercial St., Rochester, N. Y.
Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
Wenzel Company, 2509 South State Street, Chicago, Ill.

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REFLECTORS FOR INCANDESCENT LAMPS

METAL RECEPTACLES for incandescent lamps, having a reflecting inside finish and with a curvature calculated to make most efficient use of available light, are obtainable in several types adapted particularly to marquee trim and soffit lighting, to sign letter lamping, sign borders and similar uses.

There are several types and sizes of reflectors designed for low-wattage lamps, equipped with a glass roundel, or cover, which not only protects the lamp and reflector, but provides color if desired without use of colored lamps.

Other types of reflectors have swivel mounting, readily permitting reflection of the light in any direction.

Climax Reflector, Inc., 403 Schrover Ave., Canton, Ohio.
Glass Laboratories, 309 Johnson St., Brooklyn, N. Y.
National Theatre Supply Co., 90 Gold Street, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.

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REFLECTORS, PROJECTION ARC

THESE ARE made in numerous sizes, and with different curvatures, spherical and parabolic, for mazda projectors, reflecting arc projectors and spotlight projectors.

In addition to reflectors made of optical glass, a metal type of reflector is now available.

Bausch & Lomb Optical Company, 652 St. Paul St., Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Fish-Schurman Corporation, 250 East 43rd Street, New York City.
Glass Laboratories, 309 Johnson Street, Brooklyn, N. Y.
Heyer-Shulz, Inc., 39 Orange Rd., Montclair, N. J.
International Projector Corporation, 88-96 Gold Street, New York City.
The Kneisley Electric Company, 16 South St. Clair Street, Toledo, O.
Matisse Brothers, 787 East 138th Street, New York City.
Mirror-Guard Company, 837 11th Avenue, New York City.
Morelite Company, Inc., 600 West 57th Street, New York City.
Simpson Instrument & Lens Corporation, 3200 W. Carroll Avenue, Chicago, Ill.
The Strong Electric Corp., 2501 Lagrange St., Toledo, O.
Webster Electrical Co., Inc., 118 East 28th St., New York City.

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REFLECTOR SHIELDS

GLASS SHIELDS, or guards, are obtainable for the protection of reflector arc mirrors against pitting (which is produced to a relatively pronounced degree by the *low-voltage high-intensity* arc). The shields themselves are pitted in the course of operation, but since they are much less expensive than reflectors, their use reduces maintenance costs.

Fish-Schurman Corporation, 250 East 43rd Street, New York City.
Glass Laboratories, 309 Johnson Street, Brooklyn, N. Y.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
Pickwick Metalcraft Co., 489 Broome St., New York City.

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REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the work bench, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Automatic Film Rewinder, Harrisburg, Pa.
Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago. Ill.

Goldé
ROTOCHROME
Six Color Automatic Baby Spots
SPOTLIGHTS, PIN SPOTS
Streamlite Spots, Olivettes
SPECIAL DISPLAY SPOTS
ALL DEALERS

Attention Theatre Owners,
Buy Rectifiers Wholesale Direct from
GOOD-ALL ELEC. MFG. CO.
Ogallala, Nebraska

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
Film Inspection Machine Company, Inc., 10 W. 47th Street, New York City.
Goldberg Brothers, 3500 Walnut St., Denver, Colo. Page 40.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill. Page 44.
International Projector Corporation, 88-96 Gold Street, New York City.
The Neumade Products Corporation, 427 W. 42nd Street, New York City.
Wenzel Company, 2509 S. State Street, Chicago, Ill.
Edw. H. Wolk, 1018 S. Wabash Avenue, Chicago, Ill.

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RHEOSTATS

THESE ARE devices that introduce an electrical resistance into any circuit, the value of the resistance being variable at will. There are several methods of varying resistance, one being to move a contact lever over a series of switch points, one being to move a slider over the coil of the resistance wire itself, and one being to compress carbon or graphite discs or powder.

Charles Bessler Company, 131 E. 23rd Street, New York City.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Cutler-Hammer, Inc., Milwaukee, Wis.
The Daven Co., 158-160 Summit St., Newark, N. J.
DeJur-Amsco Corp., Shelton, Conn.
Garrison Engineering Corporation, 51 Church Street, Gt. Barrington, Mass.
General Electric Company, 1 River Road, Schenectady, N. Y.
Kliegl Brothers, 321 West 50th Street, New York City.
Metropolitan Electric Manufacturing Company, 22-48 Steinway Street, Long Island City, N. Y.
Ohmite Manufacturing Co., 4835 Flournoy St., Chicago, Ill.
Ward Leonard Electric Company, 31 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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SCREENS

THEATRE SCREENS of the types generally regarded as suitable for theatres are classified according to construction, surface and reflective characteristics. Four general types are available—solid, porous, perforated (consistently perforated to all edges), variably perforated (perforated only at speaker area), and translucent (the latter for rear projection).

Surfaces (except for the translucent screen) may be diffusive or specular. The latter is specified for narrow, relatively deep auditoriums since the light is concentrated upon seats directly in front of the screen. Wider theatres must use a semi-diffusive or highly diffusive type. In surface treatment screens are white, silver ("metallic") or beaded (glass). Specular screens have either of the latter two types of surface.

Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill.
Hurley Screen Company, Belleville, N. J.
Raven Screen Company, 314-16 East 35th Street, New York City.
Raytone Screen Company, Brooklyn, N. Y.
Theatre Screen Corporation, 19 Debevoise Ave., Roosevelt, L. I.
Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.
Williams Screen Company, 1620 Summit Lake Blvd., Akron, O.

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SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal framework with illumination provisions) are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also stock designs adaptable to the theatre front. Gas tube (neon) and incandescent lamp illumination has been found effective for these signs in combination as well as alone, and either type of lighting can be flashed.

Horizontal name signs have normally been more closely associated with the marquee than the vertical sign has, but often the vertical sign can be effectively related to the marquee and entrance by continuing the sign illumination scheme down to the marquee and even across its soffit. It is to be noted that a prefabricated type of marquee is available complete with theatre name signs either vertical or horizontal and all electrical facilities.

Adler Sign Letter Company, 2909 S. Indiana Avenue, Chicago, Ill.
American Sign Company, 1940 Riverside Drive, Cincinnati, O.
The Artkraft Sign Company, Lima, O.
Belson Manufacturing Company, 800 S. Ada Street, Chicago, Ill.
The Borolite Company, 211 No. 7th St., St. Louis, Mo.
Capitol City Electric Company, 516 West Third Street, Des Moines, Ia.
S. & E. Cassin Sign Corp., 335 East 26th Street, New York, N. Y.
Cincinnati Advertising Products Company, 3266-3280 Beekman Street, Station A, Cincinnati, O.
Claude Neon Lights, Inc., 36-08 33rd Street, Long Island City, N. Y.
Continental Signs, Inc., 760 East 137th St., New York City.
Crystal Electric Sign Co., 3444 Lindell Blvd., St. Louis, Mo.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
Electrolite Signs, Inc., 2159 So. Kinnickinnic Ave., Milwaukee, Wis.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Federal Electric Company, 8700 South State Street, Chicago, Ill.
Flexlume Corp., Buffalo, N. Y.
General Porcelain Enameling & Mfg. Co., 4101 W. Parker Ave., Chicago, Ill.
Boy Hansen Lustrolite Co., 831 West Fourth Street, Davenport, Iowa.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Long Sign Co., 853 Howard Street, Detroit, Mich.
Lu-Mi-Nus, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Luminous Structures, Inc., 6818 Avalon Blvd., Los Angeles, Calif.
The Novelty Lighting Corp., 2480 E. 22nd Street, Cleveland, O.
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee, Wis.
Rex Electric Sign Mfg. & Supply Company, Inc., 795 Main Avenue, Passaic, N. J.
Superior Sign System, Inc., Elizabethtown, Pa.
Swanson-Nunn Electric Company, 420 S. E. 8th Street, Evansville, Ind.
Texlite, Inc., 2828 Factory Street, Dallas, Tex.
Trisign Company, 710 N.W. 5th St., Richmond, Ind.
The Philadelphia Sign Company, 338 North Randolph Street, Philadelphia, Pa.
United Signs Corporation, 3728 30th Street, Long Island City.
Wiley Displays, Inc., 777 Hertel Ave., Buffalo, N. Y.
Young Electric Sign Co., 215-24th St., Ogden, Utah.

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SIGNS, DIRECTIONAL

DIRECTIONAL SIGNS, including exit signs, those designating men's and women's rooms, lounges, balcony stairs, etc., are now available in a wide range of stock designs, while they may be made up in special designs at relatively low cost. Instead of being more or less confined to plain metal lamp boxes, such as were particularly employed at one time for exit signs, stock types now are obtainable with decorative shapes, fluted chromium finish, etched glass, etc., in colors and also with appropriate figures.

The Artkraft Sign Company, Lima, O.
Belson Manufacturing Company, 800 S. Ada Street, Chicago, Ill.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Century Lighting Equipment, 419 W. 55th Street, New York City.
The Egli Company, Inc., 29 West 17th Street, New York City.
Everbrite Electric Signs, Inc., 1440 N. 4th St., Milwaukee, Wis.
Flexlume Corp., Buffalo, N. Y.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Newman Brothers, Inc., 670 W. 4th Street, Cincinnati, O.
Pickwick Metalcraft Co., 489 Broome St., New York City.
Texlite, Inc., 2828 Factory Street, Dallas, Tex.
Viking Products Corporation, 330 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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SLIDES, PROJECTION

SLIDES FOR the projection of song lyrics, advertising and effects are made either of glass or other material suitably transparent. The more elaborate slides, carrying pictorial matter or designs, are usually of glass, while a flexible transparent material permits the ready preparation of an announcement slide on a typewriter, the blank material being kept on hand and, when written upon, inserted into a frame.

Cosmopolitan Studios, Inc., 145 West 45th St., New York City.
Kansas City Slide Mfg. Co., 1719 Wyandotte St., Kansas Ctiy, Mo.
National Studios, 226 W. 56th Street, New York City.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1819 Broadway, New York City. Page 67.
Ransley Studios, 108 N. Dearborn Street, Chicago, Ill.
Whiting Filterlite Corp., 1674 Broadway, New York City.
Workstel Studios, Inc., 34 E. 23rd Street, New York City.

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SOUND EQUIPMENT, COMPLETE

SOUND SYSTEMS have followed a steady evolution toward simplicity and compactness since their first inntroduction. Only the larger theatres now use sound power supplies dissociated from the sound amplifier; in smaller equipment the two commonly constitute a single unit, or at most two units in a single compact cabinet. The majority of modern systems consist of a single amplifier-power supply unit, two sound heads, and suitable loudspeaker assembly.

More elaborate apparatus may include an amplifier rack mounting decibel meter and other accessories, and an emergency amplifier.

Amplitone Products Company, 135 Liberty Street, New York City.
The Ballantyne Company, 219 N. 16th Street, Omaha, Neb.
The Cine-Vox Co., 358 W. 44th St., New York City.
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
Fox Sound Equipment Corporation, 3120 Monroe Street, Toledo, O.
Gates Radio & Supply Company, Quincy, Ill.
General Talking Pictures Corporation, 218 W. 42nd Street, New York City.
Good-All Electric Mfg. Company, 251 Spruce Street, Ogallala, Neb.
International Projector Corporation, 88-96 Gold Street, New York City. Third Cover.
Lafayette Radio Manufacturing Company, 100 Sixth Avenue, New York City.
Lansing Manufacturing Co., 6900 McKinley Ave., Los Angeles, Calif.
The Lincrophone Company, Inc., 1661 Howard Street, Utica, N. Y.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill. Second Cover.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J. Fourth cover.
S. O. S. Cinema Supply Corp., 636 Eleventh Avenue, New York City.
Ultraphone Sound Equipment Co., 38 Glenwood Ave., Minneapolis, Minn.
United Scientific Laboratories, 440 Lafayette St., New York City.
Universal Sound System, Inc., 10th & Allegheny Avenues, Philadelphia, Pa.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y. Page 40.
Western Electric Company, 195 Broadway, New York, N. Y.

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SOUNDHEADS

THIS REPRODUCTION apparatus, mounted between the projector and lower magazine, guides the film between the exciter lamp and the photoelectric cell, which are mounted within it.

The Ballantyne Company, 219 N. 16th Street, Omaha, Neb.
Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, O.
Herman A. DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Good-All Electric Manufacturing Company, Ogallala, Neb.
International Projector Corporation, 88-96 Gold Street, New York City.
Langsenkamp Wheeler Brass Works, Inc., 1200-1266 Shelby St., Indianapolis, Ind.
Mellaphone Corporation, 714 University Street, Rochester, N. Y.
Motiograph, Inc., 4431 West Lake St., Chicago, Ill.
Platter Sound Products Company, North Vernon, Ind.
S. O. S. Cinema Supply Corp., 636 Eleventh Avenue, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y. Page 40.
Wholesale Radio Service Co., Inc., 100 Sixth Avenue, New York City.

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SPEAKERS AND HORNS

TO CONVERT the electrical product of amplification into audible sound, speaker "units" are available in considerable variety. The practice now is to use two types of speakers to reproduce different bands of sound frequencies.

Speakers are available in a.c. types, in a great variety of d.c. types, and in the new permanent magnet types that need no field excitation.

Baffles are required with every speaker. The simplest is flat board, behind which the speaker is mounted, large enough to provide baffling for the lowest frequency to be reproduced. In many auditoriums, however, the "folded" baffle provides a longer sound path, and therefore better "loading," for the low-frequency speakers. Directional trumpets or baffles are used for high-frequency speakers or tweeters, consisting of clusters of small trumpets operated by a single tweeter being favored. These arrangements secure better distribution of the high frequencies, which have a normal tendency to travel in straight lines, over-supplying some seats and missing many others entirely. Clusters of directional baffles applied to the tweeters correct this tendency.

Atlas Sound Corporation, 1451 39th Street, Brooklyn, N. Y.
The Ballantyne Co., 219 No. 16th St., Omaha, Nebr.
Cinaudagraph Corp., Stamford, Conn.
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
Electro-Acoustic Products Company, 2131 Bueter Road, Ft. Wayne, Ind.
Fox Sound Equipment Corporation, 3120 Monroe Street, Toledo, O.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
Lansing Mfg. Co., 6900 McKinley Ave., Los Angeles, Calif.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York, N. Y.
Racon Electric Company, Inc., 52 E. 19th Street, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
The Rola Company, 4250 Hollis Street, Oakland, Calif.

S. O. S. Cinema Supply Corp., 636 Eleventh Avenue, New York City.
The Webster Co., 5622 Bloomingdale St., Chicago, Ill.
Western Electric Co., Inc., 195 Broadway, New York City.
Wholesale Radio Service Co., Inc., 100 Sixth Avenue, New York City.
Wright-DeCoster, Inc., 2233 University Avenue, St. Paul, Minn.

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SPLICERS, FILM

SPLICERS ARE needed in every theatre to repair film breaks, edit newsreels, etc. They are mechanical devices that hold the ends to be united, firmly in place while the cement is applied and while it hardens.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Herman A. DeVry Corporation, 1111 Amitage Ave., Chicago, Ill.
Griswold Machine Co., Port Jefferson, N. Y.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

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STAGE LIGHTING EQUIPMENT

MODERN STAGE lighting equipment is readily available to meet any production requirement. It includes strip lights, footlights, proscenium strips, border lights, spotlights, floodlights and stage effect apparatus of all kinds.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 S. Ada Street, Chicago, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Carpenter Mfg. Co., Sidney & Erie Sts., Cambridge, Mass.
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Calif.
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
Display Stage Lighting Company, Inc., 617 Tenth Avenue, New York City.
GoldE Manufacturing Co., 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Company, 2219-29 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
C. I. Newton Company, 253 W. 14th Street, New York City.
Pickwick Metalcraft Co., 489 Broome St., New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Carl Stanley Stage and Lighting Eqiupment, 1245 S. State Street, Chicago, Ill.
Stroblite Company, 35 West 52nd St., New York City.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Whiting Filterlite Corp., 674 Broadway, New York City.

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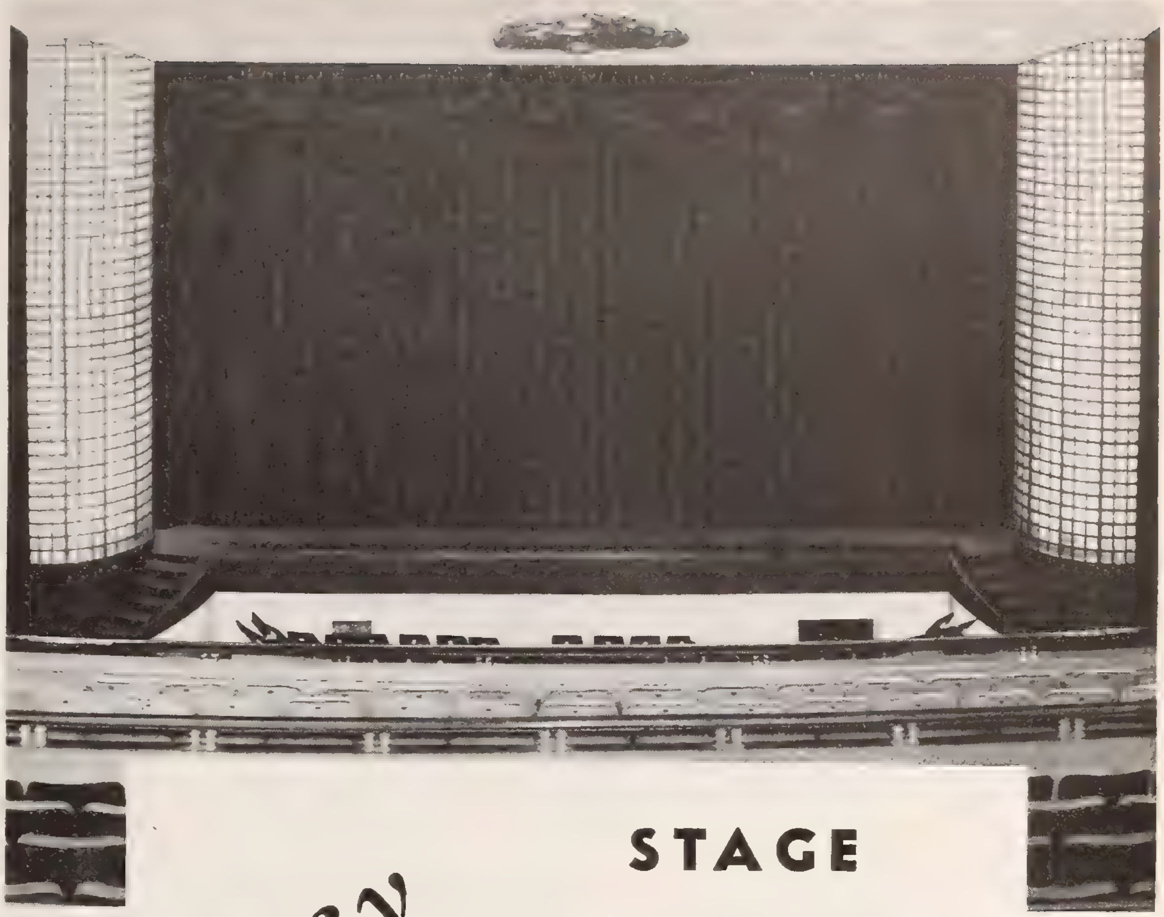
STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, keystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains—unlimited profusion of apparatus is available to secure a smooth, attractive performance.

Arvee Equipment Company, 3737 Cass Avenue, St. Louis, Mo.
Automatic Devices Company, 737 Hamilton St., Allentown, Pa.
Bruckner-Mitchell, Inc., 132-134 W. 24th Street, New York City.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y. Page 65.
Peter Clark, Inc., 544 W. 30th Street, New York City.



Clancy

STAGE EQUIPMENT Goes To The PHILIPPINES

The complete, world-wide service offered by J. R. Clancy, Inc., is proven again in the complete installation of modern, safe and efficient stage equipment in the beautiful new Avenue Theatre in Manila, P. I.

On the stage there is positive assurance of dependable service, smooth operation and low maintenance cost, because Clancy equipment has been installed throughout. Every last detail of construction and equipment is the best obtainable.

The Avenue Theatre is fitted with Clancy modern counterweight equipment; electrically operated and controlled Clancy draw-curtain track units and other modern appliances. J. R. Clancy, Inc., also supplied the special hydraulic orchestra lift, built to include every latest improvement in specialized equipment of this nature. In addition, Clancy supplied the specially prepared draperies—dyed to harmonize with the beautiful interior decorations and appointments.

Have you a stage problem? No matter how large or how small it may be, Clancy engineers are ready to serve you. Take advantage of the advisory stage designing and planning service available to all theatre executives, architects and contractors. Clancy service is based on a world-wide experience of more than 50 years, in equipping stages and auditoriums of every size—from the largest to the smallest—throughout the world.

AVENUE THEATRE
Manila, P. I.

Luzon Theatres, Inc.
Owners

JUAN F. NAKPIL
Architect

STAGE
76′ x 40′

PROSCENIUM ARCH
53′ x 27′

ORCHESTRA LIFT
50′ x 13′

Write today for a copy of "The Key to a Good Stage."

J. R. CLANCY, INC., SYRACUSE, N. Y.

Complete Equipment for the Mechanical Operation of Stage and Orchestra

N. C. Nussbaumer, 842 N. Harvey Ave., Oak Park, Ill.
Vallen, Inc., Akron, O.
Yale & Towne Manufacturing Company, Stamford, Conn.

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STAIR NOSINGS

RUBBER NOSINGS for stairs are indicated for any part of the theatre and especially for balconies and stairways leading immediately to them. They make steps in darkened areas readily visible and thus reduce the chance of accident and consequent damage suits. They also have definite value in any area as a means of saving stair carpet.

Safeguard Rubber Products Corporation, 250 W. 49th Street, New York City.

STEREOPTICONS

INSTRUMENTS mounting incandescent or arc lamps for the projection of lantern and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties in entertainment. The simpler models, some with color wheels, can be obtained at very moderate prices.

Bausch & Lomb Optical Co., 652 St. Paul Street, Rochester, N. Y.
Charles Beseler Co., 131 East 23rd Street, New York City.
Best Devices Company, 10516 Western Avenue, Cleveland, O. Page 67.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Chicago Cinema Products Company, 1736-54 North Springfield Avenue, Chicago, Ill.
GoldE Manufacturing Company, 1214-22 W. Madison St., Chicago, Ill. Page 55.
Herman A. DeVry Corporation, 1111 Armitage Ave. Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Morelite Co., Inc., 600 W. 57th St., New York City.
Whiting Filterlite Corp., 1674 Broadway, New York City.

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TAKEUPS, FILM

FILM TAKEUPS are mechanical devices for effecting proper winding of the film upon the reel in the takeup (lower) magazine during projection, with tension on the film kept in adjustment as the amount of the rewound film increases.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill. Page 37.
International Projector Corp., 92 Gold Street, New York, N. Y.
Sam Kaplan Manufacturing & Supply Company, 729 Seventh Avenue, New York City.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.

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TICKET REGISTERS

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and businesslike methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

General Register Corporation, 1540 Broadway, New York City.
GoldE Manufacturing Co., 1214 West Madison St., Chicago, Ill.
Nation-Wide Manufacturing Corp., 449 W. 42nd St., New York City.
The Ticket Issuing Machine Company, 81 Prospect St., Brooklyn, N. Y. Page 66.

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TICKET CHOPPERS

THESE ARE machines for mutilating tickets in a manner that prevents re-use but does not prevent subsequent check of ticket sales. Hand, foot, or electrically operated, they are available in wood or metal finishes to match any lobby or entrance.

Caille Brothers, 6210 Second Avenue, Detroit, Mich.
General Register Corporation, 1540 Broadway, New York City.
Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.
S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Newman Brothers, Inc., 660-670 W. 4th St., Cincinnati, O.
The Ticket Issuing Machine Company, 81 Prospect St., Brooklyn, N. Y. Page 66.

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TICKET HOLDERS

THESE ARE devices that hold ticket rolls under tension to keep them from unwinding. They facilitate box office handling.

The Arcus Ticket Company, 348 North Ashland Avenue, Chicago, Ill.
Globe Ticket Company, 112 N. 12th Street, Philadelphia, Pa.
National Ticket Company, 201 Pearl Street, Shamokin, Pa.
The Ticket Issuing Machine Company, 81 Prospect St., Brooklyn, N. Y. Page 66.

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TOILET ACCESSORIES

FOR THE CONVENIENCE of patrons and reduction of confusion resulting from their loss of personal belongings while in the theatre, a shelf which practically makes it impossible for a patron to

RUSSIALOID
REG. TRADE-MARK

Artificial Leather for Seating

Modern theatre designers and owners are specifying RUSSIALOID because it is smarter looking and wears better.

RUSSIALOID insures long and satisfactory service. Cleans easily. It comes in many fast colors and varied patterns.

Write us for samples.

THE PANTASOTE COMPANY, INC.
250 PARK AVENUE, at 46th Street, NEW YORK

Ticket Issuing Machine Company
(Timco), Inc., Brooklyn, N. Y.
"The Watch Dog of Your Cash Receipts"

A ticket register is an essential part of every box-office—install
"TIMCO"
and be assured of the best.

Exclusive Distributor:
NATIONAL THEATRE SUPPLY COMPANY
Branches in Principal Cities

Model M
manually operated

Model C
electrically operated

forget gloves, purse, etc., when leaving a toilet compartment, has been marketed. The door cannot be opened until the articles, which are clasped by the shelf, are released. There is also space for advertising matter.

Also available are toilet seat covers of disposable tissue. The patron purchases a cover by placing a coin in a dispensing machine.

Sanaphane, Inc., St. Paul, Minn.
Superior Lock Company, Chicago.

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UNIFORMS

THEATRE PRESTIGE emphasized through service, is greatly enhanced by costumes worn by attendants.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Catalogues are available containing appropriate suggestions as to proper styles for each class of personnel, and as to summer and winter fabrics.

Collars for ushers are obtainable in reversible type so that when one side gets dirty the collar may be turned with other side out thus doubling the time that a single collar may be used before laundering.

S. Appel & Co., 18 Fulton Street, New York City. Page 67.
Brooks Uniform Co., 143 W. 40th Street, New York, N. Y.
Hoover Manufacturing & Sales Corp., 251 W. 19th Street, New York City.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
Reversible Collar Companyy, 111 Putnam Avenue, Cambridge, Mass. Page 22.
Russell Uniform Co., 1600 Broadway, New York City.

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UPHOLSTERING MATERIALS

MANUFACTURERS of auditorium seating, and furniture for lobbies, foyers and lounges can supply upholstery coverings in a great variety of materials, patterns and colors, but the hard usage such furnishings normally get in the theatre makes durability a prime consideration.

Among the better fabrics suited to auditorium chairs are mohair (which is obtainable in the low-pile type used in automobiles, as well as in luxurious deep piles) and velour. Imitation leather (which, as produced today, is indistinguishable from real leather to most people) is also well adapted to auditorium chairs.

American Desk Mfg. Co., Box 426, Temple, Tex.
Associated Fabrics Corporation, 723 Seventh Avenue, New York City.
Atlantic Mercantile Co., 109-123 West 64th Street, New York City. Page 37.
Sidney Blumenthal & Co., Inc., 1 Park Avenue, New York City.
L. C. Chase & Company, 295 Fifth Avenue, New York City. Page 35.
Collins & Aikman Corporation, 200 Madison Avenue, New York City.
Cotan Corporation, 331 Oliver St., Newark, N. J.
E. I. du Pont Fabrikoid Division, Newburgh, N. Y.
Fuerstenberg & Co., 212 South Market Street, Chicago, Ill.
General Seating Co., 2035-49 Charleston St., Chicago, Ill.
B. F. Goodrich Company, Akron, O.
Ronald Grose, Inc., 515 Madison Avenue, New York City.
A. Hoenigsberger, 149 No. Wacker Drive, Chicago, Ill.
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City.
Laine Hughes Corporation, 192 Lexington Avenue, New York City.
The Masland Duraleather Co., Amber St. & Allegheny Ave., Philadelphia, Pa.
Ferdinand W. Mostertz, 4517-19 Wayne Ave., Philadelphia, Pa.
The Orinoka Mills, 833 Market Street, Philadelphia, Pa.
The Pantasote Company, Inc., 250 Park Avenue, New York City. Page 66.
E. F. Timme & Son, 1 Park Ave., New York City.
United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind. Page 67.
Zapon Division, Atlas Power Co., Stamford, Conn.

LONGER WEARING UPHOLSTERY NOW COSTS LESS

THROUGH YOUR LOCAL SEAT SUPPLIER
WEARS LONGER HERE
Even at points of strain, NAUGAHYDE refuses to crack, peel or dry out.

LEATHER (Ground) + RUBBER

FOR DURABILITY FOR FLEXIBILITY

NAUGAHYDE contains an abundance of strength-giving leather fibre—and has a flexible but hard surface. **MAKE YOUR OWN TEST.** Write for "feeling samples." Scratch them, sandpaper them, fold them back and forth ... try to scar them with dropped cigarettes. See for yourself how much better **NAUGAHYDE** stands up.

Genuine U.S. NAUGAHYDE is now available to you through your regular theatre seat supplier. The dealer who saves you most on seats can now supply the seat covering that saves you most on upkeep. Specify NAUGAHYDE and enjoy year after year the saving its longer wear assures you. For facts and samples, write

COATED FABRICS DIVISION
United States Rubber Company
Mishawaka, Indiana

BEST SLIDE PROJECTORS

● 1000 watt. Range 75-150 feet. With any focus lens 10 to 36 in. $35.

500 watt "BESTEROPTICON." Range up to 75 feet. With any focus lens 10 to 30 inches. $23.

At Your Dealers!

BEST DEVICES CO.
10516 Western Ave. Cleveland, Ohio

RADIO-MAT

TALK from your screen WITH your quickly TYPEWRITTEN MESSAGES.
50 Radio-Mats $1.50
White, Amber or Green
Accept no substitute

RADIO-MAT SLIDE CO. NEW YORK

IS THE STATIONERY OF THE SCREEN

The Patented Typewriter Slide

For Sale by Your Dealer

Samples Upon Request

RADIO-MAT SLIDE CO., Inc., Dept. T
1819 BROADWAY
New York, N. Y.

S. APPEL & CO.
Inc.
Est. 1856

CORRECT UNIFORMS FOR THEATRES

18 FULTON STREET
New York, N. Y.

Miami Branch Open All Winter

Index to Advertisers with cross-reference to The Buyers' Index

The page number opposite the name of the advertiser refers to page on which the advertisement appears. The equipment manufactured by the advertiser is named immdiately below his name, with the number (in parentheses) of the pages on which the equipment is described in The Buyers' Index. Distributors are so indicated.

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Altec Service Corp. 49
National Sound Service Organization.

American Seating Co. 3
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Appel & Co., Inc., S. 67
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Artkraft Sign Co., The 61
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Automatic Devices Co. 54
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Baker Ice Machine Co 29
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Baldor Electric Co. 28
Rectifiers and Power Units (62).

Bausch & Lomb Optical Co. 43
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Caproni Galleries, Inc. 50
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Carrier Corp. 15
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Chase & Co., Inc., L. C. 35
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Chicago Expansion Bolt Co. 51
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Clancy, Inc., J. R. 65
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Continental Electric Co. 34
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Dayton Safety Ladder Co. 56
Ladders, Safety (57).

Dominion Theatre Equipment Co., Ltd. 50
Distributor of Theatre Equipment and Supplies on Mail-Order Plan.

Eastern Seating Co. 53
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Easy Method Ledger System 49
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Goldberg Bros. 40, 43, 51
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Good-All Electric Mfg. Co. 51, 63
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Hansen Lustrolite Co., Boy 22
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Heywood-Wakefield Co. .... Insert
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Ideal Seating Co. 33
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International Projector Corp. . . Third Cover
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International Seat Corp. 52
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Kalee, Ltd. 44
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Kaplan Mfg. & Supply Co., Inc., Sam 41
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Kawneer Co., The 13
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Kees Mfg. Co., F. D. 44
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Lavezzi Machine Works 44
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Libbey-Owens-Ford Glass Co., Vitrolite Division .... Insert
Architectural Materials and Design Service (50).

Lincrophone Co. 44
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National Carbon Co., Inc. 47
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National Theater Supply Co., Inc. 38
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Ozone-Air, Inc. 29, 51
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Pantasote Co., Inc., The 66
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Royal Metal Mfg. Co. 23
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Union Carbide & Carbon Corp. 47
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United States Rubber Co., Coated Fabrics Div. 67
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United States Rubber Co., Foam Sponge Div. 5
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Weaver Manufacturing Co. 51
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Weber Machine Corp. 40
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Wolk, Edw. H. 44
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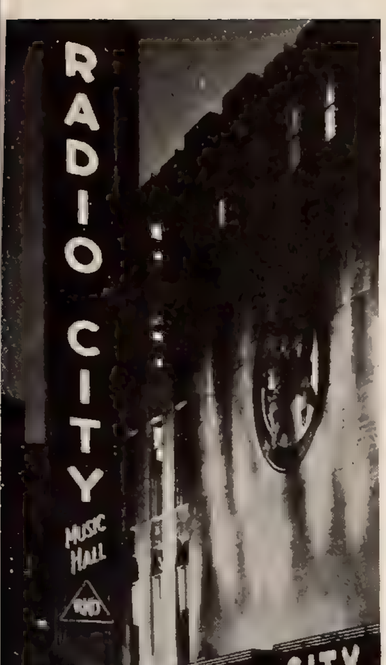

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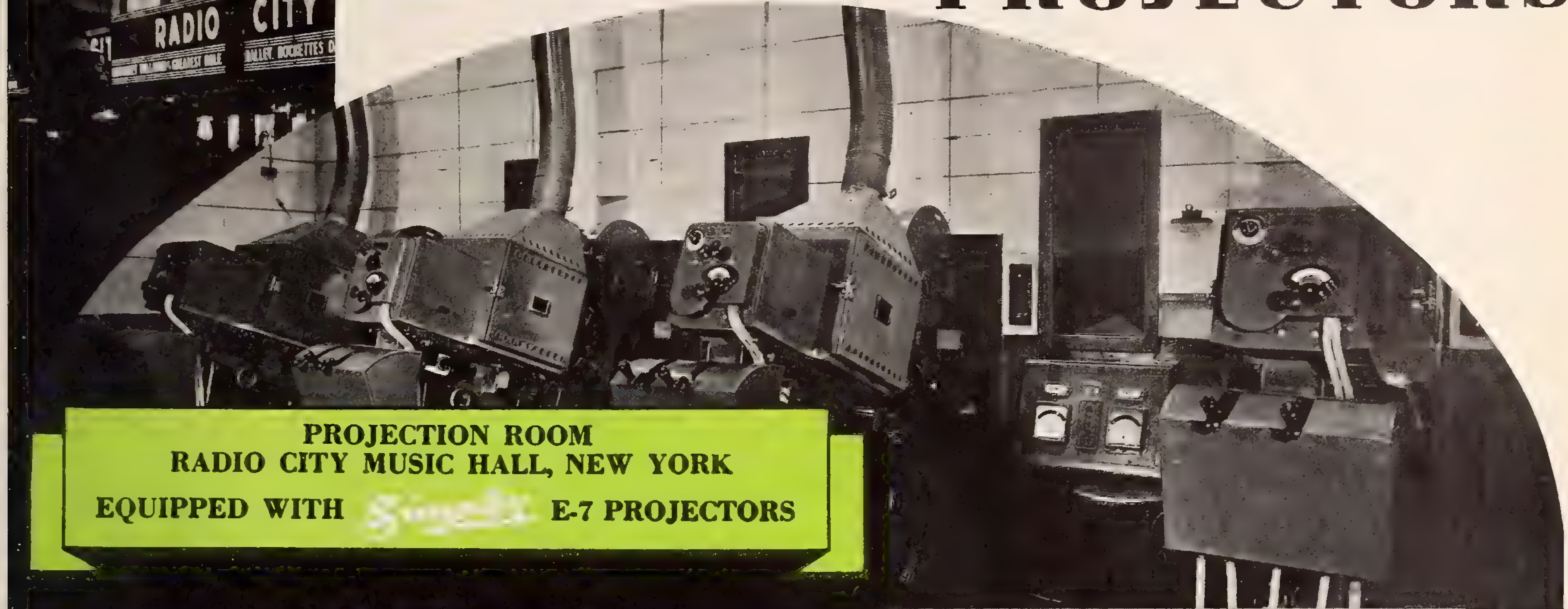

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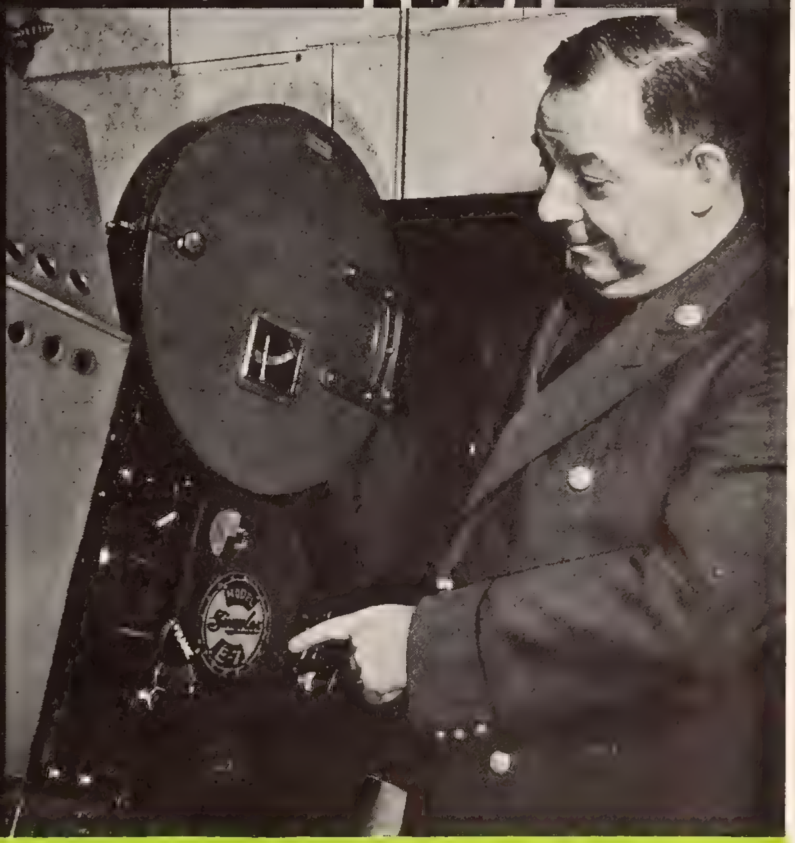

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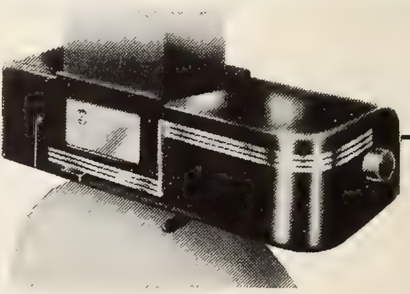

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